Arts

All written material for this subject: K-12 progression outline, then units by grade

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Proposed K–12 Arts Progression (Draft Framework)

Status: written framework (not lessons); unreviewed AI draft; CC0 1.0
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> **Important:** this maps a proposed sequence of skills and kinds of work in the arts. Only kindergarten and grades 1, 2, 3, 4, 6 and 10 have written units so far (two in grade 3; one each in grades 4, 6 and 10); the rest are outlines. It is not aligned to any official standard. Which artists, musicians, songs, plays, dances and traditions students meet is a local choice; a teacher should choose them, include local and family traditions where welcome, and check the plan against their own requirements.

Principles

1. **Making before naming.** Students mix colours, clap rhythms, move and act before they learn the words for what they did. Vocabulary arrives to describe something they have already tried.
2. **Every child makes.** The arts are not only for students who already seem "talented". Every lesson has a part everyone can do, and harder choices for those who want them.
3. **Process over polish.** Sketchbooks, rehearsals, drafts and recordings of practice count as much as a finished piece. Students keep and look back at early attempts.
4. **Look at and listen to real work from many places.** Every band includes works from different cultures, times and media, including living and local artists, not only a short list of famous names.
5. **Original work, credit and copyright.** Students make their own work, say where their ideas came from, and learn that other people's work usually needs permission or a licence. Creative Commons licences are one example: all current ones except CC0 require attribution.
6. **Safety is content.** Tools, materials, voices and bodies are handled safely: non-toxic materials, cutting and heat rules, warm-ups before movement, safe volume levels, and space to move without collisions.
7. **Kind, specific feedback.** Responses name something that works, ask a question, and suggest one change, using the vocabulary of the art form. Feedback is about the work, not the person.

Strands

Strand	Short name
Visual art and design (drawing, painting, printmaking, sculpture, photography, digital image)	Visual art
Music (singing, playing, listening, composing)	Music
Drama (role play, improvisation, scripted performance, stagecraft)	Drama

Strand	Short name
Dance and movement (body, space, time, energy, making and performing dances)	Dance

Two ways of working run through every strand and every grade:

- **Making and presenting:** exploring materials and ideas, planning, practising, revising, sharing with an audience.
- **Responding:** describing what is seen or heard, interpreting what it might mean, asking about its context, and giving and using feedback.

Schools that cannot offer all four strands every year might rotate them; the grade notes below give one possible emphasis for each, not a requirement to teach everything.

Some vocabulary used across grades

- **Elements of art:** the seven most commonly listed are line, shape, texture, form, space, colour and value (lightness or darkness).
- **Music:** pulse (steady beat), rhythm, pitch (high and low), tempo (fast and slow), dynamics (loud and soft), timbre (sound quality), structure (for example repeat, verse and chorus, ABA).
- **Drama:** role, character, setting, tension, voice, gesture, still image ("freeze frame"), audience.
- **Dance:** body, action, space (levels, directions, pathways), time, energy, relationships (with partners and groups).

Approaches teachers may recognise

- **Orff Schulwerk** (Carl Orff and Gunild Keetman, 1920s): largely improvisational music-making in which children sing, play, move and dance, often using small xylophones, glockenspiels and metallophones with removable bars, plus recorders and simple percussion.
- **Kodály method** (developed in Hungary in the mid-20th century, inspired by Zoltán Kodály): singing-based, using movable-do solfège and hand signs, starting from folk songs.
- **Dalcroze eurhythmics** (Émile Jaques-Dalcroze, early 20th century): teaches rhythm, structure and musical expression through movement.
- **Process drama** (developed from the work of Brian Way, Dorothy Heathcote and Gavin Bolton): usually the whole class and the teacher work in role together inside a made-up scenario, stepping in and out of role to explore a problem.

This framework does not require any one approach.

Bands

Band	Ages	Focus
K-2	5-8	Play and explore: try materials, sounds and movements; copy and invent; share with the class; say what you notice.
3-5	8-11	Control and choice: practise techniques on purpose, plan a small piece, use simple notation, give and use specific feedback.
6-8	11-14	

Band	Ages	Focus
		Intention and context: make work that communicates an idea, study how and why artists in different times and places worked, revise from feedback.
9-12	14-18	Voice and depth: sustained projects, deeper study in at least one chosen art form, portfolios, performance or exhibition, credit and licensing.

Grade by grade

Lines without a "Unit written" link are outlines only.

- **Kindergarten.** Visual: explore crayons, paint, clay and collage; name colours and kinds of line (straight, wavy, zigzag). Music: sing simple songs and rhymes; keep a steady beat with body percussion; hear loud/soft and fast/slow. Drama: pretend play with a story; move like characters. Dance: move freely and stop on a signal; travel high, middle and low. Responding: "What do you see? What do you hear?" **Unit written:** units/arts/K-lines-colours-and-beat/ (lines, colour names, steady beat); units/arts/K-mixing-printing-loud-and-quiet/ (term 2: mixing two colours, printing, collage, loud/quiet, fast/slow); units/arts/K-acting-a-story-exhibition-and-song/ (term 3: freeze frames, moving in character, acting a folk tale, a class exhibition and a song share).
- **Grade 1.** Visual: mix two colours to make a new one (for example yellow and blue make green); print with found objects; notice pattern. Music: tell pulse from rhythm (clap the beat, then clap the words); sing high and low notes. Drama: freeze frames from a familiar story. Dance: a short movement sequence with a clear beginning, middle and end. Responding: say one thing you like about a classmate's work and why. **Unit written:** units/arts/1-drawing-from-looking/ (term 1: shapes inside objects, following the edge, rubbings and texture, light and dark marks; the grade 1 year plan puts drawing from looking here because mixing and printing came in kindergarten term 2); units/arts/1-rhythm-pitch-and-rounds/ (term 2: steady beat and the rhythm of words, ta and ti-ti picture rhythm cards, higher and lower notes, a two-part round); units/arts/1-stick-puppets-and-a-story-show/ (term 3: making stick puppets, a short story with a beginning, middle and end, changing one part with "yes, and", a class puppet show).
- **Grade 2.** Visual: observational drawing of a real object; texture rubbings; a simple self-portrait. Music: play untuned and tuned percussion; make and read simple picture or stick notation for rhythms. Drama: retell a story in role with voice and gesture changes. Dance: mirror a partner; repeat and vary a movement. Responding: compare two artworks or songs from different places. **Unit written:** units/arts/2-collage-and-texture/ (term 1: real and drawn texture, a class paper bank of rubbings, prints and drawn marks, tearing, cutting and overlapping, repurposing found materials, calm and busy). **Unit written:** units/arts/2-beat-rhythm-and-tune/ (term 2: beats in twos and threes, ta, ti-ti and a one-beat rest with standard notation, an ostinato under an original song, so, mi and la, and choosing tempo and dynamics for a lullaby or a march). **Unit written:** units/arts/2-a-class-dance/ (term 3: shapes and levels, symmetrical and asymmetrical shapes, pathways, turning and circling, fast, slow and still, mirroring a partner, and a group weather dance with a beginning, middle and end, drawn on a dance map and performed for another class).
- **Grade 3.** Visual: choosing a palette (compare red-yellow-blue with cyan-magenta-yellow; neither is "the" set of primaries); many mixes of one colour from observation; opposite (complementary) colours for contrast; warm and cool colours; tints and shades to show near and far; a finished painting in every lesson. Music: pentatonic improvising on tuned percussion; simple rounds; first staff notation for a few notes. Drama: improvise a scene from a prompt with a problem to solve. Dance: travel along pathways (straight, curved) in

groups. Responding: describe, then interpret ("I see… so I think…"). **Unit written:** units/arts/3-colour-mixing/ (term 1). **Unit written:** units/arts/3-reading-singing-and-making-tunes/ (term 2: do, re, mi, so and la in stick and letter notation, E, G and A on the staff, an original three-part round, question-and-answer improvising, and composing, writing down and performing an eight-beat tune). **Unit written:** units/arts/3-a-short-play-from-a-script/ (term 3: theatre from an original script, The Lost Lamp: parts of a script, voice and movement for a character, improvising a new scene inside limits, set, props, costume and sound, stage left and right, rehearsing with a checklist, and performing for another class).

- **Grade 4.** Visual: symmetry and pattern in design traditions from several cultures; simple printmaking (relief block from foam or card). Music: an instrument skill (for example recorder or ukulele, if available); verse and chorus structure; composing a 4-bar rhythm. Drama: process drama with the teacher in role around a class question; writing in role. Dance: a group dance in canon (staggered start) and unison. Responding: specific feedback with one suggestion, then revise once. **Unit written:** units/arts/4-ostinato-rounds-song-form/ (music).
- **Grade 5.** Visual: form and space in sculpture (clay, card or recycled materials); overlap and size to suggest depth. Music: compose a short melody and notate it; ABA form; play in a small ensemble. Drama: a short scripted scene with blocking (where actors stand and move) and a simple prop or costume list. Dance: a dance telling a story or showing a process (for example a seed growing, a machine). Responding: research one artist or musician from a chosen tradition and present where and how they worked.
- **Grade 6.** Visual: one-point linear perspective (horizon line and a vanishing point); how Italian Renaissance artists such as Brunelleschi and Alberti studied it, and how earlier and other traditions show importance or depth in different ways. Music: chords and accompaniment (for example three chords on keyboard, guitar or ukulele); singing in two parts. Drama: character motivation and status; a devised piece in groups. Dance: choreographic devices (repetition, contrast, levels); peer feedback on a group piece. Responding: an artwork as evidence about the time and place it came from. **Unit written:** units/arts/6-one-point-perspective/.
- **Grade 7.** Visual: design process for an audience (poster, book cover or logo): brief, sketches, feedback, final; type and image together. Music: the timbre of instruments and voices across musical traditions; making music with free or school-licensed digital tools. Drama: a scene from a published play (school-licensed or public domain), with staging choices justified. Dance: a dance tradition studied with care, ideally with a local practitioner; learn and perform part of it with credit. Responding: compare two interpretations of the same song, scene or subject.
- **Grade 8.** Visual: photography or digital image: composition (rule of thirds, framing, light); editing honestly and labelling edited images. Music: songwriting (lyrics, melody, structure) in pairs or groups; recording a draft. Drama: technical theatre roles (lighting, sound, set, stage management) for a short class production. Dance: composing a dance to a chosen piece of music, with written notes so another group could learn it. Responding: copyright, credit and licences in practice: find a reusable image or sound, record its licence and credit it correctly.
- **Grade 9.** Choice begins: students may go deeper in one or two strands. Shared work: a sketchbook or process journal; an artist or composer study from outside the student's own background; a group piece combining at least two art forms (for example music for a short film or a dance with projected images).
- **Grade 10.** A themed project developed over several weeks from research to finished work, with documented feedback and revision. Ensemble or production experience (band, choir, play, dance piece or exhibition team). Responding: write a short review of a live or recorded

performance or exhibition using evidence from the work. **Unit written:** units/arts/10-devising-a-scene/ (drama).

- **Grade 11.** Deeper study of technique and context in the chosen form. Cross-links: colour and light (with physics of waves and light), sound and pitch (frequency), and how instruments make sound. Responding: how art is funded, shown, sold, protected and shared; an artist's rights and a community's rights over traditional works.
- **Grade 12.** An independent portfolio or performance project: proposal, planned timeline, process record, final work, a short artist's statement, and peer review using an agreed checklist. Optional: a public exhibition or performance for the school community, with permissions and credits handled properly.

Links to other progressions

- **Mathematics:** symmetry and pattern (grades 1, 4), scale and perspective (grade 6), fractions and ratio in rhythm and time signatures (grades 3-5). See the mathematics progression.
- **Science:** sound and how instruments vibrate, and light and colour, especially alongside waves in grade 11. See the science progression.
- **Language and literacy:** stories and scripts, writing in role, reviews and artist's statements. See the language and literacy progression.
- **Computing:** digital images, digital music tools, and licences and credit for reused media. See the computing progression.
- **History, geography and society:** artworks, songs and buildings as sources about the past (grade 6 onward). See the history, geography and society progression.

Known gaps and cautions

- Fifteen arts units are written so far (kindergarten term 1, lines, colours and a steady beat; kindergarten term 2, mixing colours, prints and collage, loud and quiet; kindergarten term 3, acting a story, a class exhibition and a song share; grade 1 term 1, drawing from looking; grade 1 term 2, beat, rhythm, high and low, and a round; grade 1 term 3, stick puppets and a class show; grade 2 term 1, collage and texture; grade 2 term 2, beat, rhythm and tune; grade 2 term 3, a class dance; grade 3 term 1, choosing colours for a painting; grade 3 term 2, reading, singing and making tunes; grade 3 term 3, a short play from a script; grade 4, ostinatos, rounds and song form; grade 6, one-point perspective; grade 10, devising a short scene). The first two kindergarten units mix visual art and music, and the third mixes drama, visual art (choosing work to show) and music; of the others, four are visual art, four are music, three are drama and one is dance. Every other grade above is an outline.
- Grade placement is judgement, not research. Many schools teach these skills in a different order or concentrate on fewer strands.
- Studying living cultural traditions, especially dance, music or images with religious or community meaning, needs care: ask practitioners or communities where possible, credit sources, and avoid treating traditions as costumes.
- Materials safety (glazes, solvents, sharp tools, kilns) and music volume need local rules; this document only flags them.
- The cited sources are general encyclopedia articles, not research on arts education outcomes.
- No human educator has reviewed this progression.

Sources

- Wikipedia, "Elements of art" (seven most common elements: line, shape, texture, form, space, color, value): https://en.wikipedia.org/wiki/Elements_of_art
- Wikipedia, "Color wheel" (primary, secondary and tertiary colours): https://en.wikipedia.org/wiki/Color_wheel
- Wikipedia, "Perspective (graphical)" (Italian Renaissance study of linear perspective; Brunelleschi, Alberti and others): https://en.wikipedia.org/wiki/Perspective_(graphical)
- Wikipedia, "Orff Schulwerk" (Carl Orff and Gunild Keetman, 1920s; instruments with removable bars): https://en.wikipedia.org/wiki/Orff_Schulwerk
- Wikipedia, "Kodály method" (Hungary, mid-20th century; movable-do solfège; hand signs; folk music): https://en.wikipedia.org/wiki/Kod%C3%A1ly_method
- Wikipedia, "Dalcroze eurhythmics" (Émile Jaques-Dalcroze; rhythm, structure and expression through movement): https://en.wikipedia.org/wiki/Dalcroze_eurhythmics
- Wikipedia, "Process drama" (whole class with teacher in role; Brian Way, Dorothy Heathcote, Gavin Bolton): https://en.wikipedia.org/wiki/Process_drama
- Wikipedia, "Creative Commons" (all current CC licences except CC0 require attribution): https://en.wikipedia.org/wiki/Creative_Commons

Kindergarten Arts: Lines, Colours and a Steady Beat (5 lessons, about 2 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 6 November 2026. No educator has reviewed or classroom-tested this unit. It is not aligned to any official standard. Check materials and movement notes against your school's rules. Text-checked by one other agent (Gemini 4 Argon); see Known gaps.

Back to the arts progression | Kindergarten year plan

Big idea

Artists look carefully and then make marks; musicians listen carefully and keep together. In this unit children notice kinds of line, draw something real by looking at it, name the colours they use, and keep a steady beat together with their bodies.

This is the first arts unit of the kindergarten year (term 1). Term 2 goes on to mixing two colours, printing and collage, and loud/quiet and fast/slow sounds.

Outcomes

By the end of the unit a student can:

1. Make and name at least three kinds of line: straight, wavy and zigzag (curly is a bonus).
2. Draw a real object (a leaf, shell or toy) by looking at it, and say one thing they looked at ("I looked at the bumpy edge").
3. Name at least six colours in their drawing materials (for example red, yellow, blue, green, orange, purple, brown, black, white, pink).
4. Keep a steady beat with the class for about eight beats (patting knees, clapping or stepping), and stop on a signal.
5. Say whether a drum pattern is steady ("you could march to it") or not.

Prior knowledge

- None needed. Some children will not yet hold a crayon with control; that is expected. Thick crayons, chunky pencils and big paper help.
- Colour words may be known first in a home language. Welcome them, then add the classroom word alongside.

Lessons

Lessons are short (20-25 minutes). Leave a day or two between lessons. The steady-beat warm-up from lesson 4 can be reused for a minute or two on other days.

Lesson	Title	Main activity
1	Lines everywhere	Find and draw straight, wavy, zigzag and curly lines
2	Look, draw, look again	Draw a leaf or shell by looking at it
3	What colour is it?	Colour hunt and naming the colours in our boxes

Lesson	Title	Main activity
4	Our steady beat	Body percussion and walking to a drum; stop on a signal
5	Beat and colour show	Share drawings, a steady-or-not listening game, end-of-unit check

Materials (whole class unless noted)

- Thick crayons or chunky coloured pencils in at least ten colours, one set per table. Large paper (A3 if possible; A4 is fine).
- Line cards: four large cards, one each showing a straight, wavy, zigzag and curly line.
- Objects to draw (lesson 2): leaves, shells, pine cones or simple toys, one per child or pair, large enough to see clearly. The science senses unit's nature trays can be reused.
- A colour hunt basket (lesson 3): everyday objects in clear single colours (a red block, a yellow duck, a blue cup, a green leaf, an orange, a purple scarf, a brown stick, a black sock, a white cloth, a pink ribbon).
- A hand drum or tambourine (or a saucepan and wooden spoon). Optional: a short recording of music with a clear beat, at a low volume.
- Lesson 3: a large sheet with ten circles, one coloured in each colour of the basket, labelled with the colour word by the teacher.
- Space to move (hall or cleared classroom) for lesson 4.
- Access (as needed): raised line cards (string or a glue line dried on card) for lessons 1-2, a sand tray, ear defenders.

Assessment

- Lessons 1-3: the teacher notes each child's line words, one "I looked at..." sentence and their colour names during table work (observe; no writing needed).
- Lesson 4: watch who can keep the beat with the group and stop on the signal.
- Lesson 5: a 5-part picture/talk/movement check with an answer guide. Plan an extra small-group or one-to-one slot in the week to finish per-child checks; 25 minutes is not enough for the whole class.

⚠ Access and safety

- Movement is always opt-in in form: a child can pat knees sitting down, tap a table, nod, or watch and join later. Keeping the beat with any body part counts.
- Some children find drums or group clapping too loud. Keep the drum soft, offer ear defenders or a quieter spot, and let them tap a beat on their own lap.
- Some children see some colours differently from others. Do not mark a colour name as wrong on that basis alone; note it and, if it seems consistent, mention it to the family kindly. In the colour checks (lesson 3 and lesson 5 part 3), a child succeeds by naming the colours they can tell apart: skip pairs they consistently mix (often red/green or blue/purple) and choose other objects instead. For a child with low vision, use large, bright objects held close and let them handle each one.
- Pointing, signing or an AAC device counts the same as saying, in every lesson and every check part.
- Deaf or hard-of-hearing children can rest a hand on the drum or the table to feel the beat, and watch the beater; this works for the steady-beat lessons and for check parts 4 and 5.

- Drawing objects: no tiny items that could be swallowed; wash shells and leaves before use; check the school's allergy list for plants.
- Children who cannot hold a crayon well can point to line cards, use a thick marker, draw with a finger in a sand tray, or use a tablet drawing app.

Sources

Read for this unit:

- Wikipedia, "Pulse (music)": https://en.wikipedia.org/wiki/Pulse_(music) . Used for: pulse as a series of evenly spaced beats, the scaffolding for rhythm; nearly any listener can match the pulse by tapping evenly.
- Wikipedia, "Beat (music)": https://en.wikipedia.org/wiki/Beat_(music) . Used for: the beat as what listeners tap their toes to.
- Wikipedia, "Contour drawing": https://en.wikipedia.org/wiki/Contour_drawing . Used for: drawing the outline shape of a subject rather than small details, which is the approach in lesson 2.
- Wikipedia, "Color term": https://en.wikipedia.org/wiki/Color_term . Used for: a colour term is a word for a colour; colour and shape words are used together when describing things.
- This repository's arts progression, kindergarten line (lines, colour names, steady beat, stop on a signal).

Known gaps

- No official arts standard was read for this unit; the content comes from the arts progression and the kindergarten year plan, which are drafts.
- The order, objects and songs are my choices. The chants in lesson 4 are original to this unit (CC0); a teacher may swap in local action songs.
- English colour words only; which colours have their own everyday names varies, so treat the list as an example.
- Drama and dance appear only lightly (moving to a beat, stopping on a signal); the kindergarten year plan gives acting a story to term 3.
- Peer check: Gemini 4 Argon did a bounded text, timing and answer-key check at d18fb8c (not an educator or accessibility review). Its notes (missing materials, colour-vision and low-vision routes for the colour checks, non-speaking and deaf or hard-of-hearing routes) were fixed in the follow-up commit 923156d (see PEERCHECKS.md), which Argon also diff-checked the same day.

Lesson 1: Lines everywhere

Goal: Children make and name straight, wavy and zigzag lines (curly is a bonus), and find them around the room.

Length: about 20 minutes.

Materials

- The four line cards (straight, wavy, zigzag, curly).
- Large paper and thick crayons for every child.

Steps

✎ Opening (3 min)

Draw a line slowly in the air with one finger. "Artists make lines. Watch my finger." Show the straight card and draw a straight line in the air together. Then wavy ("like water"), zigzag ("like a mountain, up and down") and curly ("round and round like a snail shell").

✎ Main activity: line hunt and line paper (12 min)

1. Line hunt (4 min): "Can you find a straight line in our room?" Children point (door edge, table edge, window frame). Then wavy (a curtain, hair), zigzag (a pattern on a jumper, a stair rail) and curly (a spring, a drawing of a snail). Accept any sensible find.
2. Line paper (8 min): each child fills a big sheet with lines. Call out a kind of line; they draw it and then choose a new colour. Say the words as they draw: "Long straight line... now a wavy line, slowly..."
3. Walk round and ask: "Which line is this? Show me a zigzag."

✓ Discussion questions (3 min)

- "Which line was the hardest to draw?" (Answer guide: any honest answer; zigzag and curly are often harder because the line changes direction.)
- "Point to a wavy line on your paper." (Answer guide: a line that goes gently up and down without sharp corners.)

✓ Closing check (2 min)

Hold up each card in a new order. Children say the name together, then a few children answer on their own. (Answer guide: the cards are straight, wavy, zigzag, curly; a zigzag has sharp corners and a wavy line has smooth bends.)

Vocabulary

line, straight, wavy, zigzag, curly

Differentiation

- Access: offer raised line cards (string or a dried glue line) for children with low vision. Pointing, signing or AAC counts the same as saying.
- Support: trace the lines on the cards with a finger first, or draw in a sand tray.
- Stretch: draw a picture using all four kinds of line (for example a house with a zigzag roof and curly smoke).

⚠ Safety

- Crayons only on paper; check no crayons are put in mouths.

Teacher notes

- Keep the sheets; children will look back at them in lesson 5.

Lesson 2: Look, draw, look again

Goal: Children draw a real object by looking at it, and say one thing they looked at.

Length: about 25 minutes.

Materials

- One object per child or pair: a leaf, shell, pine cone or simple toy.
- Large paper and thick crayons or chunky pencils.
- The line cards from lesson 1.

Steps

✎ Opening (3 min)

"Yesterday we made lines. Today we use lines to draw something real." Show a leaf. "Artists look, then draw a little, then look again."

✎ Explain and model (5 min)

Draw the leaf large on a big sheet while thinking aloud: "I look at the edge. It goes up... then it has a point. I draw that. Now I look again. The edge is bumpy here, so I draw a wavy line." Draw the outline first, then add one or two lines inside (for example the middle line of the leaf). Point out the kinds of line you used.

✎ Main activity: look, draw, look again (12 min)

1. Each child chooses an object and puts it right in front of their paper.
2. "Draw it big, so it fills your paper." Begin with the outside shape.
3. Every so often, say "Look again!" Children stop and look at their object before drawing more.
4. When the outline is done, add any lines or marks they can see inside it, then colour it with the colours they see.
5. Walk round and ask: "What did you look at? What kind of line is this edge?" Note one "I looked at..." sentence per child (see assessment).

✓ Closing check (5 min)

A few children hold up their drawing next to their object. Each says one thing they looked at: "I looked at the bumpy edge." Others say one thing they notice in the drawing. (Answer guide: any real feature of the object counts: the edge, the point, the lines, the colour, the spots. Praise looking, not "neatness".)

Vocabulary

look, draw, edge, outline, shape

Differentiation

- Access: a child with low vision can explore the object by touch first and use a raised line card to feel what "edge" means. Pointing, signing or AAC counts the same as saying.
- Support: draw round a finger that traces the object's edge in the air first; or draw just the outline.
- Stretch: draw the object a second time from a different side.

⚠ Safety

- Wash shells and leaves before use; no tiny objects; check the allergy list for plants.

Teacher notes

- Drawings will not look "right", and that is fine. The skill is looking back at the object, not copying exactly. Drawing the outline shape first, rather than small details, is the idea behind contour drawing (see the unit sources).
- Keep the drawings for lesson 5.

Lesson 3: What colour is it?

Goal: Children name at least six colours in their drawing materials and match them to everyday objects.

Length: about 20 minutes.

Materials

- The colour hunt basket (see the unit materials).
- Each table's crayon or pencil set.
- A large sheet with ten circles, one coloured in each colour, labelled by the teacher.

Steps

✎ Opening (3 min)

Take the red block out of the basket. "What colour is this?" Hold it next to the red circle on the sheet. Do the same with two more objects. Welcome colour names in home languages, then say the classroom word too.

✎ Main activity: colour hunt and crayon sort (10 min)

1. Colour hunt (4 min): give each pair one object from the basket. They find the crayon that matches and hold both up together. Say the name together.
2. Crayon sort (6 min): each table lays out its crayons. "Find red. Find yellow. Find blue..." Then children choose a favourite crayon and tell a partner, "My favourite is ___."
3. Walk round and note which colours each child names (see assessment).

✓ Discussion questions (5 min)

- "Can you find something in our room that is the same colour as your favourite crayon?" (Answer guide: accept any close match; colours in the room will not be exactly the same, so "nearly the same" is a good answer.)
- "What colours did you use for your leaf or shell last time?" (Answer guide: whatever they used; ask why: "because it was brown".)

✓ Closing check (2 min)

Hold up five crayons, one at a time: red, yellow, blue, green, purple. Children say the name. (Answer guide: the names as listed. Note any child who seems to mix up particular pairs, such as red and green, every time; see the access note in the unit README: a child succeeds by naming the colours they can tell apart, and pointing, signing or AAC counts the same as saying.)

Vocabulary

red, yellow, blue, green, orange, purple, brown, black, white, pink, colour, favourite

Differentiation

- Support: start with three colours (red, yellow, blue) and add more over the week.
- Stretch: name a light and a dark version ("light blue, dark blue").

⚠ Safety

- Check basket objects are clean and too large to swallow.

Teacher notes

- Mixing colours waits for term 2. If a child asks "how do you make green?", say "That's a great question; we'll find out later this year."

Lesson 4: Our steady beat

Goal: Children keep a steady beat together for about eight beats and stop on a signal.

Length: about 20 minutes.

Materials

- A hand drum or tambourine (or a saucepan and wooden spoon).
- Space to move. Optional: music with a clear beat at a low volume.

Steps

✎ Opening (3 min)

Sitting in a circle. "Put your hand on your chest. Can you feel a thump, thump?" (Some can, some can't; that's fine.) "Music has a thump too. It's called the beat. It stays the same, like a clock: tick, tick, tick."

✎ Main activity: pat, clap, step (10 min)

1. Pat the beat (3 min): the teacher plays a slow, even beat on the drum. Everyone pats knees with it. Chant together (original to this unit):

   Pat, pat, pat your knees,
   Pat them slowly, if you please.
   Clap, clap, clap your hands,
   Clap together, like a band.

One pat or clap on each beat. 2. Stop! (2 min): agree a stop signal (two quick taps on the drum, or a raised hand). Keep the beat, then give the signal; everyone freezes. Repeat a few times. Children love being caught moving; keep it friendly. 3. Step the beat (5 min): stand up and walk around the space, one step for each drum beat. Play slower (giant steps), then a little faster (mouse steps), but always even. Freeze on the signal.

✓ Discussion questions (5 min)

- "Was it easier to keep the beat when it was slow or fast?" (Answer guide: any honest answer; many children find a medium beat easiest.)
- "What else has a steady beat?" (Answer guide: a clock ticking, footsteps when walking, a dripping tap, a heartbeat; accept other sensible ideas.)

✓ Closing check (2 min)

Sitting down. The teacher plays eight even beats; children pat along, then stop on the signal. (Answer guide: watch for pats that land with the drum; note who joins in steadily. Keeping the beat with any body part counts.)

Vocabulary

beat, steady, slow, fast, stop, freeze

Differentiation

- Access: deaf or hard-of-hearing children can rest a hand on the drum or the table to feel the beat and watch the beater. Pointing, signing or AAC counts the same as saying.
- Support: pat the beat on the child's hand or shoulder gently, only if they are happy with that; or let them watch your hands.
- Stretch: one child plays the drum and the class follows them.

⚠ Safety

- Clear the floor before stepping; walk, don't run. Keep the drum soft; offer ear defenders or a quieter spot (see the unit README).

Teacher notes

- The beat is the even pulse you would tap your toes to; the words of the chant are the rhythm. In grade 1 children learn to tell the two apart. For now, just the beat.
- Reuse "pat the beat" for a minute on other days, for example while lining up.

Lesson 5: Beat and colour show

Goal: Children share their drawings and say what they looked at, tell a steady beat from an uneven one, and take the end-of-unit check.

Length: about 25 minutes.

Materials

- Children's line papers (lesson 1) and drawings (lesson 2).
- The line cards, the colour hunt basket and the drum.

Steps

✎ Opening (3 min)

Pat the beat together with the lesson 4 chant, then freeze on the signal.

✎ Main activity: our class show (10 min)

1. Lay the drawings out on tables like an exhibition. Children walk round slowly ("gallery feet").
2. Each child stands by their drawing. The teacher visits a few: "Tell us one thing you looked at." Others say one colour or kind of line they can see in it.

✎ Listening game: steady or not? (5 min)

The teacher plays two patterns on the drum, one at a time:

- A: eight even beats.
- B: eight beats with uneven gaps (some quick, some slow).

After each, ask: "Could you march to that?" Children march on the spot to check. (Answer guide: A is steady; you can march to it. B is not steady; marching keeps going wrong.) Play them again in a different order.

✓ Closing check (7 min)

Begin with the whole class, then finish one-to-one or in small groups at another time in the week (see assessment). One mark for each part.

1. Lines: show the four line cards. "Point to the zigzag. Now the wavy one." (Answer: zigzag has sharp corners; wavy has smooth bends. Both correct = 1.)
2. Looking: "Tell me one thing you looked at when you drew." (Answer: any real feature of their object, such as the edge, point or spots.)

3. Colours: hold up six objects from the basket, one at a time. (Answer: six correct colour names = 1. A child with a colour-vision difference names six colours they can tell apart; swap out pairs they consistently mix. For low vision, hold large objects close and let the child handle them.)
4. Beat: the teacher plays eight even beats; the child pats along and stops on the signal. (Answer: pats mostly with the drum and stops = 1. A deaf or hard-of-hearing child rests a hand on the drum or watches the beater.)
5. Steady or not: play pattern A and pattern B. "Which one could you march to?" (Answer: A, the even one. Play each pattern on a table the child can touch, or let them watch the beater, if hearing is a barrier.)

In every part, pointing, signing or an AAC device counts the same as saying.

Vocabulary

show, exhibition, steady, uneven, march

Differentiation

- Support: for part 3, start with three colours; for part 1, accept the child drawing the line instead of pointing.
- Stretch: the child plays a steady beat on the drum for the class.

⚠ Safety

- Walk slowly around the exhibition; keep the drum soft.

Teacher notes

- Send drawings home or keep a few for a term 3 exhibition, as the year plan suggests.
- Many children will keep the beat only some of the time. That is normal at this age; the beat comes back in term 2 (loud and quiet, fast and slow).

Kindergarten Arts: Mixing Colours, Prints and Collage, Loud and Quiet, Fast and Slow (5 lessons, about 2 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 6 November 2026. No educator has reviewed or classroom-tested this unit. It is not aligned to any official standard. Check materials, allergy and movement notes against your school's rules.

Back to the arts progression | Kindergarten year plan | Term 1 arts unit

Big idea

Artists make new things from what they have: two paints mixed together make a new colour, one object pressed again and again makes a pattern, and torn paper pieces make a new picture. Musicians choose how they play: loud or quiet, fast or slow, and they can change it on purpose.

This is the second arts unit of the kindergarten year (term 2). It builds on term 1's colour names and steady beat. Term 3 goes on to acting a familiar story and a class exhibition and song share.

Outcomes

By the end of the unit a student can:

1. Mix two paints to make a new colour, and say which two colours they used ("I mixed yellow and blue and got green").
2. Make a print by pressing an object in paint and lifting it, and repeat it to make a row or pattern.
3. Make a collage by tearing or cutting paper shapes, trying where they go, then sticking them down; say one thing about it.
4. Hear and show whether a sound is loud or quiet, and play or move loudly and quietly on purpose.
5. Hear and show whether a beat is fast or slow, and know that loud and fast are different (a sound can be quiet and fast).

Prior knowledge

- Term 1 arts: colour names (red, yellow, blue, green, orange, purple and others), keeping a steady beat, stopping on a signal.
- Some children have not used paint or glue before; a first "just try it" turn is part of learning.

Lessons

Lessons are short (20-25 minutes). Leave a day or two between lessons so paintings and collages can dry.

Lesson	Title	Main activity
1	Two colours make a new one	Guess, then mix two paints on a plate

Lesson	Title	Main activity
2	Press, lift, look: printing	Print with sponges, corks and leaves; make a row
3	Tear, try, stick: collage	Make a collage creature or place from paper pieces
4	Loud and quiet, fast and slow	Play and move to a drum; show loud/quiet and fast/slow
5	Rainstorm story and gallery	A class sound story, a gallery walk and the end-of-unit check

Materials (whole class unless noted)

- Non-toxic, washable ready-mixed paint in red, yellow, blue and white (and, if available, magenta and cyan; see lesson 1 teacher notes). Paper plates or palettes, short thick brushes, water pots, paper towels.
- Aprons or old shirts; table covers.
- Printing objects (lesson 2): small sponge pieces, corks, cotton reels or short cardboard tubes, washed leaves, and children's own fingers. Shallow trays with a thin layer of paint (a damp sponge pad under the paint helps).
- Collage materials (lesson 3): coloured and textured paper, old magazines and cards checked for suitable pictures, tissue paper; glue sticks; child safety scissors (optional; tearing is fine). Base paper, A4 or A3.
- A hand drum or tambourine (or a saucepan and wooden spoon); optional shakers (for example rice sealed in taped containers) and other simple instruments.
- Space to move for lesson 4 (hall or cleared classroom).

Assessment

- Lessons 1-3: the teacher notes during table work which two colours each child mixed and what they said, whether they repeated a print, and one thing they said about their collage (observe; no writing needed).
- Lesson 4: a closing check with hand signs for loud/quiet and fast/slow.
- Lesson 5: a 5-part show-and-talk check with an answer guide (about 3 minutes per child). Plan extra small-group or one-to-one slots in the week; 25 minutes is not enough for the whole class.

⚠ Access and safety

- Paints, glue and printing objects must be non-toxic and washable. Check the school's allergy list (for example latex in some sponges, plants for leaf prints, food-based materials). Do not use food for printing (such as cut potatoes or fruit) in a class with food allergies, and never let children eat materials.
- Some children dislike wet or sticky hands. Offer brushes, sponges on pegs, thin gloves, or a partner who presses while the child chooses where.
- Scissors are optional: tearing paper is a real collage technique. Children who find tearing or cutting hard can choose pre-cut pieces.
- Loud sounds: some children find drums or group noise too loud. Keep the loudest sounds short, offer ear defenders or a quieter spot, and let a child show loud and quiet with their hands instead of playing.
- Movement is opt-in in form: a child can show fast and slow by tapping, nodding or moving hands, seated or wheeling. Any clear way counts.
- Some children see some colours differently. In lesson 1, the check is "which two did you mix", not "name the new colour correctly".

- Children who are deaf or hard of hearing can feel the drum's vibration (a hand on the drum or a table), watch the player's arm, and use the same hand signs; adapt the listening checks to what they can perceive.

Sources

Read for this unit:

- Wikipedia, "Color mixing": https://en.wikipedia.org/wiki/Color_mixing Used for: there are different mixing models; paints and lights mix differently, and the result depends on the paints. This is why the unit says mixing two paints "usually" makes a colour and asks children to look at what actually happened.
- Wikipedia, "Printmaking": https://en.wikipedia.org/wiki/Printmaking Used for: a print is made by transferring ink or paint from an object (the matrix) to paper, and the same object can make many similar prints.
- Wikipedia, "Collage": https://en.wikipedia.org/wiki/Collage Used for: collage (from French coller, to glue) makes a new whole by assembling pieces such as coloured papers and clippings stuck to a base.
- Wikipedia, "Dynamics (music)": https://en.wikipedia.org/wiki/Dynamics_(music) Used for: dynamics are the variation in loudness in music.
- Wikipedia, "Tempo": https://en.wikipedia.org/wiki/Tempo Used for: tempo is the speed or pace of music.
- This repository's arts progression and the kindergarten year plan term 2 arts cell.

Known gaps

- No official arts standard was read for this unit; the content comes from the arts progression and the kindergarten year plan, which are drafts.
- Paint mixes vary with the paints used: red and blue school paints often make a dull purple or brown. The unit asks children to report what they saw, but it does not teach colour theory.
- The words "dynamics" and "tempo" are not taught; children use loud, quiet, fast and slow. The rainstorm story in lesson 5 is original to this unit (CC0) and can be swapped for a local story.
- Drama and dance appear only lightly (moving loudly/quietly and fast/slowly); acting a story is in term 3.
- Peer check: GPT-6.1 Terra did a bounded text and materials check at b5def7d (not an educator, classroom, safety or accessibility review); its three points were fixed in 6a397f2 and ada645c. Terra then diff-checked those fixes; its remaining lesson 2 point (children could not know which object made each card) was fixed in 680925b, where the teacher prints the cards in front of the children.

Lesson 1: Two colours make a new one

Goal: Children mix two paints to make a new colour and say which two colours they used.

Length: about 25 minutes.

Materials

- Non-toxic, washable paint in red, yellow and blue (white optional), in small blobs on a paper plate for each child or pair.
- Short thick brushes, water pots, paper towels, aprons, table covers.
- Paper for each child. A large sheet for the teacher's demonstration.

Steps

✎ Opening (4 min)

Show yellow and blue paint. "These are two colours we know. What are they?" (Yellow, blue.) "What do you think will happen if I mix them together?" Take a few guesses; every guess is fine. Mix them slowly on the big sheet. "What happened?" (Answer guide: usually a green. Accept the colour the children see.)

✎ Main activity: guess, mix, look (13 min)

1. Guess first (2 min): "Today you are colour makers. Before you mix, you guess." Show the three pairs on a card: yellow + blue, red + yellow, red + blue.
2. Mix (8 min): children mix one pair at a time in a clean space on their plate, then paint a patch or a shape with it. Clean the brush in water and dab it on a towel between mixes. An adult goes round asking, "Which two did you use? What did you get?"
3. Add white (3 min, optional): add a little white to one mix. "What happened?" (Answer guide: it usually looks lighter or paler.)

✓ Discussion questions (5 min)

- "What did yellow and red make?" (Answer guide: usually orange; accept what they saw.)
- "What did red and blue make?" (Answer guide: often purple, but with many school paints it comes out dark, dull or brownish. Both are real results.)
- "Did everyone's green look the same?" (Answer guide: no; more yellow or more blue changes it. That's fine; artists make many greens.)

✓ Closing check (3 min)

Each child holds up or points to one mix. "Which two colours did you use?" (Answer guide: the two paints they really used, for example "yellow and blue". Pointing to the two paint blobs counts. The check is about which two went in, not about naming the new colour.)

Vocabulary

mix, new colour, paint, brush, lighter, guess

Differentiation

- **Support:** mix only yellow and blue; the adult says "yellow and blue make..." and the child finishes or points.
- **Stretch:** "Can you make a green that is more yellowy? More bluey?" or "Can you make a light green?"
- **Different ways to mix:** finger-mixing (only if happy with wet hands), a sponge on a peg, or pointing to which two paints a partner should mix.

⚠ Safety

- Non-toxic, washable paints only; aprons on; no paint near mouths or eyes. Wash hands afterwards.

Teacher notes

- How paint mixes depend on the paints. Red and blue often make a dull purple because many "red" paints lean towards orange. If you have magenta and cyan paints, magenta + cyan usually gives a brighter purple; it is fine to show this as "different paints mix differently" without teaching colour theory.
- Do not say "red, yellow and blue make all colours". They do not; and grade 3 arts treats the choice of a palette as a choice, not a rule.
- Keep a few dry patches for lesson 5's gallery.

Lesson 2: Press, lift, look: printing

Goal: Children make a print by pressing an object in paint and lifting it, and repeat it to make a row or pattern.

Length: about 25 minutes.

Materials

- Shallow trays with a thin layer of non-toxic paint (two or three colours per table); a damp sponge pad under the paint helps.
- Printing objects per table: small sponge pieces, corks, cotton reels or short cardboard tubes, washed leaves (vein side down). Fingers count too.
- Paper for each child (long strips are good for rows), aprons, paper towels.
- For the closing check: three blank cards, plus a cork and a sponge with paint (the teacher prints the cards in front of the children).

Steps

✎ Opening (4 min)

Press a cork in paint and then on paper; lift it slowly. "What did it leave?" (A circle; a mark the same shape as the end of the cork.) "That's a print. The cork left its shape behind." Press it again next to the first. "Now there are two the same."

✎ Main activity: press, lift, look (14 min)

1. Try each object (5 min): press, lift, look. "What shape did it make?" A sponge, a cork, a leaf, a finger.
2. Make a row (6 min): choose one object and print it again and again in a row along a strip of paper.
3. Change one thing (3 min): make a second row that changes something each time, for example cork, sponge, cork, sponge, or red, yellow, red, yellow.

✓ Discussion questions (4 min)

- "Why do all the cork prints look nearly the same?" (Answer guide: the same cork made them; it leaves the same shape.)
- "Are they exactly the same?" (Answer guide: not quite; some have more paint or are lighter. That's part of printing.)
- "What happens if you press with too much paint?" (Answer guide: it smudges or blobs; a thin layer works better.)

✓ Closing check (3 min)

With the children watching, the teacher makes three prints on separate cards, saying the object each time ("cork... sponge... cork"), and lays each card next to the object that made it. Then put the objects to one side and hold up the three cards. "Two of these were made by the same thing. Which two? Which object made them?" (Answer guide: the two cork prints, made by the cork. The children saw each card being made, so they can know the answer, not just guess from how the marks look.) Then each child shows their own row and says or points to the object they used; they know this because they chose it.

Vocabulary

print, press, lift, row, the same, pattern

Differentiation

- **Support:** start with finger prints; an adult holds the paper steady.
- **Stretch:** an AB pattern of two objects or two colours; or an ABB pattern.
- **Different ways to print:** a sponge on a peg or a cork in a clothes peg for children who prefer not to touch paint; a partner presses while the child chooses where.

⚠ Safety

- Non-toxic paints only. No food for printing in this lesson (see allergy note in the README). Wash leaves first and check plants against the allergy list.

Teacher notes

- Printing makes repeats easy, which links to pattern work in mathematics.
- Let prints dry flat; keep some for lesson 5's gallery.

Lesson 3: Tear, try, stick: collage

Goal: Children make a collage by tearing or cutting paper shapes, trying where they go, then sticking them down, and say one thing about it.

Length: about 25 minutes.

Materials

- Coloured, textured and tissue paper; old magazines and cards checked for suitable pictures. Optionally, children's dry prints and mixed-colour patches from lessons 1 and 2.
- Glue sticks; child safety scissors (optional); a base sheet for each child.
- A finished example made by the teacher, and a few pieces of paper ready to tear in front of the class.

Steps

✎ Opening (4 min)

Show the example. "This picture is made of pieces of paper stuck together. It has a special name: collage. The word comes from a French word that means to glue." Tear a piece slowly. "Tearing makes a soft, fuzzy edge. Cutting makes a sharp edge."

✎ Main activity: tear, try, stick (14 min)

1. Choose (2 min): "Today you can make a creature or a place: a garden, a house, a pond."
2. Tear and cut (5 min): make a pile of shapes: big, small, long, round.
3. Try before sticking (3 min): move the pieces around on the base sheet. "Try it here. Try it there. Which do you like?"
4. Stick (4 min): glue on the back of each piece, press it down.

✓ Discussion questions (4 min)

- "What did you make?" (Answer guide: any description.)
- "Which edge do you like: torn or cut? Why?" (Answer guide: any honest answer with a reason; for example "torn looks like fur".)
- "Why did we try before we stuck?" (Answer guide: so we can change our minds; once it's stuck it's harder to move.)

✓ Closing check (3 min)

Pairs show their collages to each other. Each child says one thing: "I stuck a ... " or "I tore a ... for the ... ". (Answer guide: any sentence or pointing that names one piece and what it is for.)

Vocabulary

collage, tear, cut, stick, glue, edge, piece

Differentiation

- **Support:** pre-cut and pre-torn pieces; the adult holds the base sheet.
- **Stretch:** use a print or colour patch from earlier lessons as part of the collage; overlap pieces to make something look in front.
- **Different ways to make:** a child who cannot tear or cut chooses pieces and says where they go; a partner or adult sticks them.

⚠ Safety

- Child safety scissors only, used sitting down; carry them closed. Glue sticks, not liquid adhesives that need adult handling. Check magazine pictures in advance.

Teacher notes

- Collage lets children who find drawing hard make a confident picture.
- Leave collages to dry flat; they are the main exhibits in lesson 5.

Lesson 4: Loud and quiet, fast and slow

Goal: Children hear and show loud and quiet, and fast and slow, and play or move each way on purpose.

Length: about 20 minutes.

Materials

- A hand drum or tambourine (or a saucepan and wooden spoon).
- Optional shakers or other simple instruments, one per child or pair.
- Space to move.

Steps

✎ Opening (3 min)

Sitting in a circle. "Last term we kept a steady beat. Today we choose how to play it." Agree two hand signs: **loud** = hands wide apart; **quiet** = hands close together. Play a few loud and quiet taps; children show the sign.

✎ Main activity: choose how to play (10 min)

1. Loud and quiet (3 min): everyone pats knees with the drum. The teacher plays loud, then quiet; children copy. "Quiet as a mouse... loud as a lion." Keep the loud parts short.
2. Fast and slow (3 min): agree two more signs: **fast** = quick little taps on the knees; **slow** = big slow pats. The teacher plays fast and slow; children copy. Then stand up and walk: slow giant steps, fast tiny steps, freeze on the stop signal.
3. Mix them up (4 min): the teacher plays **quiet and fast** (tiny quick taps), then **loud and slow** (big booms). "Can a sound be quiet AND fast?" (Yes.) Children copy on knees or shakers.

✓ Discussion questions (4 min)

- "Is fast the same as loud?" (Answer guide: no. Fast is about how quickly the sounds come; loud is about how big each sound is. We played quiet and fast.)
- "When might we use quiet sounds?" (Answer guide: a lullaby, when a baby is asleep, sneaking like a mouse; accept other sensible ideas.)
- "When might we use loud sounds?" (Answer guide: a parade, cheering, thunder; accept other sensible ideas.)

✓ Closing check (3 min)

The teacher plays four short examples in a mixed order and says before each one which question it asks: "Listen: loud or quiet?" (two examples, one loud and one quiet, at the same speed) or "Listen: fast or slow?" (two examples, one fast and one slow, at the same loudness). Every sound is both loud or quiet and fast or slow, so children answer only the question asked, with the matching hand sign. (Answer guide: watch who shows the sign that matches the question; a child who shows the other pair of signs has answered a different question, so ask again.)

Vocabulary

loud, quiet, fast, slow, the same, change

Differentiation

- **Support:** practise loud/quiet only first; add fast/slow on another day.
- **Stretch:** a child plays the drum and the class shows the signs; or a child plays "getting louder" or "getting faster" slowly.
- **Different ways to show:** signs with one hand, nodding big or small, pointing to four picture cards (lion, mouse, rabbit, tortoise).

⚠ Safety

- Keep loud parts short; offer ear defenders or a quieter spot. Walk, don't run, during fast steps. See the README for access notes for deaf and hard-of-hearing children (feel the drum, watch the arm).

Teacher notes

- Musicians call loudness "dynamics" and speed "tempo"; those words are for later grades. Kindergarten uses loud, quiet, fast and slow.
- Children often get louder when they get faster. Practising "quiet and fast" helps them separate the two.

Lesson 5: Rainstorm story and gallery

Goal: Children use loud/quiet and fast/slow in a class sound story, share their colour mixes, prints and collages, and show what they learned.

Length: about 25 minutes, plus one-to-one check time.

Materials

- The drum and any shakers; children's knees and hands work too.
- Children's dry work from lessons 1-3, laid out on tables as a gallery.
- Paint blobs (red, yellow, blue) and a cork with a paint tray for the check.
- A class list for recording "yes", "with help" or "not yet".

Steps

✎ Opening (3 min)

"Today we'll make a rainstorm with sounds, and then visit our gallery."

✎ Main activity 1: the rainstorm story (8 min)

Tell the story (original to this unit, CC0); children make the sounds with fingers, hands and knees, following the teacher.

> The sky is grey. A few raindrops fall: drip... drip... drip.
> (Quiet and slow: one finger tapping a palm.)
> More rain comes: pitter-patter, pitter-patter.
> (Quiet and fast: fingers tapping quickly.)
> Now it's pouring!
> (Loud and fast: hands patting knees quickly.)
> BOOM... BOOM... BOOM goes the thunder!
> (Loud and slow: three big pats on the knees, or three drum beats, with a long gap between each.)
> The storm moves away. Pitter-patter... drip... drip...
> (Getting quieter and slower.)
> The sun comes out. Shhh.
> (Hands still.)

Do it twice. The second time, a child can lead with the drum.

✎ Main activity 2: gallery walk (8 min)

Walk round the work. At three or four pieces the teacher asks the maker (if they want to share): "What did you do here?" Others say one thing they like.

Closing (6 min)

"Which part of the storm was loud? Which part was quiet and fast?" Children choose one thing they made this unit and tell a partner about it.

✓ End-of-unit check (one-to-one or in a small group)

About 3 minutes per child. Any child may show in their own way (pointing, signing, using a device, hand signs, feeling the drum).

Part	Ask or watch	Looking for
1	Point to one of their colour mixes (or mix two paints now): "Which two colours did you use?"	Names or points to the two paints really used.
2	"Make a print with this cork and lift it. Can you make another one the same?"	Presses, lifts, and repeats the print.
3	Look at their collage: "Tell me about one piece."	Says or points to one piece and what it is or does.
4	Teacher plays a loud then a quiet sound (same speed). "Which was loud?"	Shows or says the loud one.
5	Teacher plays a fast then a slow sound (same loudness). "Which was fast?"	Shows or says the fast one.

Record "yes", "with help" or "not yet" for each part. A child who shows the skill in their own way (for example with a partner pressing for them in part 2, or by feeling the drum in parts 4 and 5) is recorded "yes", with a note of how. "With help" means an adult helped with the idea itself. In part 1, the check is which two colours went in, not the name of the new colour.

Vocabulary

storm, louder, quieter, faster, slower, gallery

Differentiation

- **Support:** in the story, a child chooses just one sound to make (the thunder, or the drips).
- **Stretch:** children make their own short sound story with two changes.

⚠ Safety

- Keep thunder short; offer ear defenders. Gallery walk at walking pace; no touching others' work unless the maker says yes.

Teacher notes

- Children marked "not yet" for loud/quiet or fast/slow can keep practising with the hand-sign game for a minute on other days.
- Keep a few pieces for the term 3 class exhibition.

Kindergarten Arts: Acting Out a Story, a Class Exhibition and a Song Share (5 lessons, about 2 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 9 November 2026. No educator has reviewed or classroom-tested this unit. It is not aligned to any official standard. Check movement, performance and photo rules against your school's policies. Text-checked by one other agent (Gemini 4 Argon); see Known gaps.

Back to the arts progression | Kindergarten year plan | Term 2 arts unit

Big idea

Actors use their bodies, faces and voices to tell a story, and a still "freeze frame" can show a moment as clearly as a picture. Artists choose which of their work to show and say something about it. A class can share what it has made and learned with visitors: a short play, an exhibition and a song.

This is the third arts unit of the kindergarten year (term 3). It uses term 1's steady beat and singing with actions, and the paintings, prints and collages kept from terms 1 and 2. The story is the folk tale The Enormous Turnip (also called The Gigantic Turnip), retold in this unit's own words.

Outcomes

By the end of the unit a student can:

1. Make a still "freeze frame" with their body on a signal and hold it for a few seconds (for example a tall tree or a tiny mouse).
2. Show a character by how they move (for example a slow old grandfather, a quick little mouse).
3. Retell or put in order the beginning, middle and end of a short story using three picture cards.
4. Take part in acting the story with simple props, joining in the repeated line or doing the actions.
5. Choose one of their own artworks for a class exhibition and say (or show) one thing about it.
6. Sing, sign or do the actions for a song with the class, keeping roughly to the beat.

Prior knowledge

- Term 1 arts: singing songs with actions, keeping a steady beat, stopping on a signal.
- Term 2 arts: loud and quiet, fast and slow; paintings, prints and collages (some kept for this exhibition, as the term 2 unit suggests).
- Health and PE: moving safely in a shared space and stopping on a signal.

Lessons

Lessons are short (20-25 minutes). Lesson 5 is the share; plan it for a time when visitors (another class, or families if your school invites them) can come. Visitors are optional; the share works with just the class.

Lesson	Title	Main activity
1	Freeze! Statues and still pictures	Make body shapes and freeze frames on a signal; move like different characters
2	The Enormous Turnip	Listen to the story, join in the repeated line, put three picture cards in order
3	Acting the story	Act the story with simple props: everyone has a part
4	Getting ready to share	Choose a piece for the exhibition and make a label; learn the turnip song
5	Our share: play, song and exhibition	Perform for visitors (or the class), walk the exhibition, end-of-unit check

Materials (whole class unless noted)

- A clear space (hall or cleared classroom) for lessons 1, 3 and 5.
- A hand drum or tambourine for start and freeze signals, plus a visual signal (a raised hand or a "freeze" card with a picture of a statue).
- The story text (in lesson 2).
- Three story picture cards per pair, drawn by the teacher or printed: 1 a grandfather planting a seed; 2 a line of people and animals pulling on big leaves; 3 everyone sitting on the ground with a huge turnip. Plus one large set for the teacher.
- A "turnip" prop: a big cushion, a bag stuffed with paper, or a large ball in a pillowcase, with green paper or fabric leaves taped on top. It sits in a hoop or a box (the "ground"). Never use a child as the turnip.
- Simple role props (optional): a scarf or shawl for the grandmother, a hat for the grandfather, a hair ribbon or headband for the granddaughter, paper ears on headbands for the dog, cat and mouse, a watering can (empty) and a toy bowl. Name cards with a picture for each role.
- Children's kept artwork from terms 1 and 2, plus one new piece if they want to make one.
- Label cards (about 10 cm × 15 cm), one per child, folded to stand up; crayons or pencils.
- Optional: masking tape or tables for the exhibition, and a sign "Our Class Exhibition" made with the children.

Assessment

- Lessons 1-4: the teacher notes during activities who freezes on the signal, who shows a character by moving, who joins the repeated line or actions, and who chooses a piece and says something about it (observe; no writing needed).
- Lesson 2: a closing check with the three picture cards.
- Lesson 5: a 5-part show-and-talk check with an answer guide (about 3 minutes per child). Plan extra small-group or one-to-one slots in the week; 25 minutes is not enough for the whole class.

⚠ Access and safety

- **Performing is opt-in.** Every child has a part, but parts include narrator's helper (holding up the picture cards), sound maker (drum beat for the "pull"), prop keeper and audience leader (starting the clapping). A child who does not want to be watched can do the actions from their seat with the class. Nobody is made to speak alone in front of visitors.
- **Pulling is pretend.** In the story line, children rest a hand lightly on the shoulder of the child in front (or hold a scarf between them) and pretend to pull. Nobody pulls another child or their clothes. At "POP!" everyone sits down slowly on the count of three, not falling backwards. Leave space between the line and walls or furniture.
- Wheelchair users and children who move differently can play any role; the pull can be shown with arms only, and "sitting down" can be leaning back. Grandfather, grandmother and mouse can all be played seated.
- Children who do not speak, or not yet in the class language, can join the repeated line by signing, using a device or doing the pulling action. Any clear way counts.
- Deaf or hard of hearing children: use the visual freeze card or raised hand alongside the drum, face the class when telling the story, and show the picture card for each new helper. Learn a sign for "pull" from your local sign language if a child uses one.
- Low vision: let children feel the turnip prop and role props before the story; describe each picture card aloud; keep the acting space clear of trip hazards.
- Some children find visitors, clapping or loud singing overwhelming. Offer ear defenders, a quieter spot at the edge, and a "helper" job; keep the share short.
- **Photos and visitors:** follow your school's rules on photographs and visitors. Do not share photos of children's faces unless the school has permission. Visitors are a choice for the school; never ask families to attend, and do not single out children whose families are not there.

Sources

Read for this unit (Wikipedia, 9 November 2026):

- "The Gigantic Turnip": https://en.wikipedia.org/wiki/The_Gigantic_Turnip Used for: it is a cumulative Russian folk tale (ATU 2044, "Pulling up the turnip"), published by Alexander Afanasyev in 1863; a grandfather plants a turnip that grows too big to pull up, and one helper after another joins until they pull it up together; the popular version ends with the mouse. The order of helpers varies between versions. The retelling in lesson 2 is this unit's own wording (CC0), not a copy of any published picture book.
- "Cumulative tale": https://en.wikipedia.org/wiki/Cumulative_tale Used for: in a cumulative (chain) tale the action or words repeat and build up, and the predictable structure has been used with young children. This is why the unit leans on the repeated line.
- "Tableau vivant": https://en.wikipedia.org/wiki/Tableau_vivant Used for: a "living picture" is a still, silent scene made by people posing; performers in theatre sometimes briefly freeze for this effect. The unit calls it a "freeze frame" and does not teach the French term.
- "Here We Go Round the Mulberry Bush": https://en.wikipedia.org/wiki/Here_We_Go_Round_the_Mulberry_Bush Used for: a traditional English nursery rhyme and singing game ("This is the way we..."), first recorded in the mid-nineteenth century, whose tune is also used for other songs. The turnip song in lesson 4 uses this traditional tune with new words written for this unit (CC0).

- "Exhibition": https://en.wikipedia.org/wiki/Exhibition Used for: an exhibition is an organised display of a selection of items, and someone (a curator) chooses what goes in. Children act as their own curators by choosing one piece.
- This repository's arts progression and the kindergarten year plan term 3 arts cell.

Known gaps

- No official arts or drama standard was read for this unit; the content comes from the arts progression and the kindergarten year plan, which are drafts.
- The story is a Russian folk tale. The year plan says "a familiar story"; if children already know a different public-domain or school-owned story, use that instead. Avoid acting recent copyrighted picture books or films without permission. The roles in the retelling (grandfather, grandmother, granddaughter, dog, cat, mouse) can be changed to suit the class.
- No book or published recording is required. Teachers who want a tune reference can sing any traditional version of the Mulberry Bush tune.
- Dance appears only as moving like characters; there is no dance unit yet.
- Peer check: Gemini 4 Argon did a bounded text check at 5c3db56 (timings, pitch, safety, access and story/key consistency; not an educator, classroom or safety review): timings sum and no errors were found; its three small notes (lesson 5 closing choices should point to the turnip prop, drum or exhibition sign rather than helper cards; say how outcome 4 is recorded; list a granddaughter prop) were folded in at 2afcb2c, which Argon also diff-checked the same day (see PEERCHECKS.md).

Lesson 1: Freeze! Statues and still pictures

Goal: Children make body shapes and hold a still "freeze frame" on a signal, and show different characters by how they move.

Length: about 20 minutes.

Materials

- A clear space.
- A hand drum or tambourine, and the visual freeze card (or a raised hand).

Steps

✎ Opening (3 min)

Sit in a circle. "Actors tell stories with their bodies. Today we'll be statues. When the drum plays, you move. When it stops and I hold up the freeze card, you freeze, like a statue, as still as you can."

Practise twice on the spot: wiggle fingers while the drum plays, freeze when it stops.

✎ Main activity 1: freeze shapes (5 min)

Children find a space ("your own bubble", as in health and PE). The drum plays; children walk (or wheel, or move arms) around the space. Drum stops, card up, teacher calls a shape:

1. "Freeze... as a tall tree!"
2. "Freeze... as a tiny mouse!"
3. "Freeze... as a big round ball!"
4. "Freeze... as if you are pulling something very heavy!"

Count slowly "one, two, three" while children hold each shape, then "relax". Point out two or three different freezes: "Look, Amir is a tree with arms up, and Lena is a tree with arms out like branches. Both are trees."

✎ Main activity 2: move like a character (5 min)

The drum plays at different speeds to match each character. Children move like:

- an old grandfather, walking slowly with a stick (slow drum);
- a busy dog, trotting and sniffing (medium drum);
- a cat, stretching and creeping (slow, quiet drum);
- a little mouse, scurrying (fast, quiet drum).

After each, freeze on the signal and hold for three.

✓ Discussion questions (with answers) (4 min)

- "How did you show the mouse was little?" (Any answer about the body: made myself small, curled up, tiny steps, fast quiet feet.)
- "How did you move for the old grandfather?" (Slowly; leaning on a pretend stick; small careful steps. Any slow, careful movement fits.)
- "Can two people make the same thing in different ways?" (Yes: both trees were trees even though they looked different.)

✓ Closing check (with answers) (3 min)

One last freeze: "Freeze as the grandfather pulling something heavy!" Then "freeze as the mouse." Watch for:

- stopping on the signal and holding still for about three seconds;
- a big, heavy shape for pulling and a small shape for the mouse (any small shape counts).

Vocabulary

freeze, statue, still, character, actor

Differentiation

- **Support:** a child copies the teacher's freeze, or freezes just their hands or face.
- **Stretch:** pairs make a freeze together (one is the grandfather, one is the turnip leaves he is pulling).

⚠ Safety

- Walking pace only; no running. Remind children to keep their bubble and watch for others when moving.
- Heavy-pulling freezes are pretend: lean, do not pull on anyone.

Teacher notes

- Children who find standing still hard can freeze sitting down, or hold a "statue" with just one hand. A shorter freeze still counts.
- Seated and wheelchair users can make every shape with upper body, arms and face; describe shapes so that any body can make them ("make yourself tall", not "stand on tiptoe").
- Keep the four characters: they appear in the story in lesson 2.

Lesson 2: The Enormous Turnip

Goal: Children listen to a cumulative folk tale, join in the repeated line, and put three picture cards in order (beginning, middle, end).

Length: about 25 minutes.

Materials

- The story text below.
- Large picture cards for the teacher, one for each helper (grandfather, grandmother, granddaughter, dog, cat, mouse) and three story cards (planting, pulling, everyone on the ground with the turnip).
- Three story cards per pair, shuffled.
- The turnip prop (optional in this lesson; to show the size).

Steps

✎ Opening (3 min)

"Today's story is very old. People have told it for a long time, in many countries, and it is the same story every time with one more helper. Listen for the part that keeps coming back, and say it with me."

Teach the repeated line with a pulling action (both hands pulling towards the chest):

> They pulled and they pulled, but the turnip would not come up!

✎ Main activity: tell the story twice (12 min)

Tell the story slowly, holding up each helper's card as they arrive. Children join in the repeated line and the pulling action. Tell it a second time: this time children say who comes next before you show the card.

The Enormous Turnip (a retelling of a traditional folk tale; this wording is CC0):

> Once upon a time, a grandfather planted a turnip seed. "Grow, little turnip," he said. "Grow sweet, grow strong."
>
> The turnip grew, and grew, and grew, until it was ENORMOUS.
>
> Grandfather took hold of the leaves. They pulled and they pulled, but the turnip would not come up! (Only Grandfather is pulling, but the line is the same every time.)
>
> So Grandfather called Grandmother. Grandmother held on to Grandfather, and Grandfather held the leaves. They pulled and they pulled, but the turnip would not come up!

So Grandmother called the granddaughter. The granddaughter held on to Grandmother, Grandmother held on to Grandfather, and Grandfather held the leaves. They pulled and they pulled, but the turnip would not come up!

So the granddaughter called the dog. The dog held on to the granddaughter, the granddaughter held on to Grandmother, Grandmother held on to Grandfather, and Grandfather held the leaves. They pulled and they pulled, but the turnip would not come up!

So the dog called the cat. The cat held on to the dog, the dog held on to the granddaughter, the granddaughter held on to Grandmother, Grandmother held on to Grandfather, and Grandfather held the leaves. They pulled and they pulled, but the turnip would not come up!

So the cat called the little mouse. The mouse held on to the cat, the cat held on to the dog, the dog held on to the granddaughter, the granddaughter held on to Grandmother, Grandmother held on to Grandfather, and Grandfather held the leaves. They pulled and they pulled, and they pulled and they pulled, and...

POP! Up came the turnip, and everyone sat down with a bump.

That night they made turnip soup, and everyone had a bowl, even the little mouse.

✓ Discussion questions (with answers) (5 min)

- "Who planted the turnip?" (The grandfather.)
- "Why couldn't Grandfather pull it up on his own?" (It was too big / enormous.)
- "Who was the last helper?" (The mouse.)
- "Did the mouse pull it up all by herself?" (No: everyone pulled together; the mouse was the last one to join. Accept "everyone" or "they all did".)
- "What part kept coming back?" (They pulled and they pulled, but the turnip would not come up.)

✓ Closing check (with answers) (5 min)

Pairs get the three shuffled story cards: "Put them in order: what happened first, next and last?" Then each pair points to the cards in order while the teacher walks round.

Answer: **1** Grandfather plants the seed; **2** everyone pulls on the leaves; **3** everyone sits on the ground with the turnip.

Note who places them in order without help. A child who tells the story in order without the cards (or points to helpers' cards in order) has also met the goal.

Vocabulary

turnip, enormous, pull, beginning, middle, end, helper

Differentiation

- **Support:** use only two cards (planting and turnip out: which came first?).
- **Stretch:** put the six helper cards in the order they came.

⚠ Safety

- Pulling actions are on your own, towards your chest; no pulling on others in this lesson.

Teacher notes

- Some versions of the tale have different helpers or a different order; it is fine if a child knows another version. "In our story, the mouse came last."
- Leave the helper cards on display; they are used for casting in lesson 3.
- The story's "everyone sat down with a bump" becomes a slow, counted sit-down when it is acted (lesson 3).

Lesson 3: Acting the story

Goal: Children act The Enormous Turnip with simple props, each with a part, joining in the repeated line and the pretend pull.

Length: about 25 minutes.

Materials

- A clear space, with the "ground" (hoop or box) and the turnip prop at one end, at least a metre from any wall.
- Role props and picture name cards (grandfather, grandmother, granddaughter, dog, cat, mouse); a scarf for each child in the pulling line (optional).
- The helper cards from lesson 2 and the hand drum.
- An empty watering can and a toy bowl (optional).

Steps

✎ Opening (3 min)

"Today we're going to be the story. The teacher tells it; the actors show it. Everybody has a job." Show the jobs with their picture cards:

- **Actors:** grandfather, grandmother, granddaughter, dog, cat, mouse.
- **Turnip growers:** everyone else, sitting round the ground; they grow the turnip with their hands (low to high) and say the repeated line.
- **Card holder:** holds up each helper card as they are called.
- **Drummer:** plays one beat on each "pulled".

✎ Main activity: act it three times (15 min)

Before the first run, practise the safe pull and the slow sit (2 min). Each child rests one hand lightly on the shoulder of the person in front (or holds a scarf between them). On "pulled", everyone leans back a little, with feet still. At "POP!" the teacher counts "one, two, three" and everyone sits down slowly. Nobody pulls anyone, and nobody falls.

Run 1 (about 4 min): the teacher tells the story (from lesson 2) and plays the grandfather; children take the other roles. The growers make the turnip grow and say the line.

Run 2 (about 4 min): new children take the roles; growers become actors and actors become growers, card holder and drummer.

Run 3 (about 5 min): the same, with new children in roles. If time is short, cut to two runs; every child should have had a turn in a role they chose (an actor role, a helper job, or growing).

During each run, praise acting choices: "The mouse is scurrying so quickly!" "Grandmother is walking slowly and carefully."

✓ Discussion questions (with answers) (4 min)

- "How did the actors show the turnip was heavy?" (Leaning back, puffing cheeks, slow pulls, strong faces. Any body or face idea counts.)
- "How did the mouse actor show she was little?" (Small shape, quick small steps, a quiet squeaky voice. Any small-and-quick idea counts.)
- "How did we keep everybody safe when we pulled?" (Hands resting lightly, pretend pulling, sitting down slowly on three.)

Closing (3 min)

Finish with a whole-class freeze frame of the last moment: everyone sitting, looking at the enormous turnip. Hold for three. "That's the picture we'll end with when we share it."

Vocabulary

act, actor, role, prop, audience, turn

Differentiation

- **Support:** a child plays a role alongside an adult or a friend (two mice are fine), or chooses a growing or drumming job.
- **Stretch:** a child adds a line for their character ("Woof! I'll help!"), or a group makes up a new helper for the end (a bird? a worm?).

⚠ Safety

- Pretend pulling only, hands resting lightly or holding a scarf; nobody pulls a child or their clothes.
- Everyone sits down slowly on the count of three; nobody falls backwards.
- Keep the line away from walls and furniture; walking pace.
- The turnip is always a prop, never a child.

Teacher notes

- Children who do not want to be watched can be growers or the drummer; nobody has to act in front of others.
- Seated and wheelchair users can play any role: the pull is shown with arms, and "sitting down" can be leaning back. A child using a wheelchair in the line can hold a scarf rather than a shoulder.
- Children who do not speak can say the repeated line by signing or with a device, or do the pulling action; joining by action counts as joining in.
- If the class wants a different ending order (cat before dog), that is fine; folk tales vary.
- Note who moves in character and who joins the line or actions.

Lesson 4: Getting ready to share

Goal: Each child chooses one of their artworks for the class exhibition, makes a label for it, and learns the turnip song with actions.

Length: about 25 minutes.

Materials

- Children's kept artwork from terms 1 and 2 (drawings, colour mixes, prints, collages), each child's pieces in a folder or pile.
- One folded label card per child; crayons or pencils.
- The hand drum.

Steps

✎ Opening (3 min)

"In a museum or gallery, someone chooses which pictures to show. That person is called a curator. Today you are your own curator: you choose one piece of your art to show our visitors."

✎ Main activity 1: choose and label (10 min)

Each child looks through their own pieces and chooses one. The teacher (or a helper) asks each child, quietly: "Why did you choose this one?" and writes the child's words on the label, or the child draws or makes their own mark. A label has:

- the child's name (written by the child if they can, or by an adult);
- one thing the child says about it ("I mixed blue and yellow", "This is my bird", "I like the bumpy bit").

Any reason is a good reason ("I like it", "it's red" are fine). A child who does not want to choose can pick two and the teacher holds them up: "This one or this one?"; pointing counts.

✎ Main activity 2: learn the turnip song (8 min)

The song uses the traditional tune of "Here We Go Round the Mulberry Bush" ("This is the way we..."), with new words written for this unit (CC0). Sing each verse once for the children, then together, with actions. Keep a steady beat on the drum or knees, as in term 1.

> This is the way we plant the seed,
> Plant the seed, plant the seed.
> This is the way we plant the seed,
> So early in the morning.
> (Action: push a finger into the "ground".)

This is the way we water it,
Water it, water it.
This is the way we water it,
So early in the morning.
(Action: wiggle fingers like rain from a watering can.)

This is the way the turnip grows,
Turnip grows, turnip grows.
This is the way the turnip grows,
So early in the morning.
(Action: hands start low and rise up slowly into a big round shape.)

This is the way we pull and pull,
Pull and pull, pull and pull.
This is the way we pull and pull,
So early in the morning.
(Action: pull towards your chest on each "pull".)

This is the way we eat our soup,
Eat our soup, eat our soup.
This is the way we eat our soup,
And then we have our supper.
(Action: pretend spoon from bowl to mouth.)

If five verses are too many, sing verses 1, 4 and 5.

Closing (4 min)

Sing the song once more with actions. Then: "Who can show me the action for 'pull and pull'?" and "Which verse came last?" (Answer: eating the soup.)

Vocabulary

curator, exhibition, label, choose, verse

Differentiation

- **Support:** a child joins the actions only, or sings just the "pull and pull" part.
- **Stretch:** a child invents a new verse and action ("This is the way the mouse runs in").

⚠ Safety

- Handle others' artwork only with the maker's say-so. Keep wet or fragile pieces flat.

Teacher notes

- Children who missed earlier units or have nothing kept can make a quick new drawing of a turnip character for the exhibition in this lesson.
- Write labels in the child's own words; do not correct "I like it" into something grander.

- Singing can be signing, humming or doing the actions; all count as joining in. Keep the volume comfortable for children who find loud group singing hard.
- If your class knows a different "This is the way" song, keep this tune; only the words are new.

Lesson 5: Our share: play, song and exhibition

Goal: The class shares its play, song and exhibition with visitors (or with each other), and children show what they learned in the end-of-unit check.

Length: about 25 minutes, plus one-to-one check time.

Materials

- The acting space with the turnip prop, role props and helper cards.
- The exhibition: each child's chosen piece with its standing label, laid on tables or taped at child height; the "Our Class Exhibition" sign.
- The hand drum and visual freeze card.
- For the check: the three story cards (shuffled) and the child's exhibition piece.
- A class list for recording "yes", "with help" or "not yet".

Steps

✎ Opening (3 min)

Welcome visitors if any. A child (or the teacher) says: "Welcome to our share. We will act a story, sing a song, and show you our exhibition." Visitors sit as the audience. Without visitors, half the class is the audience for the play and they swap for the song.

✎ Main activity 1: the play (8 min)

Act The Enormous Turnip once, as in lesson 3, with roles chosen by the children beforehand. The audience is invited to join the repeated line ("They pulled and they pulled..."). End on the freeze frame of everyone sitting with the turnip; hold for three, then bow (or wave).

✎ Main activity 2: the song (4 min)

Everyone sings the turnip song from lesson 4 with actions. Visitors can join in the actions.

✎ Main activity 3: exhibition walk (6 min)

Visitors and children walk round the exhibition at walking pace. Children who want to can stand by their piece and tell a visitor one thing about it; others can walk round with a friend. The label speaks for children who prefer not to talk.

Closing (4 min)

Back in a circle: "What did you like best: the play, the song or the exhibition?" Each child points to the turnip prop (the play), the drum (the song) or the exhibition sign (the exhibition), sings a line, or says a word. Thank the visitors.

✓ End-of-unit check (one-to-one or in a small group)

About 3 minutes per child, at a calm time after the share (not in front of visitors). Any child may show in their own way (pointing, signing, using a device, moving, humming).

Part	Ask or watch	Looking for
1	Drum plays, then stops with the freeze card: "Freeze as a tiny mouse!"	Stops on the signal and holds a still shape for about three seconds (any small shape).
2	"Show me how the old grandfather walks."	Moves differently from their usual walk to show the character (slow, careful, or with a pretend stick).
3	Give the three shuffled story cards: "Put them in order: first, next, last."	Planting, then pulling, then everyone on the ground with the turnip.
4	"In our story, who was the last helper?"	The mouse. (If the class acted a version with a different last helper, accept that one.)
5	Point to their exhibition piece: "Tell me about this one." Then: "Can you do the 'pull and pull' part of our song?"	Says, signs or points to one thing about their piece; sings, hums, signs or does the pulling action roughly in time.

Record "yes", "with help" or "not yet" for each part. A child who shows the skill in their own way (for example freezing seated, showing the grandfather with arms only, or joining the song by action) is recorded "yes", with a note of how. "With help" means an adult helped with the idea itself (for example modelling the freeze or placing the first card). Part 5 does not judge singing in tune; joining the action roughly with the beat is enough.

Outcome 4 (taking part in acting the story) is not a part of this check: record it from what the teacher saw in lessons 3 and 5 (joined the repeated line, the actions or a helper job, in any way).

Vocabulary

share, audience, bow, exhibition, visitor

Differentiation

- **Support:** a child takes a helper job in the play (card holder, drummer) and stands by their piece with a friend.
- **Stretch:** a child welcomes the visitors, or explains the exhibition sign.

⚠ Safety

- Pretend pulling and the slow sit-down on three, as in lesson 3.
- Walking pace in the exhibition; look with eyes, not hands, unless the maker says yes.
- Follow school rules on visitors and photos; do not share photos of children's faces without the school's permission.

Teacher notes

- Nobody is made to perform or speak in front of visitors. A child who is overwhelmed can watch from a quiet spot with ear defenders, or help with props.
- If families are invited, do not single out children whose families did not come; every child's work is shown and every child is welcomed by the class.
- After the share, children can take their exhibition piece home, or the class can keep the exhibition up for a week.
- This is the last arts unit of the kindergarten year. Grade 1 arts will build on freeze frames, moving in character, retelling in order, and choosing and talking about one's own work.

Grade 1 Arts: Drawing from Looking: Shapes, Rubbings, Light and Dark (5 lessons, about 3 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 9 November 2026. No educator has reviewed or classroom-tested this unit. It is not aligned to any official standard. Check materials and objects against your school's rules and the class allergy list.
>
> Text-checked by one other agent (Gemini 4 Argon); see Known gaps.

Back to the arts progression | Grade 1 year plan - Term 1

Big idea

Artists look before they draw, and keep looking while they draw. Things we see can be broken into simple shapes, edges, textures and patches of light and dark. Noticing these helps children draw what is really there, not only what they think something looks like.

This is the first arts unit of the grade 1 year (term 1). In kindergarten children named kinds of line and drew a real object by looking (kindergarten term 1). Term 2 of grade 1 moves on to rhythm and pitch, and term 3 to a puppet story.

Outcomes

By the end of the unit a student can:

1. Find at least two simple shapes (circle, square, rectangle, triangle, oval) inside a real object and use them to start a drawing.
2. Draw the outside edge (outline) of a real object while looking at it more than at the paper.
3. Make a rubbing of a textured surface and match at least two rubbings to the surfaces that made them, using a texture word (bumpy, smooth, rough, stripy, wavy).
4. Make light marks and dark marks on purpose (by pressing gently or harder, or by putting lines further apart or closer together), and point to the lighter side and the darker side of an object lit from one side.
5. Say one thing they like about a classmate's drawing and why ("I like... because...").

Prior knowledge

- From kindergarten arts: names of kinds of line (straight, wavy, zigzag); colour names; drawing one real object by looking.
- From kindergarten maths: naming circles, squares, triangles and rectangles (the term 1 quick check covers children who missed this).
- Some children still find a pencil hard to control; chunky pencils, thick crayons and big paper help, and the unit always offers another way to show what they noticed.

Lessons

Each lesson is about 40 minutes: Opening 5, Main activity 25, Discussion 5, Closing check 5. Teach about two lessons a week. Lesson 3 may use a short walk around the classroom or school grounds with adults.

Lesson	Title	Main activity
1	Shapes hiding in things	Find shapes inside real objects, then draw an object starting with its shapes
2	Following the edge	Trace an object's edge with a finger, then draw its outline while looking at it
3	Rubbings and textures	Make crayon rubbings of textured surfaces and play a match-the-rubbing game
4	Light and dark	Make a light-to-dark strip, see the lit side and shadow side of a ball, and shade a drawing
5	My looking drawing	Draw one object using shapes, edges, texture and light and dark; share in a class gallery

Materials (whole class unless noted)

- Lesson 1: per table, a "looking tray" with 4 everyday objects that are safe to handle (for example a plastic mug, a toy car, a wooden block, an apple or plastic apple, a cardboard tube, a small box); per child, a set of 5 shape cards (circle, square, rectangle, triangle, oval) each with its shape drawn in a thick black outline; plain paper (A4 or larger), chunky pencils and crayons; a large picture of a house made only of shapes for the opening; a board or large paper for modelling; the closing-check object (an alarm clock or a picture of one).
- Lesson 2: per child, one natural or everyday object with an interesting edge (a leaf, a shell with no sharp broken edge, a large key, a pine cone, a peg); a card "window" viewfinder (a piece of card with a hole about 5 cm square); plain paper; chunky pencils or thick black felt pens; a large leaf or a picture of one for the opening; the two closing-check drawings (a quick outline of a mug and a scribble that does not follow an edge).
- Lesson 3: per child, thin paper (copy paper or newsprint) and a peeled wax crayon (paper wrapper taken off) or a chunky crayon used on its side; masking tape to hold paper still; a set of textured things to rub (for example corrugated card, a leaf, a plastic mesh or sieve, a bumpy shoe sole, a doormat, a tree bark or brick wall outdoors, a woven placemat, bubble wrap); per pair, a match-the-rubbing set (4 rubbings made in advance and the 4 objects that made them); a large card of texture words (bumpy, smooth, rough, stripy, wavy) with a small picture for each; the closing-check pair (a rubbing of corrugated card, plus the corrugated card and a smooth plastic lid).
- Lesson 4: per child, a strip of paper with 4 boxes and a soft pencil (2B or 4B if you have them, or an ordinary pencil); plain paper; a ball or an orange per table (or one ball for the whole class); a torch or desk lamp; a way to dim the room (blinds down or lights off near one table); a large example strip from very light to very dark for the opening; a few 2-box strips and soft crayons for support; the lesson 1 looking trays for early finishers; the closing-check picture (a ball drawn lit from the left with its dark side on the right).
- Lesson 5: per child, plain paper (A4 or larger), chunky pencils, soft pencils and crayons; their own rubbings from lesson 3 and glue sticks (optional, to add a textured background); the looking trays from lesson 1 and the lesson 2 objects for children to choose from; a torch or desk lamp for any table that wants a clear light side; sticky notes or small cards with "I like... because..." printed on them; Blu Tack or pegs for a class gallery; for the one-to-one

check during the week: a plastic mug, the corrugated-card rubbing and a leaf rubbing with the corrugated card and the leaf, a scrap of paper and a pencil, and a ball with a torch.
- Every lesson: chunky pencils and thick crayons; pencil grips; thick black felt pens for children who see high contrast best; tape to hold paper still.
- Support and access, in the lessons that use them: card shape templates (circle, square, rectangle, triangle, oval) to draw round (lessons 1 and 5); glue sticks or wax sticks and a rubber mat or newspaper stack for raised-line drawing (lessons 2, 4 and 5); soap and water or wipes after rubbing outside (lesson 3); child-safe scissors to cut rubbings (lesson 5); picture cards (a shape, an edge, a rubbing, a light/dark strip) for children who answer by pointing (lesson 5); a leaf rubbing made in advance for the lesson 3 opening; a few block crayons and a second crayon colour per child (lesson 3 support and extension).

Assessment

- Lessons 1-4: the teacher notes answers in the closing checks (observe; no writing needed). Children can answer by speaking, signing, pointing or choosing a card.
- Lesson 5: look at the finished drawing with the child. Notice which of the four things they used (shapes, an edge drawn while looking, texture, light and dark). Drawings are not marked for "neatness" or likeness.
- **One-to-one check (about 4 minutes per child, during the week of lesson 5):**
    1. Show a plastic mug. "What shapes can you see in the mug?" (Any two reasonable shapes, for example a circle or oval at the top, a rectangle for the side, a curved shape or a "C" for the handle.)
    2. Show the corrugated-card rubbing and the leaf rubbing, with the corrugated card and the leaf. "Which thing made which rubbing?" (The stripes came from the corrugated card; the lines like branches came from the leaf's veins.)
    3. "Show me a light mark and a dark mark." (A gentle mark and a harder mark, or lines far apart and close together; any clear difference counts.)
    4. Shine a torch on a ball from one side. "Point to the darker side." (The side away from the torch.)
    5. "When you draw something real, where do your eyes go?" (Mostly at the thing, with quick looks at the paper; any answer that includes looking at the object counts.)
- Record each item as "yes / with help / not yet". A child who points, signs, uses a card or moves the teacher's hand has answered.

⚠ Safety (read before lesson 1)

- Objects: nothing sharp, glass, or small enough to swallow for children who still mouth objects; check shells and pine cones for sharp bits.
- Food: if real fruit is used, check the class allergy list; plastic fruit is fine. Children do not eat the objects.
- Torches and lamps: shine at the object, never into anyone's eyes. Use an ordinary torch or desk lamp only; no lasers. Keep lamp cables tidy and let an adult move lamps (they can get warm).
- Rubbings outside: stay with an adult, only rub surfaces at a safe height, avoid anything hot, sharp, dirty or with insects, and wash hands after.
- Pencils: carry them point down and keep them away from faces.

Access and taking part

- **Low vision:** high-contrast objects on a plain dark or light cloth; thick black felt pens; bigger paper; let children touch and hold the object as long as they want. Rubbings are a good tactile route: children can feel the texture and then feel the wax bumps on the paper.
- **Blind children:** feel the object, then make a raised-line drawing (on paper over a rubber mat, or with wax sticks or glue lines that dry raised) or build the shapes from card cut-outs. Light and dark can be explored as gentle and strong marks: pressing hard on paper over a rubber mat makes deeper grooves that can be felt.
- **Fine-motor needs:** chunky pencils, grips, fist grip is fine, taped-down paper, card shape templates to draw round, or the child tells or points and an adult or partner draws exactly what they say.
- **Non-speaking children and children who sign:** answer by pointing to cards, signing, or choosing from two options.
- **Deaf children:** show each step (demonstrate before talking), and use a visual "pencils down" signal.
- No child has to show their drawing in the gallery; showing it to the teacher only is fine. A drawing that does not "look like" the object still counts if the child can say or show what they looked at.

Sources

Read for this unit (Wikipedia, 9 November 2026):

- "Rubbing (art)" (the page for frottage): https://en.wikipedia.org/wiki/Frottage_(art) Used for: a rubbing copies the texture of a surface by putting paper over it and rubbing it with something that leaves marks, most often charcoal or pencil, but also wax, chalk and other materials. Lesson 3 uses wax crayons.
- "Contour drawing": https://en.wikipedia.org/wiki/Contour_drawing Used for: contour drawing is drawing the outline of a subject, focusing on its outlined shape rather than small details ("contour" is French for "outline"). Lesson 2 calls this "following the edge".
- "Hatching": https://en.wikipedia.org/wiki/Hatching Used for: hatching makes tone or shading with closely spaced parallel lines; lines at an angle to each other are cross-hatching. Lesson 4 uses "lines close together look darker" and does not teach the word.
- "Chiaroscuro": https://en.wikipedia.org/wiki/Chiaroscuro Used for: artists use contrasts of light and dark to give a sense of volume to three-dimensional objects. Lesson 4 uses this idea (a lit side and a shadow side) without the term.
- "Still life": https://en.wikipedia.org/wiki/Still_life Used for: a still life shows mostly everyday objects, natural (fruit, flowers, shells, rocks) or human-made (cups, books). The looking trays are small still-life set-ups.
- This repository's arts progression and the grade 1 year plan term 1 arts cell.

Known gaps and cautions

- No official arts standard was read for this unit; the content comes from the grade 1 year plan and the arts progression, which are drafts.
- The arts progression's grade 1 line lists colour mixing, printing and pattern; this year plan puts drawing from looking in term 1 instead, because mixing and printing were taught in kindergarten term 2. Rubbings in lesson 3 keep a link to pattern.
- Music, drama and dance are not in this unit; they come in grade 1 terms 2 and 3.

- "Shapes inside things" is a way to start a drawing, not the only way. Some children draw well by following the edge straight away; let them.
- Pacing and vocabulary load are untested estimates; a qualified local educator should review the unit before classroom use.
- Gemini 4 Argon text-checked the README and lessons 1-5 at 4e851c7 on 9 November 2026 (timings, links, counts, answer keys, the one-to-one check, safety and access routes were consistent); two lesson 4 materials notes were fixed in c2f71db, which Argon also diff-checked the same day (see PEERCHECKS.md). This is a peer check by an AI agent, not an educator review.
- The order of lessons, the activities and the timings are my choice, not taken from a source.

Lesson 1: Shapes hiding in things

Unit overview - Next: Lesson 2

Goal: Children find simple shapes inside real objects and use those shapes to start a drawing of one object.

Length: about 40 minutes.

Materials

- Per table: a "looking tray" with 4 everyday objects that are safe to handle (for example a plastic mug, a toy car, a wooden block, an apple or plastic apple, a cardboard tube, a small box).
- Per child: a set of 5 shape cards (circle, square, rectangle, triangle, oval), each shape drawn with a thick black outline.
- Plain paper (A4 or larger), chunky pencils, pencil grips and crayons; thick black felt pens; tape to hold paper still.
- Card shape templates (circle, square, rectangle, triangle, oval) to draw round, for support.
- A large picture of a house made only of shapes (a square, a triangle roof, rectangle door and windows, a circle sun) for the opening.
- A board or large sheet of paper for modelling the mug drawing.
- For the closing check: an alarm clock (or a picture of one).

Steps

✎ Opening (5 min)

Show the shape house. "What shapes can you find?" Children point to or name a square, a triangle, rectangles and a circle. "Artists have a trick: before they draw something, they look for the shapes hiding inside it."

Hold up the plastic mug. Trace its top in the air with a finger: "The top looks like a circle (or an oval when I tip it). The side looks like a rectangle." Children trace in the air with you.

✎ Main activity (25 min)

1. **Shape hunt (8 min).** At tables, children pick up each object on the looking tray, turn it round, and hold up the shape card that matches a part of it ("The block has a square." "The car wheel is a circle."). There is often more than one right answer; accept any shape a child can point to on the object.
2. **Shapes first (12 min).** Each child chooses one object from the tray and puts it in front of them. Model on the board: draw the mug as a rectangle with an oval on top and a "C" for the handle, looking at the mug between each shape. Then children draw their object, starting with the biggest shape and adding smaller shapes. Remind: "Look at the object, draw one shape, look again."

3. **Add one thing you see (5 min).** Children add one detail they can really see (a stripe, a stalk, a door on the car). They may colour if there is time.

✓ Discussion questions (5 min, with answers)

- "Which shape did you start with, and why?" (Any answer, for example "the biggest shape" or "the body of the car".)
- "Did two people find different shapes in the same object?" (Usually yes: the top of a mug is a circle from above and an oval from the side. Both are right; it depends where you look from.)
- "Is the apple really a circle?" (Not exactly; it is round with bumps and a dip at the top. The circle is a starting shape and then we change it to match what we see.)

✓ Closing check (5 min, with answers)

Hold up the alarm clock (or picture). Each child shows one shape card for a part of it, or points to the part.

- Answers: circle for the face (or oval); rectangle or square for a base; small circles for bells or feet; triangles or thin rectangles for the hands. Accept any shape the child can point to on the clock.

Vocabulary

shape, circle, square, rectangle, triangle, oval, object, look, draw

Differentiation

- Support: give card shape templates to draw round; or the child chooses shape cards and lays them on the paper to "build" the object, then draws round them.
- Extension: draw the same object from a second side (from above or from the side) and say which shapes changed.

⚠ Safety

- Objects on the trays are safe to handle: no glass, nothing sharp, nothing small enough to swallow for children who still mouth objects.
- If real fruit is used, check the class allergy list; nobody eats it.

Teacher notes

- Children often draw the "idea" of an object (a symbol) rather than what is in front of them; that is normal at this age. The shape trick is a bridge, not a test.
- Low vision or blind children can feel each object and lay shape cards (or card cut-outs) on the paper; see the README access section.

Lesson 2: Following the edge

Unit overview - Previous: Lesson 1 - Next: Lesson 3

Goal: Children draw the outline of a real object while looking at the object more than at the paper.

Length: about 40 minutes.

Materials

- Per child: one object with an interesting edge (a leaf, a shell with no sharp broken edge, a large key, a pine cone or a peg).
- Per child: a card "window" viewfinder (card with a hole about 5 cm square).
- Plain paper, chunky pencils, pencil grips and thick black felt pens; tape to hold paper still.
- A large leaf (or a picture of one) for the opening.
- Glue sticks or wax sticks and a rubber mat (or a stack of newspaper) for raised-line drawing, for children who need a tactile route.
- For the closing check: two drawings prepared in advance, one a quick outline of a mug that follows its edge and one a scribble that does not.

Steps

✎ Opening (5 min)

Hold up the large leaf. "Today we draw the edge, the line where the leaf stops and the air begins." Slowly run a finger round the edge: "Bumpy here, pointy here, a long smooth bit here." Children copy with a finger in the air while watching the leaf.

✎ Main activity (25 min)

1. **Snail fingers (5 min).** Each child takes an object. Using one finger, they move round its edge very slowly, "as slowly as a snail", saying what they feel or see ("bumpy", "pointy", "round").
2. **Snail drawing (10 min).** Children put their pencil on the paper and their eyes on the object. They move the pencil slowly round, as their eyes move round the edge. They may glance at the paper, but most of the looking is at the object. Tell them: "It will look wobbly. Wobbly is good. It means you were looking."
3. **Window drawing (10 min).** Children hold the card window over part of their object (for example the tip of the leaf, the teeth of the key) and draw only what they see in the window, bigger, filling the paper.

✓ Discussion questions (5 min, with answers)

- "What was hard about looking at the object, not the paper?" (Any answer; for example "I wanted to look at my paper." That is normal.)

- "What did you notice on the edge that you hadn't noticed before?" (Any real detail: a tiny bump, a point, a notch.)
- "Why did the window help?" (It shows a small part, so you can see more detail and draw it big.)

✓ Closing check (5 min, with answers)

Show the two prepared drawings. "Which artist was looking at the edge of the mug?" Children point or hold up one or two fingers.

- Answer: the outline that follows the mug's edge (handle, rim, base). The scribble does not follow an edge.

Vocabulary

edge, outline, look, slowly, window, detail

Differentiation

- Support: draw round a flat object first (lay the leaf on the paper and trace it), then try a snail drawing next to it.
- Extension: draw one edge line inside the object too, for example the middle vein of the leaf or the spiral of the shell.

⚠ Safety

- Check shells, pine cones and keys for sharp bits before the lesson.
- Nothing small enough to swallow for children who still mouth objects.

Teacher notes

- Blind or low-vision children can trace the edge with a finger and then make a raised-line drawing: draw with glue or a wax stick, or press hard with a pencil on paper over a rubber mat so the line can be felt.
- Wobbly lines show looking; praise the looking, not the neatness.

Lesson 3: Rubbings and textures

Unit overview - Previous: Lesson 2 - Next: Lesson 4

Goal: Children make crayon rubbings of textured surfaces, describe them with texture words, and match rubbings to the surfaces that made them.

Length: about 40 minutes.

Materials

- Per child: several sheets of thin paper (copy paper or newsprint) and a peeled wax crayon (paper wrapper taken off) or a chunky crayon used on its side; masking tape to hold paper still.
- A few block crayons (for support) and a second colour of crayon per child (for the extension).
- Textured things to rub (for example corrugated card, leaves, a plastic mesh or sieve, a bumpy shoe sole, a doormat, a woven placemat, bubble wrap); outdoors, a tree bark or brick wall at a safe height.
- Per pair: a match-the-rubbing set (4 rubbings made in advance and the 4 objects that made them).
- A large card of texture words (bumpy, smooth, rough, stripy, wavy) with a small picture for each.
- A rubbing made in advance from a leaf, for the opening.
- For the closing check: a rubbing of corrugated card, plus the corrugated card and a smooth plastic lid.
- Soap and water or wipes for after rubbing outside.

Steps

✎ Opening (5 min)

Show the leaf rubbing without saying what it is. "I didn't draw this. I put paper on top of something and rubbed it with the side of a crayon. What do you think was under the paper?" Take guesses, then show the leaf. "Rubbing lets us see texture, how a surface feels."

Read the texture words card together and feel one example for each word.

✎ Main activity (25 min)

1. **How to rub (3 min).** Demonstrate: tape the paper over the corrugated card, hold the peeled crayon flat on its side, rub gently in one direction. "Gentle and flat, not the point."
2. **Texture hunt (14 min).** Children move round the room (or the playground with adults) and make at least three rubbings of different surfaces. After each one they tell a partner or an adult one texture word for it.

3. **Match the rubbing (8 min).** In pairs, children use the match set: 4 rubbings and 4 objects. They put each rubbing next to the object they think made it, then check by feeling the object and the rubbing.

✓ Discussion questions (5 min, with answers)

- "Which surface made the clearest rubbing?" (Usually bumpy or stripy ones with raised parts, such as corrugated card, a shoe sole or a mesh.)
- "Why does a very smooth surface make an almost plain rubbing?" (There are no bumps to catch the crayon, so it colours evenly.)
- "How did you know which object made which rubbing?" (By matching the pattern: stripes, holes, lines like branches.)

✓ Closing check (5 min, with answers)

Show the corrugated-card rubbing, the corrugated card and the smooth lid. "Which made this rubbing? Tell me one texture word."

- Answer: the corrugated card; the word "stripy" (or "bumpy" or "wavy" for the ridges). The smooth lid would make an almost plain rubbing.

Vocabulary

rubbing, texture, surface, bumpy, smooth, rough, stripy, wavy, pattern

Differentiation

- Support: rub with a partner holding the paper still, or use a block crayon held in the whole hand.
- Extension: make one rubbing with two textures side by side, or rub the same thing in two colours, and say what changed.

⚠ Safety

- Outdoors, stay with an adult; only rub surfaces at a safe height; avoid anything hot, sharp, dirty or with insects on it. Wash hands afterwards.
- Do not rub coins or tiny objects with children who still mouth objects.

Teacher notes

- Keep the rubbings: children can cut them out and use them in lesson 5.
- Rubbings are a strong route for blind and low-vision children: wax crayon leaves slightly raised marks that can be felt, and the texture can be felt first on the object itself.
- Making the match set: rub each object with the same colour so colour does not give the answer away.

Lesson 4: Light and dark

Unit overview - Previous: Lesson 3 - Next: Lesson 5

Goal: Children make light and dark pencil marks on purpose, see that an object lit from one side has a lighter side and a darker side, and add darker marks to a drawing.

Length: about 40 minutes.

Materials

- Per child: a strip of paper with 4 boxes in a row, and a soft pencil (2B or 4B if you have them, or an ordinary pencil); pencil grips.
- Plain paper; thick black felt pens; tape to hold paper still.
- For support: a few strips with only 2 boxes, and soft crayons.
- The looking trays from lesson 1, for early finishers.
- A ball or an orange per table (or one ball for the whole class).
- A torch or desk lamp per table (or one for the class).
- A way to dim the room (blinds down, or lights off near one table).
- A large example strip going from very light to very dark, for the opening.
- A rubber mat or a stack of newspaper to press on, and glue sticks or wax sticks, for children who need a tactile route.
- For the closing check: a picture of a ball drawn lit from the left, with its darker side on the right.

Steps

✎ Opening (5 min)

Show the example strip. "Same pencil in every box. How did I make some light and some dark?" Take ideas. Demonstrate: press gently for a light grey; press harder for a dark grey; put lines far apart (looks lighter) and close together (looks darker).

✎ Main activity (25 min)

1. **Light to dark strip (8 min).** Children fill their 4 boxes from very light to very dark, by pressing more each time or by putting lines closer together. Check: "Is each box darker than the one before?"
2. **Torch and ball (7 min).** Dim the room near one table. An adult holds the torch to one side of the ball. Children look and point: "Where is it brightest? Where is it darkest?" Move the torch to the other side: the dark side moves too. Children say what changed.
3. **Shade a drawing (10 min).** With the torch still on one side, children draw the ball (a circle shape, from lesson 1) and fill the side away from the torch with darker marks, keeping the side near the torch light. Children who finish early can draw another object from the looking tray the same way.

✓ Discussion questions (5 min, with answers)

- "Which side of the ball was dark?" (The side away from the torch.)
- "What happened when the torch moved?" (The bright side and the dark side swapped places; the dark side is always the side away from the light.)
- "Name two ways to make a mark darker." (Press harder; put lines closer together. Going over a mark again also works.)

✓ Closing check (5 min, with answers)

Show the picture of the ball lit from the left. "Where was the light? Point to that side."

- Answer: the left side of the picture (the light side). The darker side is on the right, away from the light. Children point; words are optional.

Vocabulary

light, dark, press, gently, harder, shadow, bright, side

Differentiation

- Support: make just two boxes, one light and one dark; or use a soft crayon instead of a pencil.
- Extension: add the ball's shadow on the table, on the side away from the torch.

⚠ Safety

- Shine the torch or lamp at the ball, never into anyone's eyes. Ordinary torches or desk lamps only; no lasers.
- Adults move lamps (they can get warm) and keep cables tidy.
- Pencils point down when carried.

Teacher notes

- Blind or low-vision children: pressing gently or hard on paper over a rubber mat makes shallow or deep grooves that can be felt, so "light" and "dark" can be explored as "gentle" and "strong" marks. A strong torch on a white ball in a dim corner gives the clearest contrast for children with some vision.
- "Left" and "right" in the closing check are from the child's view of the picture; children can simply point.

Lesson 5: My looking drawing

Unit overview - Previous: Lesson 4

Goal: Children choose one object and draw it by looking, using shapes, edges, texture and light and dark, then share drawings in a class gallery and say one thing they like about a classmate's work and why. The end-of-unit one-to-one check runs during the week.

Length: about 40 minutes (can take two sessions).

Materials

- Per child: plain paper (A4 or larger), chunky pencils, soft pencils, pencil grips and crayons; thick black felt pens; tape to hold paper still.
- The looking trays from lesson 1 and the lesson 2 objects, for children to choose from.
- Children's own rubbings from lesson 3, child-safe scissors and glue sticks (optional, for a textured background).
- A torch or desk lamp for any table that wants a clear light side.
- Card shape templates (from lesson 1) for support.
- Glue sticks or wax sticks and a rubber mat for raised-line drawing.
- Sticky notes or small cards printed with "I like... because...", plus a few picture cards (a shape, an edge, a rubbing, a light/dark strip) for children who answer by pointing.
- Blu Tack or pegs and a wall or line for the class gallery.
- For the one-to-one check during the week: a plastic mug; the corrugated-card rubbing and a leaf rubbing with the corrugated card and the leaf; a scrap of paper and a pencil; a ball and a torch.

Steps

✎ Opening (5 min)

Recall the four looking tricks with one gesture each: shapes (draw a circle in the air), edges (snail finger), texture (rubbing motion), light and dark (press-hard fist). "Today you choose one object and use as many tricks as you like."

✎ Main activity (25 min)

1. **Choose and look (4 min).** Each child chooses one object and looks at it for a slow count of ten before drawing: "What shapes? What edge? What texture? Where is it dark?"
2. **Draw (15 min).** Children draw their object large. Suggested order: biggest shape first, then follow the edge, then add darker marks on the side away from the light. Children who want a background can cut and glue a piece of their rubbing behind the object.
3. **Gallery (6 min).** Children who want to put their drawing up do so (showing it to the teacher only is fine). Everyone walks round the gallery once and chooses one drawing they like.

✓ Discussion questions (5 min, with answers)

- "Which looking trick did you use most?" (Any trick, with a reason.)
- "What did you see in your object that surprised you?" (Any real detail.)
- "Does a good drawing have to look exactly like the object?" (No. A good looking drawing shows things the artist really noticed.)

✓ Closing check (5 min, with answers)

Each child says, signs or shows one "I like... because..." about a classmate's drawing, or writes or points on a card.

- Good answers name something in the drawing and a reason ("I like the dark side of the ball because it looks round", "I like the bumpy edge because it looks like the real leaf"). "I like it because it's nice" is a start; ask "What part?".

Vocabulary

choose, look, shape, edge, texture, light, dark, gallery, because

Differentiation

- Support: draw round a card shape template first, then add one thing seen on the object; or tell or point and a partner or adult draws exactly what they say.
- Extension: draw the object twice, once lit from each side, or add a second object and draw where one is in front of the other.

⚠ Safety

- Child-safe scissors only; cut away from fingers and bodies.
- Torch or lamp at the object, never into eyes; adults move lamps.
- Objects as in lessons 1 and 2: nothing sharp, glass or small enough to swallow; check the allergy list for real fruit.

Access

- The child chooses how to take part: drawing, raised-line drawing, a collage of card shapes and rubbings, or telling an adult what to draw.
- The "I like... because..." can be signed, spoken, written, or shown by pointing to a part of the drawing and a picture card.
- No child has to put their drawing in the gallery.

Teacher notes

- One-to-one check: see the README Assessment section (about 4 minutes per child, during the week).

- Keep comments on looking ("You noticed the stalk"), not on talent.

Grade 1 Arts: Beat, Rhythm, High and Low, and a Round (5 lessons, about 3 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 9 November 2026. No educator has reviewed or classroom-tested this unit. It is not aligned to any official standard. Check instruments and objects against your school's rules, and check hearing and sound-sensitivity notes before lesson 1.
>
> Text-checked by two other agents (Gemini 4 Argon, Claude Fable 5.2); see Known gaps.

Back to the arts progression | Grade 1 year plan - Term 2

Big idea

Music has a steady beat underneath it, like walking, and a rhythm on top of it, like the pattern of the words. Rhythms can be written down with simple pictures and read back. Notes can be higher or lower, which is different from louder or quieter. When groups start the same song at different times, the parts can still fit together: that is a round.

This is the second arts unit of the grade 1 year (term 2). In kindergarten children kept a steady beat with body percussion and a drum (kindergarten term 1), and heard loud and quiet, fast and slow (kindergarten term 2). Term 1 of grade 1 was drawing from looking; term 3 is a stick-puppet story and show.

Outcomes

By the end of the unit a student can:

1. Keep a steady beat (patting, stepping, tapping or playing) for at least eight beats while a chant or song is going on.
2. Clap (or tap) the rhythm of the words of a short chant, and show the difference between the beat and the rhythm (the beat stays the same; the rhythm follows the words).
3. Read and clap a four-beat rhythm card made of "ta" (one walking step) and "ti-ti" (two running steps), and make their own four-beat card.
4. Say or show whether a second note is higher or lower than a first note, and echo a two-note "so-mi" call (by singing, humming, playing or pointing).
5. Keep their own part going in a two-part round of "Row, Row, Row Your Boat" with a group (by singing, humming, or doing the actions).

Prior knowledge

- From kindergarten arts: a steady beat with body percussion and a drum; stopping on a signal; loud and quiet, fast and slow; singing simple songs.
- From grade 1 science term 1 (Sound and light): sounds are made when things vibrate, and a stretched band can make different sounds. This unit does not need it but can link to it.
- Some children will not yet sing in tune; that is common at six and is not assessed. Humming, playing and actions always count.

Lessons

Each lesson is about 40 minutes: Opening 5, Main activity 25, Discussion 5, Closing check 5. Teach about two lessons a week. A hall or a classroom with the tables pushed back works best for lessons 1 and 4.

Lesson	Title	Main activity
1	Beat and rhythm	Walk and pat the beat, then clap the words of a new chant; play "beat or words?"
2	Walking feet and running feet	Read picture rhythm cards (ta and ti-ti), clap them, then make a four-beat card with a partner
3	High and low	Higher and lower notes with hands and bodies, "high or low?" game, so-mi echo calls
4	Row, row, row: a round	Learn the song with actions, then sing it as a two-part round
5	Our music share	Groups perform a rhythm card, the high-low game and the round; one-to-one checks

Materials (whole class unless noted)

- Every lesson: one hand drum (or tambourine) for the teacher; the stop signal (drum plus a raised hand); a class list for notes; water.
- Ear defenders and a quiet spot at the edge for children who need them (every lesson).
- Lessons 1, 4 and 5: the "Rain on the roof" chant on a large card with pictures (words in the Lesson 1 page).
- Lesson 1: two large cards: "BEAT" (a heart or a walking foot) and "WORDS" (a speech bubble); a small BEAT/WORDS card pair per child (smooth and bumpy textures for blind or low-vision children). The two large cards are used again in lesson 5.
- Lessons 2 and 5: large teacher rhythm cards (8 "ta" cards with one big footprint and 8 "ti-ti" cards with two small footprints side by side); per pair, a small set of 4 "ta" and 4 "ti-ti" cards and a strip of card with four boxes (a "four-beat strip"); tactile versions for blind or low-vision children (one large felt circle = ta, two small felt circles = ti-ti).
- Lesson 2: two large cards "A" (ta, ta, ta, ta) and "B" (ta, ti-ti, ta, ta) and a small A/B card pair per child, for the closing check; tactile A and B rows for blind or low-vision children; 4 spare four-beat strips.
- Lessons 1, 2 and 5: untuned percussion, one per child if possible (claves, wooden blocks, tambourines, sealed shakers or drums); a box of spare beaters.
- Lessons 3 and 5: at least one tuned instrument the teacher can play two clearly different notes on (a xylophone, glockenspiel, chime bars or a keyboard); two large cards: "HIGH" (a bird at the top of a tree) and "LOW" (a frog at the bottom), and a small HIGH/LOW card pair per child (tactile version: a raised bump at the top edge of HIGH, the bottom edge of LOW); a screen or large book to hide the instrument (lessons 3 and 5); one "high and low" sheet per child (two long lines, top and bottom, for placing counters) and 6 counters per child (lesson 3); tactile sheets with raised lines and counters with a bump for blind or low-vision children.
- Lessons 4 and 5: the words of "Row, Row, Row Your Boat" on a large card with four pictures (rowing, a stream, a smiling face, a sleeping face); two coloured sashes or cards to mark group 1 and group 2; a second adult to lead group 2, if available. Lesson 4: the tuned instrument, to give the starting note. Lesson 5: the BEAT and WORDS cards; tactile copies of the two closing-check rows.

- One-to-one check (week of lesson 5): the chant card; one four-beat card showing ta, ta, ti-ti, ta (and a tactile copy); the tuned instrument.

Assessment

- Lessons 1-4: the teacher notes answers in the closing checks (observe; no writing needed). Children can answer by clapping, tapping, playing, speaking, signing, pointing or choosing a card.
- Lesson 2 (pairs build a strip) and lesson 5 step 1: the teacher notes who makes their own four-beat card or strip (the making part of outcome 3), by placing cards, pointing or telling a partner where each card goes.
- Lesson 5: groups perform; the teacher notes who keeps a part going in the round (outcome 5) by singing, humming or doing the actions.
- **One-to-one check (about 4 minutes per child, during the week of lesson 5; about 100 minutes for 25 children, so plan extra time outside the five lessons):**
    1. The teacher says the "Rain on the roof" chant. "Pat the beat while I say it." (A steady pat for about eight beats; speeding up a little counts if it stays steady.)
    2. "Now clap the words." (Claps that follow the words rather than the beat; for example, "splash in the pud-dle" gets more claps than "rain on the roof".)
    3. Show a four-beat card (ta, ta, ti-ti, ta). "Clap this card." (Three single claps and one quick pair in the third place; saying "ta ta ti-ti ta" also counts.)
    4. Play a low note, then a high note on the tuned instrument (well apart), out of the child's sight unless their route is watching. "Was the second note higher or lower?" Then the other way round. (Higher, then lower; pointing up or down counts.)
    5. Sing or play a so-mi call ("Hel-lo"). "Echo me." (Two notes, the second lower than the first; humming, playing the two bars, or showing high-then-low with a hand counts.)
- Record each item as "yes / with help / not yet". A child who points, signs, uses a card or plays an instrument has answered. Singing in tune is not marked.

⚠ Safety (read before lesson 1)

- Sound levels: keep instruments and singing comfortable; use the stop signal often; ear defenders and a quiet spot are always allowed. Never play a loud sound close to anyone's ear.
- Voices: sing gently. High notes are not shouting or squeaking; stop if a voice hurts.
- Instruments: no shared mouth-blown instruments (whistles, recorders) in this unit. Shakers must be sealed; check nothing small can come out. Beaters are for instruments only; carry them pointing down.
- Moving: walk in the same direction around the space; stop on the signal; leave space for wheelchairs and walking frames.

Access and taking part

- **Deaf and hard-of-hearing children:** show the beat with a big visible movement (a hand drum held up, a nodding head, a light switched slowly on and off on the beat, only after checking the class's medical notes); let children put a hand on the drum to feel the beat; use the BEAT and WORDS cards and the HIGH and LOW cards so they can join in by watching. Pitch can be shown on the tuned instrument (which end plays the high notes)

and with hand height. Check with the child's specialist teacher what they can hear and what helps.
- **Blind and low-vision children:** tactile rhythm cards (large felt circle = ta, two small felt circles = ti-ti); a raised-line or tactile high-and-low sheet (counters with a bump on the top line); a partner says "start" and "stop" as well as the signal.
- **Children who do not sing or speak:** hum, play an instrument, do the actions, point to cards, sign, or use their communication device. Singing alone is never required.
- **Children with limited hand movement:** pat with elbows or feet, nod, or tap with one finger; a beater with a thick grip; a partner holds the instrument.
- **Wheelchair users:** "walking" the beat can be tapping the armrests or wheeling; actions in "Row, Row, Row Your Boat" can be done seated.
- **Sound-sensitive children:** ear defenders, the quiet spot, quieter instruments (wooden blocks rather than tambourines), and the choice to be the conductor who holds up the cards.

Sources

Read for this unit (Wikipedia, 9 November 2026):

- "Kodály method": https://en.wikipedia.org/wiki/Kod%C3%A1ly_method Used for: the method introduces concepts through listening, singing and movement before notation; the first rhythms taught are quarter notes and eighth notes, which are familiar to children as the rhythms of walking and running; quarter notes are spoken as "ta" and eighth-note pairs as "ti-ti" (some places use "te-te"); rhythmic movement such as walking, running and clapping helps children take in rhythm; revised Kodály exercises begin with the minor third, "mi-so". Lessons 2 and 3 use these ideas with pictures (walking feet and running feet) instead of notation.
- "Pitch (music)": https://en.wikipedia.org/wiki/Pitch_(music) Used for: pitch is the quality that lets us judge sounds as "higher" and "lower" in a melody; it is one property of a musical sound alongside duration, loudness and timbre. Lesson 3 keeps "high/low" separate from "loud/quiet".
- "Round (music)": https://en.wikipedia.org/wiki/Round_(music) Used for: in a round, several voices sing exactly the same melody but start at different times, and the parts fit together; it is one of the easiest forms of part singing because everyone learns only one line; "Row, Row, Row Your Boat" is a well-known children's round for four voices. This unit uses only two parts.
- "Row, Row, Row Your Boat": https://en.wikipedia.org/wiki/Row,_Row,_Row_Your_Boat Used for: the words were first printed in 1852, and the modern tune was first printed with the words in 1881, so the song is old enough to be in the public domain. (Check your own country's rules if you plan to publish recordings.)
- The "Rain on the roof" chant and the "Hel-lo" call are written for this unit (CC0).
- This repository's arts progression (grade 1: "tell pulse from rhythm (clap the beat, then clap the words); sing high and low notes") and the grade 1 year plan term 2 arts cell.

Known gaps and cautions

- Text-checked by Gemini 4 Argon on 9 November 2026 at 0eca0f5 (text only): links, timings, song provenance and access routes were reported clean; two notes (making a four-beat card was not assessed, and lesson 5 pointed "below" to a check that is in this overview) fixed in b7acbdf, which Argon also diff-checked the same day (see PEERCHECKS.md). This is a peer check by an AI agent, not an educator review.

- Second text check by Claude Fable 5.2 on 9 November 2026 at 2c4e1ba (text only; the Wikipedia citations were not re-checked): 11 notes, covering closing checks that could be passed by watching, the chant not fitting ta/ti-ti cards, naming an example so-mi pair, a starting note for the round, the one-adult round, tactile routes for board checks, the flashing-light suggestion, spare strips and the time the one-to-one check takes. All 11 were fixed in 30708fd, which Claude Fable 5.2 also diff-checked the same day (see PEERCHECKS.md). Three optional points from that re-check (screening the lesson 5 pitch question, plainer "an example" wording, drawing strips only for pairs who want to keep them) were fixed in 252e724, which Claude Fable 5.2 also re-checked the same day.
- No official music standard was read for this unit; the content comes from the grade 1 year plan, the arts progression and the Wikipedia articles above, which are drafts and summaries.
- The unit borrows the Kodály rhythm syllables and the so-mi starting interval but is not a Kodály course; a trained music teacher will know far more about sequence and singing range.
- Pitch is described only as "higher" and "lower". Children who cannot hear pitch differences are not marked down; see Access.
- The grade 4 music unit also uses rounds; this unit uses only two parts and one well-known song so grade 4 can build on it.
- Pacing and vocabulary load are untested estimates; a qualified local educator should review the unit before classroom use.
- The order of lessons, the activities and the timings are my choice, not taken from a source.

Lesson 1: Beat and rhythm

Unit overview - Next: Lesson 2

Goal: Children keep a steady beat while saying a chant, clap the rhythm of the words, and tell the beat and the words apart.

Length: about 40 minutes.

Materials

- One hand drum (or tambourine) for the teacher; the stop signal (drum plus a raised hand).
- The "Rain on the roof" chant on a large card, with a picture for each line (rain on a roof, rain on a road, a puddle splash, a toad).
- Two large cards: "BEAT" (a heart or a walking foot) and "WORDS" (a speech bubble). A small BEAT/WORDS card pair per child for the closing check.
- Untuned percussion, one per child if possible (claves, wooden blocks, tambourines, sealed shakers or drums).
- Ear defenders and a quiet spot at the edge for children who need them.
- Water. A class list for notes.

Steps

✎ Opening (5 min)

Children walk around the space while the teacher plays a steady drum beat; they stop on the stop signal. "Walk to my drum." Play a little faster, then slower; children keep in time. "That steady sound, like walking or a heartbeat, is the **beat**. We met it in kindergarten." Show the BEAT card.

✎ Main activity (25 min)

1. **Learn the chant (5 min).** Sitting in a circle. Show the chant card and say it; children echo one line at a time, then say it all together:

   Rain on the **roof** and **rain** on the **road**,
   Splash in the **pud**-dle, **hop** goes the **toad**.

(The bold words fall on the beat: four beats in each line.)

1. **Pat the beat (5 min).** Say the chant again while everyone pats their knees on the beat (the bold words). Then pat the beat while saying the chant in a whisper, then only "thinking" the words. "The beat keeps going the same, steady, steady."
2. **Clap the words (5 min).** "Now clap every bit of every word." Say the chant slowly, clapping each syllable: "Rain-on-the-roof..." Show the WORDS card. "That pattern of the words is the **rhythm**. Is it the same as the beat?" (No: some claps are quick and close together, and "splash in the pud-dle" has more claps than "rain on the roof".)
3. **Beat or words? (5 min).** The teacher holds up BEAT or WORDS while the class says the chant; children pat the beat or clap the words to match. Switch cards in the middle

of a line once children are ready. A child can take the conductor's turn holding up the cards.

4. **Two groups (5 min).** Hand out instruments (instruments stay on the floor until the signal). Half the class plays the beat on their instruments while the other half claps the words; everyone says the chant. Stop signal, swap, repeat. Instruments down on the floor on the signal.

✓ Discussion questions (5 min, with answers)

- "What is the difference between the beat and the rhythm of the words?" (Answer guide: the beat stays steady, like walking; the rhythm follows the words, so some sounds are quick and some are slow.)
- "Which line had more claps: 'rain on the roof' or 'splash in the puddle'?" (Answer guide: "splash in the puddle", five claps against four.)
- "Can you think of something else with a steady beat?" (Answer guide: a clock ticking, walking, a heartbeat, a dripping tap; any steady sound.)

✓ Closing check (5 min, with answers)

Each child has a small BEAT card and a WORDS card. The teacher says the chant and plays the hand drum, either on the beat or on the words, using the same drum both times so the pattern of sounds is the only clue (deaf and hard-of-hearing children watch or feel the drum, so for them the clue is the pattern of movements); children hold up the card that matches. Do it four times, mixing the order. (Answer guide: the card matches what the teacher did. Note on the class list who chooses correctly most times.)

Vocabulary

beat, steady, rhythm, chant, words, pat, clap

Differentiation

- Support: pat the beat with a partner's hand on top; say only the last word of each line; watch the teacher's drum.
- Stretch: pat the beat with one hand and tap the words with the other hand on the other knee; lead the "beat or words?" game.
- Deaf and hard-of-hearing children: watch the drum and the BEAT/WORDS cards; put a hand on the drum to feel the beat; the chant card shows each line.
- Blind and low-vision children: a partner says "start" and "stop" with the signal; BEAT and WORDS cards with different textures (smooth and bumpy).
- Children who do not speak: pat, clap or play while others say the chant, or point to the picture for each line.
- Wheelchair users: in the opening, wheel or tap the armrests on the beat.

⚠ Safety

- Walk in one direction in the opening; leave space for wheelchairs and walking frames; stop on the signal.
- Instruments stay on the floor until the signal; no playing near anyone's ear; ear defenders and the quiet spot are always allowed.

Teacher notes

- Many six-year-olds speed up as they get excited; keep the drum steady and slow down rather than stopping them.
- The chant is written for this unit (CC0). Any short chant or rhyme the class knows can be used instead.
- Keep the words "beat" and "rhythm" in the same meaning all unit: beat = the steady pulse, rhythm = the pattern of the words (or notes).

Lesson 2: Walking feet and running feet

Unit overview - Previous: Lesson 1 - Next: Lesson 3

Goal: Children read and clap picture rhythm cards ("ta" and "ti-ti") and make their own four-beat rhythm with a partner.

Length: about 40 minutes.

Materials

- One hand drum for the teacher; the stop signal (drum plus a raised hand).
- Large teacher rhythm cards: 8 "ta" cards (one big footprint) and 8 "ti-ti" cards (two small footprints side by side), with a way to stick them to the board in a row of four.
- Per pair: 4 "ta" cards and 4 "ti-ti" cards (small copies) and one "four-beat strip" (a strip of card with four boxes).
- Tactile versions for blind or low-vision children: one large felt circle = ta, two small felt circles = ti-ti, on card the same size as the small cards.
- Untuned percussion, one per child if possible (claves, wooden blocks, tambourines, sealed shakers or drums).
- Two large cards labelled "A" and "B" with a four-beat rhythm on each, for the closing check (A: ta, ta, ta, ta; B: ta, ti-ti, ta, ta), and a small A/B card pair per child. For blind or low-vision children, the A and B rows laid out in tactile cards at their place (and the two rows used in step 2).
- 4 spare four-beat strips (for the stretch and for lesson 5).
- Ear defenders and a quiet spot. Water. A class list for notes.

Steps

✎ Opening (5 min)

Standing in a space. The teacher plays a steady drum beat: children walk on the spot, one step for each beat, saying "ta". Then the teacher plays two quick, even sounds in each beat: children do two quick tiptoe steps on the spot, saying "ti-ti". Switch between the two. "Walking feet: ta. Running feet: ti-ti. The beat stays the same speed; ti-ti just fits two sounds into one beat."

✎ Main activity (25 min)

1. **Meet the cards (5 min).** Sitting facing the board. Show a "ta" card (one big footprint: one sound in a beat) and a "ti-ti" card (two small footprints: two sounds in one beat). Stick four cards in a row: ta, ta, ti-ti, ta. Point to each card on the beat while the class claps and says it. Repeat with two or three more rows.
2. **Which did I clap? (5 min).** Put two rows on the board. Clap one of them; children point to the row they heard (blind or low-vision children feel the two rows in tactile cards at their place). A child can take the clapper's turn.
3. **Make your own (8 min).** In pairs, children choose any four cards and lay them in the boxes of their four-beat strip. They clap and say it together, then try it on instruments

(instruments on the floor until the signal). "Can you clap it the same way twice?" If a pair wants to keep their strip, the teacher draws its four cards on the class list (one big or two small footprints per box) so they can play it again in lesson 5; other pairs make a new strip then.

4. **Play and echo (7 min).** Several pairs play their strip for the class; the class claps it back. The teacher keeps a soft steady beat on the drum underneath if it helps.

✓ Discussion questions (5 min, with answers)

- "How many sounds are there in a ta card? In a ti-ti card?" (Answer guide: one; two.)
- "If all four boxes have ti-ti, how many claps is that?" (Answer guide: eight.) "If all four have ta?" (Answer guide: four.)
- "Can you think of a word that sounds like ta, and one that sounds like ti-ti?" (Answer guide: any one-syllable word for ta, such as "bear" or "rain"; any two-syllable word said evenly for ti-ti, such as "rab-bit" or "pud-dle".)

✓ Closing check (5 min, with answers)

Show cards A and B on the board. The teacher claps one of them; each child holds up A or B (blind or low-vision children touch their tactile A or B row). Do it three times (for example A, B, B). (Answer guide: A is four even claps; B has a quick pair in the second place. Note on the class list who chooses correctly.)

Vocabulary

ta, ti-ti, rhythm card, beat, four-beat, read, echo

Differentiation

- Support: use only ta cards and one ti-ti card; clap with a partner; point to each card while the teacher claps.
- Stretch: make two strips (use a spare strip) and play them one after the other (eight beats); play your strip while a partner keeps the beat.
- Deaf and hard-of-hearing children: watch the teacher point to each card; feel the drum; the footprint pictures show one or two sounds.
- Blind and low-vision children: tactile cards (one large felt circle = ta, two small = ti-ti); feel along the strip while clapping.
- Children who do not speak: clap or tap without saying "ta"; point to the card they heard.
- Children with limited hand movement: tap with one finger, nod, or tap feet; a partner lays the cards as the child chooses.

⚠ Safety

- Tiptoe steps on the spot only; no running around the room.
- Instruments stay on the floor until the signal; no playing near anyone's ear; ear defenders and the quiet spot are always allowed.

Teacher notes

- "Ta" and "ti-ti" are the rhythm syllables used in the Kodály method (some places say "te-te"); see the README Sources. Use whichever your school already uses.
- The footprint pictures stand in for notation; staff notation comes in later grades.
- The "Rain on the roof" chant from lesson 1 has beats with three sounds ("Rain on the" is three sounds in one beat), so it cannot be written with ta and ti-ti cards. Do not use it for card reading.
- Some children will clap ti-ti as two slow claps; keep the drum beat going so they hear the two sounds fit inside one beat.

Lesson 3: High and low

Unit overview - Previous: Lesson 2 - Next: Lesson 4

Goal: Children say or show whether a note is higher or lower than another, tell high and low apart from loud and quiet, and echo a two-note "so-mi" call.

Length: about 40 minutes.

Materials

- One tuned instrument the teacher can play two clearly different notes on (a xylophone, glockenspiel, chime bars or a keyboard), with a beater if needed.
- One hand drum; the stop signal (drum plus a raised hand).
- Two large cards: "HIGH" (a bird at the top of a tree) and "LOW" (a frog at the bottom). A small HIGH/LOW card pair per child (for blind or low-vision children, the HIGH card has a raised bump at the top edge and the LOW card a bump at the bottom edge).
- A screen or large book to hide the instrument during the closing check.
- One "high and low" sheet per child (two long lines, one at the top and one at the bottom) and 6 counters per child; tactile sheets for blind or low-vision children (raised top and bottom lines, counters with a bump).
- Ear defenders and a quiet spot. Water. A class list for notes.

Steps

✎ Opening (5 min)

Sitting. "In kindergarten we heard loud and quiet." Play one note on the tuned instrument loudly, then the same note quietly: "Loud, quiet. Same note." Then play a low note and a high note at the same loudness: "These are different in another way: one is low, one is high." Show the HIGH and LOW cards. "High and low is not the same as loud and quiet."

✎ Main activity (25 min)

1. **Hands up, hands down (6 min).** Standing or seated. The teacher plays a note, then a second note. If the second note is higher, children reach up high; if it is lower, they reach down low (or move one hand up or down). Start with notes far apart, then closer together.
2. **High or low? (5 min).** The teacher plays one very high or very low note; children hold up HIGH or LOW. A child can take a turn playing the instrument while the class answers (the teacher shows which end plays the high notes).
3. **Counters on the lines (7 min).** Each child has a high-and-low sheet and counters. The teacher plays three notes, one at a time, each clearly high or low; for each note children put a counter on the top line (high) or the bottom line (low), left to right. Check together, clear, and play another three.
4. **So-mi echo (7 min).** The teacher sings "Hel-lo" on two notes, the first higher and the second lower (so-mi), showing the notes with a hand (hand higher on "Hel", lower on "lo"). On a xylophone with letters, G then E works (an example, not from a source; any

two bars that far apart will do). Children echo with voices and hands. Then the teacher sings "Hel-lo, Ma-ya" or another name in the same two notes (a one-syllable name goes on the low note, "Hel-lo, Sam"; for a longer name, sing the first part high and the rest low, "Hel-lo, Ka-ta-lin"), and that child (if they want) echoes "Hel-lo" back, or plays the two notes, or shows high-then-low with a hand.

✓ Discussion questions (5 min, with answers)

- "Is a high note always a loud note?" (Answer guide: no; a high note can be quiet and a low note can be loud.)
- "In our 'Hel-lo' call, was the first note higher or lower than the second?" (Answer guide: higher.)
- "Which end of our instrument plays the high notes?" (Answer guide: whichever end it is on the class instrument; children point to it.)

✓ Closing check (5 min, with answers)

The teacher plays four pairs of notes behind a screen or large book, so the clue is the sound, not which end is played (children whose route is watching the instrument, see the README Access section, still see it); after each pair, children point up if the second note was higher and down if it was lower. Use, for example: low then high; high then low; high then low; low then high. (Answer guide: up, down, down, up. Note on the class list who points correctly most times.)

Vocabulary

high, low, higher, lower, note, pitch (teacher's word), echo

Differentiation

- Support: keep the two notes far apart; a partner points with the child; use the HIGH and LOW cards instead of reaching.
- Stretch: notes closer together; play your own high-low pattern of three notes for a partner to place on their sheet.
- Deaf and hard-of-hearing children: watch the teacher's hand height and the instrument (which end is played); check with the child's specialist teacher what pitch differences they can hear. They are not marked down for pitch they cannot hear.
- Blind and low-vision children: tactile sheet; a partner says "first note", "second note"; reach up and down in their own space.
- Children who do not sing or speak: echo the call by humming, playing the two notes or moving a hand; point to HIGH or LOW.
- Children with limited arm movement: show high and low with eyes, head or one finger, or by choosing a card.

⚠ Safety

- Sing gently; high notes are not shouting or squeaking.

- Play the instrument at a comfortable volume; ear defenders and the quiet spot are always allowed.
- Counters stay on the sheet (check the class list for children who still mouth small objects; use larger counters if so).

Teacher notes

- The Kodály method starts singing with the two notes "so" and "mi" (a minor third); see the README Sources. Children do not need these names. On a lettered xylophone, G then E is one pair that far apart (with C as "do", G is "so" and E is "mi"); this is an example, not from a source.
- "Pitch" is the teacher's word for how high or low a note is; children can use "high" and "low".
- If the instrument is quiet, keep the room very still; if it is loud, play gently. The point is high and low, not loud and quiet.

Lesson 4: Row, row, row: a round

Unit overview - Previous: Lesson 3 - Next: Lesson 5

Goal: Children learn "Row, Row, Row Your Boat" with actions, then keep their own part going while it is sung as a two-part round.

Length: about 40 minutes.

Materials

- One hand drum; the stop signal (drum plus a raised hand).
- The "Rain on the roof" chant card (from lesson 1) for the warm-up.
- The words of "Row, Row, Row Your Boat" on a large card with four pictures: rowing arms, a stream, a smiling face, a sleeping face.
- Two coloured sashes or cards to mark group 1 and group 2 (enough for every child, or a coloured card for each group to sit by).
- The tuned instrument from lesson 3, to give the starting note.
- A second adult if available, to lead group 2.
- Ear defenders and a quiet spot. Water. A class list for notes.

Steps

✎ Opening (5 min)

Standing. Say the "Rain on the roof" chant while patting the beat. Then a gentle voice warm-up: a soft "ooo" sliding from low to high and back down ("like a car going up a hill and down again"), hands following the sound. "Gentle voices: no shouting."

✎ Main activity (25 min)

1. **Learn the song (7 min).** Show the song card. Sing it line by line; children echo each line with its action:

   Row, row, row your boat, (rowing arms)
   Gently down the stream. (hand making a wave)
   Merrily, merrily, merrily, merrily, (big smile, hands swaying)
   Life is but a dream. (hands together under a cheek, eyes closed)

1. **All together (3 min).** Sing it twice with actions, patting the beat on knees the second time.
2. **Teacher sings the second part (5 min).** "Now I'll start the same song later than you. Keep going with your part, whatever you hear." The class sings; when they reach "Gently down the stream", the teacher starts "Row, row, row your boat". Do it twice. "Were we singing the same song? Did it still fit?"
3. **Two groups (10 min).** Split the class into group 1 and group 2 (mark with sashes or cards), sitting apart, each with an adult leader if possible. With one adult, the teacher sits with group 2 and brings it in, since group 1 needs no cue. Before each group starts,

the leader gives the starting note (plays it on the tuned instrument or sings the first "Row"), so both groups start on the same note. Group 1 starts; group 2 starts when group 1 reaches "Gently down the stream". Each group sings the song twice through and then stops, so group 2 finishes on its own. Do it, swap which group starts, and do it again. Actions help everyone keep their place.

✓ Discussion questions (5 min, with answers)

- "Were both groups singing the same song?" (Answer guide: yes, the same words and tune, but starting at different times.)
- "What helped you keep your own part going?" (Answer guide: listening to my own group, doing the actions, watching our leader, putting a hand over one ear; any helpful idea.)
- "What happened at the end?" (Answer guide: group 1 finished first; group 2 finished on its own.)

✓ Closing check (5 min, with answers)

The class sings the round once more in its two groups, with a child as group leader if someone wants to. (Answer guide: watch who keeps their own part going by singing, humming or doing the actions, even when the other group is on a different line; note them on the class list.)

Vocabulary

round, part, group, start, together, actions, gently

Differentiation

- Support: sit next to the adult leader; do the actions only; sing the song in unison until the round feels easy.
- Stretch: three groups (the third starts when the second reaches "Gently down the stream"); a child leads a group.
- Deaf and hard-of-hearing children: follow the song card and the actions; the adult leader points to each picture as the group sings it.
- Blind and low-vision children: sit next to the adult leader; a gentle tap on the shoulder to start.
- Children who do not sing or speak: do the actions, hum, or sign the words; this is keeping a part going.
- Wheelchair users and children with limited movement: actions can be done seated or with one hand, eyes or head.

⚠ Safety

- Gentle voices; stop if a voice hurts; water available.
- Groups sit apart, but not so far that children cannot see their leader.

- Ear defenders and the quiet spot are always allowed; a round can be loud when both groups sing.

Teacher notes

- "Row, Row, Row Your Boat" is a well-known children's round for up to four voices; the words were printed in 1852 and the modern tune in 1881 (see the README Sources). This unit uses two parts.
- Bringing the second group in when the first reaches "Gently down the stream" is my choice for this unit, not taken from a source. If the parts do not fit with your class's tune, try a different starting point.
- If two groups fall apart, go back to the teacher singing the second part against the whole class; that is still a round.

Lesson 5: Our music share

Unit overview - Previous: Lesson 4

Goal: Children perform a rhythm card, the high-low game and the round for the class, say one thing they liked about another group's music, and finish the unit with a one-to-one check.

Length: about 40 minutes (one-to-one checks happen during the week).

Materials

- One hand drum; the stop signal (drum plus a raised hand).
- The "Rain on the roof" chant card (from lesson 1).
- Large teacher rhythm cards (8 "ta", 8 "ti-ti"); per pair, the 4 "ta" and 4 "ti-ti" cards and a four-beat strip from lesson 2 (a second strip, from the lesson 2 spares, for pairs trying the stretch); tactile versions.
- Untuned percussion, one per child if possible.
- The two large BEAT and WORDS cards (from lesson 1).
- The tuned instrument from lesson 3 and a screen or large book to hide it during the closing check.
- For blind or low-vision children, the two closing-check rows laid out in tactile cards at their place.
- One tuned instrument (as in lesson 3); the large HIGH and LOW cards and a small HIGH/LOW pair per child.
- The "Row, Row, Row Your Boat" song card and the group 1 / group 2 sashes or cards (from lesson 4).
- For the one-to-one check: the chant card, one four-beat card showing ta, ta, ti-ti, ta (and a tactile copy), and the tuned instrument.
- Ear defenders and a quiet spot. Water. A class list for notes.

Steps

✎ Opening (5 min)

Standing. Walk to the drum beat and stop on the signal (as in lesson 1). Then pat the beat to the chant, and clap the words: "Beat or words?" with the teacher calling which and holding up the BEAT or WORDS card.

✎ Main activity (25 min)

1. **Rhythm cards (10 min).** Pairs make a new four-beat strip (or play the one from lesson 2, if the teacher drew it on the class list) and practise for two minutes. Pairs then play their strip on instruments for the class, one after another; the class claps each one back. Pairs who would rather not play alone play together with another pair, or the teacher plays it with them.
2. **High or low? (5 min).** Children take turns as the player: they play one high or one low note on the tuned instrument, and the class holds up HIGH or LOW.

3. **The round (5 min).** Group 1 and group 2 sing "Row, Row, Row Your Boat" as a round with actions, then swap who starts.
4. **I liked... because... (5 min).** Children say, sign or point to show one thing they liked about another pair's or group's music and why ("I liked their rhythm because it had three ti-tis"). Sharing is opt-in; a thumbs-up for the class counts.

✓ Discussion questions (5 min, with answers)

- "What is the difference between the beat and the rhythm?" (Answer guide: the beat is steady like walking; the rhythm follows the words or the cards.)
- "What did you find easiest, and what was hardest?" (Answer guide: any honest answer.)
- "How could we use a round again?" (Answer guide: sing another round, play the beat while others sing; any sensible idea.)

✓ Closing check (5 min, with answers)

The teacher claps two four-beat rows from the board, one at a time; the class says or points to which row it was (blind or low-vision children touch the matching tactile row). Then the teacher plays two notes behind the screen or large book (unless a child's route is watching): "Up or down?" (Answer guide: the row clapped; up if the second note is higher, down if lower. Note who answers on the class list; the full check is the one-to-one check in the unit overview (README Assessment section).)

Vocabulary

beat, rhythm, ta, ti-ti, high, low, round, perform, audience

Differentiation

- Support: play a rhythm strip with the teacher; join the round with the actions only.
- Stretch: play an eight-beat rhythm (two strips); lead a group in the round; play a three-note high-low pattern for the class.
- Deaf and hard-of-hearing, blind and low-vision children, and children who do not sing or speak: use the same routes as lessons 1-4 (cards, actions, tactile cards, a partner, an instrument).
- Children who do not want to perform: play with the whole class, or show the teacher only.

⚠ Safety

- Instruments stay on the floor until the signal; no playing near anyone's ear.
- Gentle voices; ear defenders and the quiet spot are always allowed.

Teacher notes

- One-to-one check: see the README Assessment section (about 4 minutes per child, during the week; that is about 100 minutes for 25 children, so plan extra time outside

the five lessons). It covers outcomes 1-4 (making their own four-beat card is noted during step 1 above and lesson 2); outcome 5 (keeping a part in the round) is noted during the group round in lesson 4 and step 3 above.
- Keep comments on what children did ("You kept the beat steady all the way through"), not on talent or on singing in tune.

Grade 1 Arts: A Story with Stick Puppets and a Class Show (5 lessons, about 3 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 10 November 2026. No educator has reviewed or classroom-tested this unit. It is not aligned to any official standard. Check craft materials, photo rules and visitor rules against your school's policies before lesson 1.
>
> Text-checked by one other agent (Gemini 4 Argon); see Known gaps.

Back to the arts progression | Grade 1 year plan - Term 3

Big idea

A puppet is an object that a person (a puppeteer) moves so that it seems alive. A puppeteer shows how a character feels by how the puppet moves and by the voice they give it. A story has a beginning, a middle and an end, and a group can tell one together, change part of it, practise it and share it with an audience.

This is the third arts unit of the grade 1 year (term 3). It builds on the kindergarten term 3 unit, where children acted out a story with their bodies and put three picture cards in order, and on grade 1 term 1, where they drew carefully from looking. The story is The Hat on the Hill, written for this unit (an example, not from a source) and released under CC0 with the rest of the unit. It is set in Little Hill, the same made-up town as the grade 1 society units.

Outcomes

By the end of the unit a student can:

1. Make a stick puppet walk, jump and stop, and show at least one feeling (for example happy, sad or surprised) by how the puppet moves.
2. Put the beginning, middle and end of The Hat on the Hill in order and tell, sign or show what happens in each part.
3. Make a stick puppet of one character, choosing with their group what it needs so the audience can tell who it is.
4. Help their group change one part of the story, adding to someone else's idea, and practise the new version.
5. Take part in the class puppet show and say, sign or show one choice they made for their puppet.

Prior knowledge

- Kindergarten term 3 arts: freeze frames, moving like a character, acting a short story, ordering three picture cards.
- Grade 1 term 1 arts: drawing shapes they can see; light and heavy marks.
- Grade 1 literacy and society: listening to a story and retelling it; Little Hill as a made-up town with a pond, a park and a hill.

Lessons

Lessons are about 40 minutes. Lesson 5 is the show; plan it for a time when another class or visitors can come if your school allows. Visitors are optional; the show works with just the class.

Lesson	Title	Main activity
1	What is a puppet?	Watch a demonstration puppet, then make a plain practice puppet walk, jump, stop and show feelings
2	The Hat on the Hill	Listen to the story, join in the repeated lines, order beginning, middle and end cards, choose parts in groups of four
3	Making our puppets	Draw and colour one character; an adult fixes it to the stick; groups check that the audience can tell who is who
4	Change one thing and practise	Groups choose one change to the story, building on each other's ideas, and practise behind the table screen
5	Our puppet show	Each group performs; the audience spots how puppets showed feelings; one-to-one checks

Materials (whole class unless noted)

- One demonstration puppet made by the teacher before lesson 1: a duck drawn on card, about the size of a hand, taped to a jumbo craft stick.
- Jumbo craft sticks (wide wooden sticks with rounded ends, about 15 cm long): one per child, one per group of four for the hat prop, one for the teacher's hat prop, and a few spares. Each child's stick is used in lessons 1 and 3.
- Red hat props: a tall red card hat with a band, taped by an adult to a jumbo craft stick; one for the teacher (lesson 2) and one per group of four (lessons 3 to 5).
- Card circles about the size of a hand: one per child for the plain practice puppet in lesson 1.
- Card rectangles about the size of a hand (A6 or a quarter of A4), one per child, for the character puppets in lesson 3, plus spares.
- Crayons or felt-tip pens, glue sticks, small scraps of paper, fabric or wool for decoration (per group of four).
- Masking tape (adult use) and adult scissors; child safety scissors only if your school uses them at this age.
- A "table screen": a table with a cloth or sheet of card hanging down the front, so children can kneel or sit behind it and hold puppets above the top edge. A second table helps if you have two groups practising at once.
- Three large story picture cards for The Hat on the Hill (beginning: Duck walking up the hill in a red hat; middle: the wind blowing the hat away; end: Mouse finding the hat under a bush). Draw them yourself or have them drawn; one small set per group of four for ordering.
- Four role cards per group of four (Duck, Hen, Mouse, Wind) with a simple picture on each.
- One plain craft stick without card, for the "one stick, many things" game in lesson 1.
- Three feeling picture cards (happy, sad, surprised), large enough for the class to see (lesson 1).
- Sticky notes and a pen for adults, to record each group's change (lesson 4).
- A class list for notes.
- A stop signal: a small bell plus a raised hand.
- For access, as needed: a ruler or foam to widen stick handles; felt and wool for tactile puppets and a tactile set of story cards with a string hill line and a felt bush flap as touch landmarks (lesson 2); a sealed shaker for a Wind sound.

- Optional: a tablet or camera to take photos of puppets (not of faces) if your school allows; a small "programme" card listing the groups in order (lesson 5).

Assessment

Assessment is by watching and listening during the lessons, plus a short one-to-one check in lesson 5. Nothing is written by children.

Outcome	Where it is checked	What counts
1. Moves a puppet to show actions and a feeling	Lesson 1 main activity and closing check; lesson 4 practice	The puppet walks, jumps and stops on the signal, and its movement shows a feeling the child chose (the child can say, sign or point to which)
2. Orders and tells the story	Lesson 2 closing check; lesson 5 one-to-one	Cards in order; one thing told or shown for each part
3. Makes a puppet the audience can recognise	Lesson 3 "can they tell?" check	Another child can name or point to the character from the puppet alone
4. Helps change and practise the story	Lesson 4 group work (adult notes)	Child suggests or adds to a change ("yes, and...") and practises the new version with the group
5. Performs and names a choice	Lesson 5 show and one-to-one	Child takes part in the show and says, signs or shows one choice (for example "Hen walks slowly because she is old" or "I made Mouse jump when she found the hat")

Taking part in the show can be from behind the screen, with a partner, or in the child's own way; see Access and taking part.

⚠ Safety (read before lesson 1)

- Use only jumbo craft sticks with rounded ends as puppet rods. No pencils, skewers, dowels with sharp ends or anything pointed.
- Puppets stay below the faces of other children. Agree a rule in lesson 1: "Puppets point up, and stay in front of you, not near faces."
- Adults do all cutting of card that needs adult scissors and all taping of card to sticks.
- Glue sticks only, no hot glue. Check small decorations (beads, buttons) are not used if any child in the class still puts things in their mouth; scraps of paper, fabric and wool are enough.
- The table screen is a normal table standing on its feet with a cloth hanging down. Do not tip tables on their sides and do not let children stand on chairs to reach.
- In lesson 1 nobody blows towards anyone else's face when playing the wind; the Wind puppeteer waves the hand instead.

Access and taking part

- **Holding a stick:** a child who finds it hard to grip a thin stick can use a wider handle (tape the stick to a ruler or wrap it in foam), hold the puppet with both hands, rest an elbow on the table, or work with a partner who holds while they give the voice. The child's own way counts.

- **Not speaking or not wanting to speak:** the child can sign, use their communication device, use a recorded line, make the puppet nod or shake its head, or have a partner speak the line while they move the puppet. Moving the puppet is a full part.
- **Deaf and hard-of-hearing children:** use a visual stop signal (a hand up or a light) as well as the bell; face the child when telling the story; let the group agree signs for the repeated lines.
- **Blind and low-vision children:** make their puppet with textures they can feel (felt, wool, a cut-out shape stuck on card); describe the picture cards and the demonstration puppet aloud; let them hold the teacher's puppet; tell them where the screen's top edge is and let them feel it.
- **Colour vision:** the hat is red, but it also has a clear shape (a tall hat with a band), so nobody needs the colour to find it.
- **Wheelchair users and seated children:** set the screen at seated height (a lower table, or a box on a table) so seated and kneeling puppeteers hold puppets at the same height.
- **Being watched:** being behind the screen helps many shy children. Any child may also perform with a partner, or take a job (bell ringer, announcer, "Wind" sound maker) instead of a puppet. Nobody is made to perform alone.

Sources

Read for this unit (10 November 2026):

- National Coalition for Core Arts Standards, Theatre at a Glance (National Core Arts Standards, theatre): https://www.nationalartsstandards.org/sites/default/files/Theater_resources/Theatre%20at%20a%20Glance.pdf The PDF's columns run together when its text is extracted, so the grade 1 column was matched against a per-grade listing of the same standards (https://www.commonplanner.com/standards/national-core-arts-standards-4f837f24/theatre/grade-1-0fd4f6ab) and each phrase used was found in the PDF. Grade 1 lines used:
  - TH:Cr1.1.1 b: "Collaborate with peers to conceptualize costumes and props in a guided drama experience" (lesson 3).
  - TH:Cr2.1.1 a: "Contribute to the development of a sequential plot in a guided drama experience" (lessons 2 and 4).
  - TH:Cr3.1.1 a: "Contribute to the adaptation of the plot in a guided drama experience" (lesson 4).
  - TH:Cr3.1.1 c: "Collaborate to imagine multiple representations of a single object in a guided drama experience" (lesson 1's "one stick, many things" game).
  - TH:Pr4.1.1 b: "Use body, face, gestures, and voice to communicate character traits and emotions in a guided drama experience" (lessons 1, 4 and 5; here mostly through the puppet's movement and the child's voice).
  - TH:Re7.1.1 a: "Recall choices made in a guided drama experience" (lesson 5).
  - TH:Re9.1.1 a: "Build on others' ideas in a guided drama experience" (lesson 4).
  - TH:Cn11.2.1 b: "With prompting and support, tell a short story in dramatic play or a guided drama experience" (lessons 2 and 5). This unit uses these lines as a guide; it does not claim to meet them.
- "Puppetry", Wikipedia: https://en.wikipedia.org/wiki/Puppetry Used for: puppetry is a form of theatre or performance in which a puppeteer moves puppets, objects that often look like a person or an animal; puppeteers use their hands and arms to move rods or strings; the puppeteer sometimes speaks in the puppet's voice; the script is called a puppet play. Lesson 1 uses the words "puppet" and "puppeteer" from this.

The story The Hat on the Hill, the role cards, the "one stick, many things" game and the lesson order are the author's own choices.

Known gaps and cautions

- Written 10 November 2026. Text-checked by Gemini 4 Argon the same day (all six files, links, timings and the NCAS theatre grade 1 lines): no errors, three optional notes (touch landmarks on the tactile story cards; a hat prop hand-off tip; children with show jobs join the puppet freeze), all added in 635565b, which Gemini 4 Argon also diff-checked the same day (see PEERCHECKS.md). Not yet checked by a teacher.
- The story is original and short on purpose. It has not been tried with children, so the length and the repeated lines may need changing.
- Only stick (rod) puppets are used. Glove, shadow and string puppets, and the long puppet traditions of many countries, are not covered; a later unit could look at them with real sources.
- Groups of four with fixed roles are a simple choice, not a rule. Classes that do not divide by four need a group of three (one child plays both Hen and Mouse) or five (two Winds).
- Pacing is untested. Lesson 3 (making) and lesson 4 (practice) are the most likely to run long; the show can spread over two sessions.
- Photos and visitors depend on school policy. Photograph puppets, not children's faces, unless your school's rules and families' permissions allow it.
- No standard for grade 1 arts was used to plan the whole year; see the grade 1 year plan. The National Core Arts Standards lines above were read for this unit only.

Lesson 1: What is a puppet?

Unit overview - Next: Lesson 2

Goal: Children learn the words "puppet" and "puppeteer", find out that one plain object can be many different things, and make a plain practice puppet walk, jump, stop and show a feeling.

Length: about 40 minutes.

Materials

- The teacher's demonstration duck puppet (card duck on a jumbo craft stick).
- One plain jumbo craft stick without card, for the "one stick, many things" game.
- One practice puppet per child, made before the lesson: a card circle taped by an adult to the top of a jumbo craft stick. Keep a few spares.
- Crayons or felt-tip pens (per group of four), for drawing a face on the practice puppet.
- Three feeling picture cards, large enough for the class to see: happy (a big smile), sad (a down-turned mouth and a tear), surprised (round eyes and round mouth).
- The table screen (a table with a cloth hanging down the front).
- A stop signal: a small bell plus a raised hand.
- A class list for notes.

Steps

✎ Opening (5 min)

1. Hide the duck puppet below the table screen. Say: "Someone has come to visit. Let's see if they are brave enough to come up." Bring the duck up slowly over the top edge, look around, and give it a small voice: "Hello! I am Duck. I live in Little Hill."
2. Make Duck walk along the top edge (small up-and-down bobs), jump, and stop still. Then come out from behind the screen with Duck.
3. Ask: "Is Duck really alive?" (No.) "What made Duck move?" (You did, your hand and the stick.) Say: "Duck is a **puppet**: an object that a person moves so it seems alive. The person who moves it is a **puppeteer**."

✎ Main activity (25 min)

1. **One stick, many things (5 min).** Hold up the plain craft stick. Say: "In a puppet show, one thing can be pretend for lots of things." Show one idea yourself: hold it like a spoon and pretend to stir soup. Pass the stick around a small circle (or around the class while seated). Each child who wants a turn shows what the stick could be (a toothbrush, a fishing rod, a magic wand, a flute, an oar). Children may pass. Say "Yes, it could be!" to every idea. The stick stays below faces; nobody points it at anyone.
2. **Puppet rules (2 min).** Give out practice puppets. Agree the rules and say them together: "Puppets point up. Puppets stay in front of me, not near faces. When the bell rings, puppets freeze."
3. **Draw a face (5 min).** Children draw a simple face on their circle with crayon. Any face is fine. Stop on the signal.

4. **Puppet moves (8 min).** Children sit or kneel in a space. Call out moves one at a time; children make their puppet do them, then freeze on the bell:
    - walk (small up-and-down bobs, side to side);
    - jump (a quick lift and back down);
    - stop and hold still (a "puppet freeze");
    - look one way, then the other way (turn the stick a little in the fingers);
    - fall asleep (sink slowly down);
    - wake up (rise slowly). Model each move with Duck first.
5. **Feelings (5 min).** Show the happy card. Ask: "How might a happy puppet move?" Take ideas (bouncy, quick, up high). Everyone tries; freeze on the bell. Do the same for sad (slow, droopy, low down) and surprised (a quick jump up, then very still). Say: "A puppet's face can't change, so the puppeteer shows the feeling by how it moves, and with their voice."

✓ Discussion questions (5 min, with answers)

- "What is a puppet?" (An object that a person moves so it seems alive.)
- "What do we call the person who moves it?" (A puppeteer.)
- "Duck's face never changed. How did we know Duck was happy?" (By how Duck moved: bouncy and quick; and the happy voice.)
- "Was it a problem that the stick was really just a stick?" (No; in a show we pretend it is something else, and the audience can pretend too.)

✓ Closing check (5 min, with answers)

Children stand or sit in a space with their practice puppet.

1. Say "walk", "jump" and "freeze", one at a time. Look for each child's puppet doing the move and freezing on the bell.
2. Show one feeling card (happy, sad or surprised). Children make their puppet show that feeling. Then show a second card.
3. Expected: the puppet walks, jumps and freezes on the signal; happy is bouncy or quick, sad is slow or low, surprised is a quick jump then still. Any movement the child can explain counts ("Mine is sad because it is lying down").

Note on a class list any child who could not yet freeze on the signal or show a feeling; check again in lesson 4 practice.

Collect the practice puppets. Keep the sticks for lesson 3.

Vocabulary

puppet, puppeteer, move, freeze, feeling, happy, sad, surprised, pretend

Differentiation

- **More support:** use only walk, jump and freeze; let the child copy Duck's moves; hold the puppet with two hands.

- **More challenge:** the child shows a feeling without a card and a partner guesses it; or shows "tired" or "cross" with movement only.
- **Holding a stick:** wider handle (stick taped to a ruler or wrapped in foam), both hands, elbow on the table, or a partner holds the puppet while the child says or signs which move to do.
- **Blind and low-vision children:** let them hold and feel Duck first; describe each move in words ("Duck goes up and down, up and down"); describe the feeling cards aloud.
- **Deaf and hard-of-hearing children:** use the raised hand for freeze as well as the bell; sign or point to the feeling cards.
- **Not speaking:** the child can point to the feeling card that matches their puppet instead of saying it.

⚠ Safety

- Only jumbo craft sticks with rounded ends.
- Puppets stay below other children's faces; check spacing before moves.
- During "one stick, many things", nobody pretends the stick is a sword or a weapon pointed at someone; if a child suggests one, they may show it pointed at the floor or pick another idea.

Teacher notes

- The words "puppet" and "puppeteer" follow the Wikipedia article "Puppetry" (read 10 November 2026; see the unit sources).
- The "one stick, many things" game follows the grade 1 theatre standard line about imagining "multiple representations of a single object" (see the unit sources). It also warms children up to pretending in the show.
- Make the duck puppet before the lesson: draw a duck about the size of your hand on card, cut it out, and tape it firmly to the top of a jumbo craft stick. It does not need to be beautiful; a simple shape is easier for children to copy.
- Keep the practice puppets' sticks; in lesson 3 an adult takes off the circle and tapes the new character card to the same stick.

Lesson 2: The Hat on the Hill

Unit overview - Previous: Lesson 1 - Next: Lesson 3

Goal: Children listen to a short story, join in its repeated lines, put its beginning, middle and end in order, and choose a part for their group's puppet show.

Length: about 40 minutes.

Materials

- The teacher's demonstration duck puppet.
- The red hat prop for the teacher: a tall red card hat with a band, taped by an adult to a jumbo craft stick. (Make one more per group of four for lesson 3.)
- The three large story picture cards (beginning: Duck walking up the hill in a red hat; middle: the wind blowing the hat away; end: Mouse finding the hat under a bush), and one small set per group of four.
- Four role cards per group of four (Duck, Hen, Mouse, Wind), each with a simple picture.
- The story text below, on a card for the teacher.
- A stop signal: a small bell plus a raised hand. A class list for notes.
- For access, as needed: a tactile story-card set (a felt hat stuck on each card in a different place, plus a string hill line and a felt bush flap as touch landmarks) and a sealed shaker for the Wind sound.

The story: The Hat on the Hill

Written for this unit (an example, not from a source). CC0.

> **Beginning.** In Little Hill, Duck had a new red hat: a tall hat with a band. "What a fine day," said Duck. "I will walk up the hill." Up, up, up the hill went Duck.
>
> **Middle.** At the top of the hill, along came the Wind. "Whoosh!" said the Wind. Off flew the hat! Up it went, and down it went, and away. "Oh no!" said Duck. "My hat!"
>
> Duck met Hen. "Hen, have you seen my hat?" "Not me, not me!" said Hen. "But I will help you look." Hen looked up high, in the tree. No hat.
>
> Duck and Hen met Mouse. "Mouse, have you seen my hat?" "Not me, not me!" said Mouse. "But I will help you look." Mouse looked down low, under the bush.
>
> **End.** "Here it is!" said Mouse. The red hat was under the bush. "Thank you, Mouse! Thank you, Hen!" said Duck, and put the hat back on, holding it with one wing. "Whoosh!" said the Wind. But this time, the hat stayed on.

Steps

✎ Opening (5 min)

1. Bring Duck up over the table screen with the hat prop held on top of its head. Duck says: "Hello again! Today I want to tell you about the day I lost my hat."

2. Remind the class: "Stories have a **beginning**, a **middle** and an **end**. In kindergarten you put three story cards in order. Today there is a new story."

✎ Main activity (25 min)

1. **Tell the story (7 min).** Tell The Hat on the Hill with Duck and the hat prop. Hold up each large picture card as you reach that part. At the "Whoosh!", drop the hat prop down behind the screen; at "Here it is!", bring it up again.
2. **Join in (6 min).** Tell it again. This time the class joins in:
    - everyone says (or signs) "Whoosh!" and waves one hand like the wind;
    - Duck's line "Have you seen my hat?" (the teacher points to the class);
    - the answer "Not me, not me! But I will help you look." Agree a simple action for each line together (for example open palms for "Have you seen my hat?", shaking head for "Not me, not me!").
3. **Order the cards (6 min).** Groups of four get a small set of story cards, mixed up. They put them in order: beginning, middle, end. Go round and ask one child per group: "What happens here?" for one card.
4. **Choose parts (6 min).** Give each group the four role cards: Duck, Hen, Mouse and Wind. Each child says or points to the part they would like. If two want the same part, they agree a fair way: one takes it now and the other chooses next, or they draw lots: an adult holds the wanted role card and one other card face down, and each child picks one. Explain: "Duck's puppeteer also holds the hat at the start. The Wind's puppeteer says 'Whoosh!' Mouse's puppeteer brings the hat back at the end." Write each child's part on the class list.

✓ Discussion questions (5 min, with answers)

- "What happens at the beginning?" (Duck has a new red hat and walks up the hill.)
- "What happens in the middle?" (The wind blows the hat away; Duck asks Hen and Mouse for help.)
- "What happens at the end?" (Mouse finds the hat under the bush, and this time Duck holds it on.)
- "How might Duck feel in the middle? How could a Duck puppet show it?" (Duck might feel sad or worried; the puppet could move slowly or droop, or say "Oh no!" in a sad voice. Other answers can be right if the child can say why.)
- "Why did Mouse find the hat, and not Hen?" (Hen looked up high; the hat was down low, under the bush, where Mouse looked.)

✓ Closing check (5 min, with answers)

1. Each group shows their three cards in order. Expected: Duck walking up the hill, then the wind blowing the hat away, then Mouse finding the hat.
2. Point to one card in each group and ask a child who has not answered yet to tell, sign or show (with their body or the role card) what happens in that part. Expected: one true thing about that part (for example "The wind blew it" for the middle card).

Note on the class list any child who put cards out of order or could not tell one part; check again one-to-one in lesson 5.

Vocabulary

beginning, middle, end, story, part, character, hat, wind, whoosh

Differentiation

- **More support:** the child orders just two cards first (beginning and end), then adds the middle; or points to the card when the teacher says "Show me where the wind blows the hat."
- **More challenge:** the child retells the whole story in order using the cards, or makes up a fourth card ("What happened the next day?").
- **Not speaking:** the child points to the card, uses the agreed actions for the repeated lines, or uses their communication device; the Wind part can be done with a hand wave and a shaker instead of words.
- **Blind and low-vision children:** describe each card in a few words as you hold it up; give the group a tactile card set (a felt hat stuck on each card in a different place: on Duck's head, in the air, under a bush; a string hill line and a felt bush flap on each card make the places easy to tell apart by touch) so they can order by touch.
- **Deaf and hard-of-hearing children:** face the child when telling the story; use the agreed actions for the repeated lines as signs.

⚠ Safety

- Keep the hat prop's stick pointing up and below faces when you bring it to show children.

Teacher notes

- The story is written for this unit and is released under CC0, so you can copy, change and share it. You may change the animals or the place.
- The beginning, middle and end follow the grade 1 theatre standard line about contributing to "a sequential plot" (see the unit sources).
- The three-card sort repeats the kindergarten term 3 routine, with a longer story and a "middle" that has more than one event. If many children find the middle hard, tell it as "the wind blew the hat, then Duck asked for help".
- Parts: roles are not about who is "best". Keep the role cards; children hold them in lesson 3 so they know which character to draw.

Lesson 3: Making our puppets

Unit overview - Previous: Lesson 2 - Next: Lesson 4

Goal: Each child makes a stick puppet of their character. Groups talk about what each puppet needs so the audience can tell who is who, and check that another group can tell.

Length: about 40 minutes.

Materials

- The teacher's demonstration duck puppet.
- Each child's jumbo craft stick from lesson 1 (an adult takes off the practice circle before the lesson), plus spares.
- Card rectangles about the size of a hand, one per child, plus spares.
- Crayons or felt-tip pens, glue sticks, and small scraps of paper, fabric or wool (per group of four).
- Adult scissors and masking tape (adult use only); child safety scissors only if your school uses them at this age.
- The role cards from lesson 2 (one per child).
- One red hat prop per group of four (a tall red card hat with a band on a jumbo craft stick, made by an adult before the lesson).
- The three large story picture cards, to look at for ideas.
- A stop signal (bell plus raised hand). A class list for notes.

Steps

✎ Opening (5 min)

1. Hold up Duck. Ask: "If Duck didn't talk, how would you still know it is a duck?" Take answers (the beak, the shape, the feet, the colour).
2. Say: "These are **clues** for the audience. Today you make your puppet, and you give it clues so the audience can tell who it is."

✎ Main activity (25 min)

1. **Group talk (5 min).** Each group sits with its four role cards. Ask each group to agree one or two clues for each character. Go round and help with questions, not answers: "What does a hen have on her head?" "What is special about a mouse's tail?" "How could you draw the wind?" Ideas children often reach (examples, not rules):
    - Duck: a flat beak, webbed feet.
    - Hen: a red comb on top of the head, a pointed beak.
    - Mouse: round ears, a long thin tail, very small.
    - Wind: a cloud with puffed-out cheeks, swirly lines coming out. Each group also chooses one thing to add to their hat prop (a feather from scrap paper, a pattern on the band). One child adds it while the others draw.

2. **Draw and colour (12 min).** Each child draws their character big, so it fills most of the card, and colours it with strong colours so it can be seen from the back of the room. Children may glue on scraps (wool for a tail, fabric for feathers).
3. **Fix to the stick (8 min, overlapping).** As each child finishes, an adult cuts round the shape if the child wants (a rectangle is fine too) and tapes the card firmly to the top of the child's stick, at the back. While they wait, children practise a walk and a freeze with their new puppet, below faces.

✓ Discussion questions (5 min, with answers)

- "What clue did you give your puppet?" (Any clue the child chose, such as "Hen has a red comb.")
- "Why did we draw them big and bright?" (So the audience can see them from far away.)
- "Did your group have the same idea for the wind, or different ideas?" (Either is fine; different groups can show the wind in different ways.)

✓ Closing check (5 min, with answers)

Can they tell? Pair up groups. One group holds up its four puppets in a mixed order, one at a time, without speaking. The other group points to the matching role card (Duck, Hen, Mouse or Wind) or names it. Then swap.

Expected: the other group can name or point to each character from the puppet alone. If they can't, the maker adds one more clue next lesson. Note on the class list each child whose puppet was recognised, and any child who will add a clue.

Store puppets flat in a group tray, labelled with the group's name.

Vocabulary

clue, character, puppet, audience, prop

Differentiation

- **More support:** an adult draws a light outline of the character's shape on the card and the child colours and adds clues; or the child chooses from a few ready-made outlines.
- **More challenge:** the child adds a second, smaller clue (Hen's wing, Mouse's whiskers), or gives their puppet a moving part (a paper wing held on with one strip of tape so it flaps).
- **Blind and low-vision children:** use textured materials the child can feel (felt, wool, a card shape cut by an adult); thick dark outlines; the "Can they tell?" check can be done by feel, with the other group describing what they found.
- **Fine-motor needs:** larger card, chunky crayons, an adult or partner holds the card still; the child chooses the clues and colours, and that counts as making the puppet.
- **Colour vision:** the clues are shapes (beak, comb, ears, cheeks), so nobody depends on colour to recognise a character.

⚠ Safety

- Adults do all cutting with adult scissors and all taping to sticks.
- Glue sticks only. If any child still puts small things in their mouth, use only paper scraps, not wool or small fabric pieces.
- Puppets stay below faces while children wait and practise.

Teacher notes

- Talking about what each puppet needs follows the grade 1 theatre standard line about collaborating "to conceptualize costumes and props" (see the unit sources). The point is the talk, not perfect drawings.
- Children may make the same character in very different ways. That is fine, as long as the audience can tell who it is.
- If you have a group of three, one child makes both Hen and Mouse (two puppets, one in each hand, or they swap in the show). A group of five has two Winds.
- Keep the hat props with each group's puppets.

Lesson 4: Change one thing and practise

Unit overview - Previous: Lesson 3 - Next: Lesson 5

Goal: Each group agrees one change to the story, adding to each other's ideas, and practises its version with puppets behind the table screen.

Length: about 40 minutes.

Materials

- The teacher's demonstration duck puppet and the teacher's hat prop.
- Each group's tray: four character puppets, their hat prop, role cards and small story cards.
- The table screen (two if you have them).
- Sticky notes and a pen for adults (to draw or write each group's change).
- Any clue scraps, crayons and glue sticks still needed from lesson 3, for puppets that need one more clue.
- A stop signal (bell plus raised hand). A class list for notes.

Steps

✎ Opening (5 min)

1. Any child who is adding a clue from lesson 3 does it now, with help.
2. Tell the class: "Storytellers often change a story a little. Today each group changes **one thing**." Show how ideas can grow, using Duck: "What if the wind blew the hat onto the pond?" Ask a child to add to it with "Yes, and..." (for example "Yes, and Duck swims out to get it!"). Say: "When we say 'yes, and', we keep someone's idea and add to it."

✎ Main activity (25 min)

1. **Choose one change (5 min).** Each group picks one change, using "yes, and" to build on each other's ideas. Offer a short menu if a group is stuck, but their own idea is better:
    - Where does the hat land? (On the pond, on the bakery roof, in the park.)
    - Who finds it? (Hen finds it this time, or all three find it together.)
    - What does Duck do at the end? (Ties the hat on with a ribbon, says a new line.)

    An adult draws or writes the change on a sticky note and puts it on the group's end card. Note on the class list who suggested an idea and who added to someone else's.
2. **Practise (20 min).** Groups take turns behind the table screen, about three minutes each. The adult tells the story slowly while the group moves the puppets and says or signs the lines, including their change. After each run, give one "star" (something that worked, such as "Hen looked so busy searching") and one "wish" (one thing to try, such as "hold Mouse up high enough for us to see"). Groups waiting their turn practise at their own table, holding puppets just above the table edge, with an adult or helper calling the lines.

Hat prop tip: at "Whoosh!", Duck lays the hat prop flat on the table behind the screen, and the finder (Mouse, or whoever finds it in the group's change) picks it up from there. Nobody grabs it from another child's hand.

Remind puppeteers of three tips before the first run:

- Keep your puppet up where the audience can see it, and still when it is not its turn.
- Move the puppet when it talks, so the audience knows who is speaking.
- Show how your character feels by how it moves.

✓ Discussion questions (5 min, with answers)

- "What did your group change?" (Any one change, for example "The hat landed on the pond.")
- "Who added to someone else's idea? What did they add?" (For example "I said the pond, and Sam said a frog finds it.")
- "How can the audience tell which puppet is talking?" (That puppet moves while it talks; the others keep still.)
- "Why change a story?" (To make it new or funny; to make it our own; storytellers often do.)

✓ Closing check (5 min, with answers)

Puppet freeze. Each group shows one moment from its story as a frozen picture behind the screen or at their table: the moment when Duck finds out the hat is gone. Ask each puppeteer, one at a time: "How is your character feeling? Show me with your puppet." Expected: the puppet shows a feeling the child can name or point to (Duck sad or worried, Wind pleased or excited, Hen or Mouse surprised or helpful), shown by how it moves or how it is held.

A child who will take a job in the show (announcer, bell ringer, Wind sound maker) still joins this freeze with their puppet at the table, so outcome 1 is checked for them too.

This is also the second check for outcome 1 for any child noted in lesson 1. Note each group's change and each child's part in it on the class list.

Vocabulary

change, "yes, and", practise, rehearse, audience, star, wish

Differentiation

- **More support:** the group picks a change from the menu; the adult prompts each line; the child moves the puppet while the adult speaks for it.
- **More challenge:** the group adds a new line for one character, or a new character made from a spare card on a stick.
- **Not speaking:** the child's puppet nods or shakes its head; a partner says the line; or the child plays a recorded line on a device.

- **Blind and low-vision children:** tell them where the screen's top edge is and let them feel it; a partner can tap their arm when it is their character's turn.
- **Deaf and hard-of-hearing children:** the adult storyteller faces the group and points to the character whose turn it is.
- **Wheelchair users and seated children:** use the screen set at seated height so everyone in the group holds puppets at the same level.

⚠ Safety

- The table screen stays standing on its feet; nobody stands on chairs.
- Behind the screen, children kneel or sit with space between them; puppets point up and stay below faces.
- Waiting groups keep puppets above their own table edge, not waving near others.

Teacher notes

- Changing one part of the plot follows the grade 1 theatre standard line about contributing "to the adaptation of the plot"; adding to each other's ideas follows the line "build on others' ideas" (see the unit sources).
- "Yes, and" is a simple way to show building on an idea. A child may still say "no" to an idea; the group then looks for one they all like.
- Three minutes per group is tight for six groups. If you have more than four groups, split practice over two days or use two screens with an adult at each.
- Keep the sticky-note change with each group's tray for the show.

Lesson 5: Our puppet show

Unit overview - Previous: Lesson 4

Goal: Each group performs its version of The Hat on the Hill for an audience. Children watch others' shows, spot how puppets showed feelings, and say, sign or show one choice they made.

Length: about 40 minutes (split over two sessions if you have more than six groups or visitors arrive late).

Materials

- Each group's tray: four character puppets, their hat prop, role cards, small story cards and the sticky note with their change.
- The table screen, with chairs or a carpet area for the audience facing it.
- The three large story picture cards (for the one-to-one checks).
- A stop signal (bell plus raised hand). A class list for notes.
- Optional: a small "programme" card listing the groups in order; a tablet or camera for photos of puppets (not faces) if school rules allow.

Steps

✎ Opening (5 min)

1. Set up the screen and the audience area. If visitors come, welcome them and explain in one sentence: "Each group will show the same story, with one change of their own."
2. Agree audience rules with the class: "Watch and listen. Clap at the end. Keep your own puppet still in your lap while others perform."
3. Give the audience a job: "After each show, be ready to tell us one way a puppet showed how it felt."

✎ Main activity (25 min)

1. **The shows (about 4 minutes per group).** An adult or a child announcer says the group's name and their change ("This group's hat lands on the bakery roof"). The adult tells the story slowly while the group moves the puppets and says or signs the lines. The audience joins in with "Whoosh!" and "Not me, not me!" if the group invites them.
2. **After each show (in the same 4 minutes).** Ask one or two audience members: "How did a puppet show how it felt?" (For example "Duck went slow and droopy when the hat blew away.") Then the group takes a bow, and the audience claps.
3. **One-to-one choice check (during the shows).** As each group finishes, a second adult, or the teacher while the next group sets up, asks each puppeteer at the side: "Tell me one thing you chose for your puppet." See the closing check for what counts.

✓ Discussion questions (5 min, with answers)

- "Were the shows all the same?" (No; each group made a different change, and the puppets looked and moved differently.)
- "What helped you know who was talking?" (That puppet moved; the others kept still; the puppeteer used a voice or sign.)
- "What did you enjoy about being a puppeteer, or about watching?" (Any answer; children may pass.)

✓ Closing check (5 min, with answers)

Finish any one-to-one checks not done during the shows. For each child:

1. **Choice (outcome 5).** "Tell me one thing you chose for your puppet." Expected: one real choice about their character, said, signed or shown, such as "I made Hen walk slowly because she is looking carefully", "I gave Mouse a long wool tail", or showing the jump Mouse did when she found the hat.
2. **Story order (outcome 2), only for children noted in lesson 2.** Lay out the three large story cards mixed up. Ask the child to put them in order and tell, sign or show one thing that happens in each part.

Record each child's answers on the class list. Children who did not perform in a puppet role but took a job (announcer, bell ringer, Wind sound maker) answer about the choice they made in that job.

Send puppets home only if your school allows and families want them; otherwise display them with a card naming the story, not the children.

Vocabulary

show, audience, perform, bow, choice, puppeteer

Differentiation

- **More support:** the child performs with a partner holding the puppet with them; the adult gives the child's line and the child moves the puppet. For the choice check, offer two options to point to ("Did you choose Mouse's tail, or how Mouse moved?").
- **More challenge:** the child acts as announcer for one group, or tells the audience what changed in their version and why.
- **Not speaking:** the child shows the choice with the puppet, points to it, signs, or uses their communication device.
- **Blind and low-vision children:** seat them near the screen; an adult or partner gives a short whispered description during other groups' shows if the child wants it.
- **Deaf and hard-of-hearing children:** seat them with a clear view of the storyteller and the puppets; the storyteller faces the audience.
- **Being watched:** any child may perform with a partner, take a job instead, or join for one line only. Nobody performs alone unless they want to.

⚠ Safety

- The table screen stays on its feet; nobody stands on chairs.
- Audience sits back from the screen, leaving a clear path for groups coming and going.
- Photos follow your school's rules; photograph puppets, not children's faces, unless families have given permission.

Teacher notes

- Recalling choices follows the grade 1 theatre standard line "recall choices made in a guided drama experience", and telling the story follows "with prompting and support, tell a short story" (see the unit sources).
- The show is a share, not a test. Praise effort and specific moments, not "the best group".
- If visitors come, keep the share short: two or three groups per session is often enough.
- Keep a few puppets (with the children's agreement) to show next year's class how a stick puppet works.

Grade 2 Arts: Collage and Texture (5 lessons, about 3 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 10 November 2026. No educator has reviewed or classroom-tested this unit. It is not aligned to any official standard. Check materials and objects against your school's rules and the class allergy list.
>
> Text-checked by one other agent (Gemini 4 Argon); see Known gaps.

Back to the grade 2 year plan - Term 1. Builds on grade 1: Drawing from looking (rubbings and texture words) and kindergarten Mixing colours, prints and collage, and the arts progression

Big idea

A collage is a new picture made by sticking different pieces together. Artists choose their pieces for how they look and how they feel: a real texture can be touched, while a drawn texture only looks rough or stripy. Trying more than one arrangement, overlapping pieces, and giving old materials a new job are choices, and those choices change how a picture feels.

This is the first arts unit of the grade 2 year (term 1). In kindergarten children tore and stuck paper to make a collage, and in grade 1 they made rubbings and learned texture words. Term 2 of grade 2 moves on to beat, rhythm and tune, and term 3 to a class dance.

Outcomes

By the end of the unit a student can:

1. Describe how at least two materials feel using texture words (rough, smooth, bumpy, stripy, wavy, soft, crinkly, scratchy), and tell a real texture (you can feel it) from a drawn texture (it only looks like one).
2. Make textured papers in at least two ways (a rubbing, a print, drawn marks) and follow the class tidy-up routine for paint and tools.
3. Cut and tear shapes, overlap at least one piece on another, and try at least two arrangements before gluing.
4. Use at least one clean found material for a new job in a collage ("This was a ___. Now it is a ___.").
5. Say one choice they made and why, and say whether a collage feels calm or busy, giving a reason that uses an art word.

Prior knowledge

- From kindergarten arts: tearing and sticking paper to make a collage; colour names; printing with objects.
- From grade 1 arts: crayon rubbings and the texture words bumpy, smooth, rough, stripy and wavy; light and dark marks.
- Some children still find scissors hard; tearing is a real collage technique, and every lesson offers ready-cut shapes.

Lessons

Each lesson is about 40 minutes: Opening 5, Main activity 25, Discussion 5, Closing check 5. Teach about two lessons a week. Leave at least a day after lessons 2 and 4 for paint and PVA glue to dry.

Lesson	Title	Main activity
1	Feel it or see it?	Feely bags, sorting by texture words, and a drawn-texture sampler card
2	Making a paper bank	Rubbing, printing and drawn-texture stations, with a tidy-up routine
3	Tear, cut, overlap, try again	Arrange torn and cut pieces for a Little Hill place, try twice, then glue the background
4	Something new from something old	Repurpose found materials to add real texture; calm and busy collages
5	Our collage gallery	Finish and title collages, gallery walk, and partner talk about choices and mood

Materials (whole class unless noted)

- Lesson 1: per table, a feely bag (cloth bag or pillowcase) with a square of fine sandpaper (edges taped), corrugated card, a square of bubble wrap, soft fabric (fleece or felt) and scrunched tissue paper; per table, a texture word card with pictures (bumpy, smooth, rough, stripy, wavy, soft, crinkly, scratchy); per child, a 6-box texture sampler card (A5), pencils, and crayons or felt pens; for the opening, a square of real bubble wrap and a card with drawn bubble-wrap circles; for the closing check, the sandpaper square and a card with drawn zigzag lines; 3-box sampler cards and thick felt pens for support.
- Lesson 2: station A (rubbings): coloured copy paper, peeled wax crayons, masking tape, corrugated card, a plastic mesh, a textured placemat, bubble wrap, large leaves; station B (printing): 2 shallow trays of washable poster paint with thin sponge pads, large plastic bottle tops, corks, sponge pieces, bubble wrap, card strips, A4 paper, aprons, a bowl of water, wipes, paper towels; station C (drawn texture): coloured paper, felt pens, oil pastels, the lesson 1 sampler cards; a drying space; a paper-bank tray with sections "rubbings", "prints" and "drawn"; a tidy-up picture card (lids on; objects in the wash bowl; wipe the table; wash hands); one ready-made rubbing, print and drawn-texture paper for the opening and closing check; big-handled printing objects (a cork, a sponge clipped to a peg) and child-safe gloves for support.
- Lesson 3: the paper bank and plain coloured paper; per child, an A4 background of thin card, child-safe scissors, a glue stick and a named envelope or tray; per table, 4 Little Hill place cards (the park, the pond, Goat's field on the hill, the market); a tablet or camera for the teacher, or per child a small layout card and pencil; for the opening, a paper hill shape, a paper house shape and a board; for the closing check, a card with a tree glued over the edge of a hill; ready-cut shapes (hills, a sun, a tree, a house, a pond) and a torn strip for support.
- Lesson 4: per table, a found materials box (card tube rings cut by an adult, corrugated card scraps, fabric scraps, wool or yarn no longer than 20 cm, old greetings cards, sponge pieces, bubble wrap, fine sandpaper scraps, paper doilies); the lesson 3 collages and envelopes and the paper bank; per table, small pots of PVA glue with spreaders, glue sticks and child-safe scissors; the tidy-up card, a bowl of water, wipes and paper towels; the

drying space; one card tube for the opening; a "calm" and a "busy" collage made by the teacher; ready-cut found materials and child-safe gloves for support.
- Lesson 5: the dry collages, glue sticks and the paper bank; per child, a title card, a pencil, and "Please touch gently" and "Look only" signs; an art word card (texture, real texture, drawn texture, overlap, torn edge, cut edge, repurpose, calm, busy); per child, 2 sticky notes or cards printed "I notice..." and "It feels... because..."; tables set out in a loop at a height every child can reach; the calm and busy collages from lesson 4; word cards to point at for support.
- One-to-one check (week of lesson 5): a square of fine sandpaper and a piece of soft fabric; a square of bubble wrap and the drawn bubble-wrap card; the lesson 3 overlap card (a tree over a hill); the calm and busy collages; the child's own collage.

⚠ Safety and access

Safety (read before lesson 1)

- Washable, non-toxic paint and glue only. Aprons on; wipe spills straight away; wash hands after printing and gluing.
- Child-safe scissors; carry them closed, point down. Adults cut card tubes and anything thicker than thin card.
- Found materials must be clean: no food packaging with food left in it, no egg boxes, nothing sharp, broken or rusty. Sandpaper is fine grade with taped edges.
- No bottle tops, corks, buttons, beads or other small items for children who still mouth objects. Wool lengths stay short (no longer than 20 cm).
- Check fabrics, leaves and other materials against the class allergy list. No feathers, no latex balloons and no food (dried pasta, rice, beans) as collage materials.
- Photos are of artwork only, never of children.

Access and taking part

- **Blind and low-vision children:** this unit suits touch. Use high contrast backgrounds and bold pieces; let children feel every material first; real textures (sandpaper, corrugated card, fabric, bubble wrap) can be told apart by touch. A blind child can arrange pieces by feel and ask a partner to describe colours if they want them.
- **Fine-motor needs:** tearing instead of cutting; ready-cut shapes; glue spreaders; or the child points and an adult or partner places and glues exactly where they say. The choices are still the child's.
- **Children who dislike some textures or sticky hands:** they never have to touch a material they do not want to; offer a pencil end to feel, gloves, glue sticks only, or a partner's help.
- **Colour vision differences:** nothing in the unit depends on telling colours apart; texture and shape carry the meaning.
- **Non-speaking children and children who sign:** answer by pointing to word cards, signing, or choosing between two options.
- **Deaf children:** demonstrate each step before explaining; use a visual signal for changing stations and for tidy-up.
- **Wheelchair users:** stations and the gallery loop at a reachable height, with clear routes between tables.
- No child has to show their collage in the gallery; showing it to the teacher only is fine. A collage counts however it looks, if the child can say or show what they chose.

Assessment

- Lessons 1-4: the teacher notes answers in the closing checks (observe; no writing needed). Children can answer by speaking, signing, pointing or choosing a card.
- Lesson 5: look at the finished collage with the child. Notice whether it has an overlap, at least one real texture and a repurposed material. Collages are not marked for neatness or likeness.
- **One-to-one check (about 3 minutes per child, during the week of lesson 5):**
    1. Hand over the sandpaper and the soft fabric. "Tell me a texture word for each." (For example rough or scratchy, and soft or smooth.)
    2. Show the bubble wrap and the drawn bubble-wrap card. "Which one has a real texture you can feel?" (The bubble wrap.)
    3. Show the overlap card. "Which piece is on top?" (The tree.)
    4. Point to the child's own collage. "Show me one thing you used in a new way. What was its old job?" (Any found material with an old and a new job.) "What did you change when you tried it two ways?" (Any change; "I didn't change anything" is a "with help" if the child then names one thing they could change.)
    5. Show the calm and busy collages. "Which feels calmer? What makes you think so?" (Any choice with a reason that names something in the picture: big pieces, smooth texture, colours, fewer pieces.)
- Record each item as "yes / with help / not yet". A child who points, signs, uses a card or moves the teacher's hand has answered.

Sources

National Core Arts Standards, "Visual Arts at a Glance" (revised), grade 2 column, read from the PDF on 10 November 2026: https://www.nationalartsstandards.org/sites/default/files/2021-11/Visual%20Arts%20at%20a%20Glance%20rev.pdf

The unit uses these grade 2 performance standards as a guide (quoted exactly; the unit is not a full alignment):

- VA:Cr1.2.2a "Make art or design with various materials and tools to explore personal interests, questions, and curiosity." Lessons 3-4.
- VA:Cr2.1.2a "Experiment with various materials and tools to explore personal interests in a work of art or design." Lessons 2-4.
- VA:Cr2.2.2a "Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces." Lesson 2 (tidy-up routine), lesson 4.
- VA:Cr2.3.2a "Repurpose objects to make something new." Lesson 4.
- VA:Cr3.1.2a "Discuss and reflect with peers about choices made in creating artwork." Lessons 3 and 5.
- VA:Re8.1.2a "Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form." Lessons 4-5 (calm and busy).
- VA:Re9.1.2a "Use learned art vocabulary to express preferences about artwork." Lesson 5.

Read for this unit (Wikipedia, 10 November 2026):

- "Collage": https://en.wikipedia.org/wiki/Collage Used for: collage, from the French coller ("to glue" or "to stick together"), makes art from an assembly of different forms, creating a new whole; it may include magazine and newspaper clippings, ribbons, paint, coloured papers, photographs and other found objects. Lesson 3 opening.

- "Texture (visual arts)": https://en.wikipedia.org/wiki/Texture_(visual_arts) Used for: physical (actual or tactile) texture can be felt by touching the surface; visual or implied texture is the illusion of having physical texture. This unit calls these "real texture" and "drawn texture". Lesson 1.

Everything else (the lesson sequence, Little Hill places, materials lists, the calm and busy example collages and the checks) is the author's own example, not from a source.

Known gaps and cautions

- One other agent (Gemini 4 Argon, at 30d74ac) text-checked this unit on 2026-11-10 and reported no errors. That is a text check by an AI agent, not a teacher review or classroom test.
- "Calm" and "busy" are only two mood words; feelings about art differ, and the unit accepts any answer with a reason.
- The unit does not show collages by named artists. Teachers who want to can add public-domain or museum-licensed examples; check the licence first.
- Drying times depend on the paint, glue and room; lessons 3 and 5 may need to move.
- The found-materials list assumes a school can collect clean recycled card and fabric; swap in what is available and safe.

Lesson 1: Feel it or see it?

Unit overview - Next: Lesson 2

About 40 minutes.

Goal

Children describe how materials feel using texture words, and tell the difference between a real texture (you can feel it) and a drawn texture (it only looks bumpy or stripy).

Materials

- Per table: a feely bag (a cloth bag or a pillowcase) holding 5 things: a square of fine sandpaper with its edges taped, a piece of corrugated card, a square of bubble wrap, a piece of soft fabric (fleece or felt) and a ball of scrunched tissue paper.
- Per table: a texture word card with a small picture for each word. Grade 1 words: bumpy, smooth, rough, stripy, wavy. New words: soft, crinkly, scratchy.
- Per child: a "texture sampler" card (A5 card divided into 6 boxes), pencils, and crayons or felt pens.
- For the opening: a real square of bubble wrap and a card with circles drawn on it to look like bubble wrap.
- For the closing check: the sandpaper square and a card with zigzag lines drawn on it.
- For support: a sampler card with 3 bigger boxes; thick felt pens.

Steps

✎ Opening (5 min)

Hold up the real bubble wrap and the drawn bubble-wrap card. "Which one could you pop?" Let two children feel both. "Both look bumpy. Only one is bumpy. The bubble wrap has a **real texture**: you can feel it. The card has a **drawn texture**: it looks bumpy, but it feels flat." Remind the class of grade 1, when they made rubbings and used texture words.

✎ Main activity (25 min)

1. **Feely bag (8 min).** At each table children take turns to put a hand in the bag without looking, feel one thing, and say a texture word for it before pulling it out. The table checks the word card together. Any fair word counts (the tissue can be "crinkly" or "soft").
2. **Sort by feel (7 min).** Tip the 5 things onto the table. The table puts each thing next to the word on the word card that fits it best, then finds one thing that could go with two words ("the corrugated card is bumpy and stripy").
3. **Draw a texture (10 min).** On the sampler card each child fills each box with a different kind of mark: dots, short lines, zigzags, swirls, crosses, little circles. Next to two of the boxes they say (or the teacher writes) what real thing the marks look like

("the dots look like sand", "the circles look like bubble wrap"). Keep the sampler cards for lesson 2.

✓ Discussion questions (5 min, with answers)

1. "Run your finger over your dots. Can you feel bumps?" (No: drawn texture only looks like a texture; the paper is still flat.)
2. "Which thing in the bag felt the most different from the sandpaper?" (Usually the fleece or felt: it is soft and smooth where sandpaper is rough and scratchy. Any reason that uses a texture word counts.)
3. "Why might an artist want a real texture in a picture?" (So people can feel it, or so it catches the light and looks bumpy; any sensible idea.)

✓ Closing check (5 min, with answers)

Hold up the sandpaper and the zigzag card one at a time. "If this has a real texture you can feel, show me a thumb up. If it is a drawn texture, show me a flat hand." (Sandpaper: thumb up. Zigzag card: flat hand.) Then: "Tell your partner one texture word for the sandpaper." (Rough or scratchy; "bumpy" is fine too.)

Vocabulary

texture, real texture, drawn texture, rough, smooth, bumpy, stripy, wavy, soft, crinkly, scratchy

Differentiation

- **Support:** use the 3-box sampler card and thick felt pens; the child can choose a word by pointing to the word card.
- **Extension:** make two boxes that show the same pattern, one lightly and one heavily (a link to light and dark marks from grade 1), and say which looks rougher.
- Children who do not want to touch some materials may use a pencil end to feel, watch a partner, or skip that object; this is fine.

⚠ Safety

- Sandpaper: fine grade only, edges taped. No objects small enough to swallow for children who still mouth things.
- Check the fabric and other items against the class allergy list. No food items in the feely bag.

Teacher notes and misconceptions

- Children often say a drawing of bubble wrap is "bumpy". Agree that it looks bumpy, then ask them to feel it. The aim is the difference between looking and feeling, not a right or wrong word.

- "Drawn texture" is this unit's child-friendly name for what artists also call visual or implied texture.

Lesson 2: Making a paper bank

Unit overview - Previous: Lesson 1 - Next: Lesson 3

About 40 minutes.

Goal

Children make their own textured papers in three ways (rubbing, printing and drawn marks) for a class "paper bank", and follow a safe tidy-up routine.

Materials

- **Station A, rubbings (per station):** coloured copy paper, peeled wax crayons, masking tape, and surfaces to rub: corrugated card, a plastic mesh, a textured placemat, bubble wrap and a few large leaves.
- **Station B, printing (per station):** 2 shallow trays of washable poster paint (each with a thin sponge pad in it as a stamp pad); printing objects: large plastic bottle tops, corks, sponge pieces, a square of bubble wrap and short strips of card to print with their edges; A4 paper; aprons; a bowl of water, wipes and paper towels.
- **Station C, drawn texture (per station):** coloured paper, felt pens, oil pastels, and the children's lesson 1 sampler cards as ideas.
- A drying space (a drying rack, or a clear table or floor area with newspaper) and a large tray or box with three sections labelled "rubbings", "prints" and "drawn" (the class paper bank).
- A tidy-up picture card with 4 steps: lids on; objects in the wash bowl; wipe the table; wash hands.
- For the opening: one finished paper of each kind (a rubbing, a print, a drawn texture) made before the lesson.
- For the closing check: the same three papers.
- For support: printing objects with a big handle (a cork, a sponge clipped to a peg), and a child-safe glove for any child who does not want paint on their hands.

Steps

✎ Opening (5 min)

Show the three ready-made papers. "These are going into our paper bank. In lesson 3 you will cut and tear them to make a picture." Ask how each one might have been made, then name them: a **rubbing** (crayon over a bumpy thing), a **print** (pressing a painted object onto paper) and a **drawn texture**. Go through the tidy-up card together and practise the actions in the air.

✎ Main activity (25 min)

Split the class into three groups. Each group spends about 8 minutes at each station, moving on when the teacher gives the signal.

1. **Station A, rubbings.** Tape the paper over a surface, then rub with the side of a peeled crayon. Try two surfaces on one sheet, or one surface in two colours.
2. **Station B, printing.** Press an object onto the sponge pad, then onto the paper. Repeat it to make a pattern, or mix two objects. An adult stays at this station.
3. **Station C, drawn texture.** Fill a whole sheet with one kind of mark from the sampler card (all dots, all swirls...) so it can be cut up later.

At each change, the group leaving station B does the tidy-up card steps. Every child puts finished papers in the paper bank (prints go to the drying space first). Write initials lightly on the back so children can find them, though papers are shared.

✓ Discussion questions (5 min, with answers)

1. "Which paper was made by pressing paint?" (The print.)
2. "Which one shows the shape of something real, like a leaf or a mesh?" (The rubbing, and some prints. The drawn texture was made up by the artist.)
3. "Why do we wipe the table and put objects in the wash bowl?" (So paint does not get on other people's work or clothes, and the things are ready to use again.)

✓ Closing check (5 min, with answers)

Hold up the three opening papers in a new order. "Point to the rubbing. Point to the print. Point to the drawn texture." (Teacher checks pointing.) Then: "Show me one step of tidying the printing table." (Any step on the card: lids on, objects in the wash bowl, wipe the table, wash hands.)

Vocabulary

rubbing, print, drawn texture, pattern, paper bank, tidy up

Differentiation

- **Support:** use the big-handled printing objects; an adult can hold the paper still for rubbing.
- **Extension:** make a paper with two kinds of texture on it, one on top of the other (a rubbing with prints over it).
- A child who does not want to use paint can make two drawn papers or two rubbings instead.

⚠ Safety

- Washable, non-toxic paint only. Aprons on. Wipe spills straight away so nobody slips.

- Bottle tops and corks only for children who do not put things in their mouths; otherwise use sponge pieces and card strips.
- Leaves: check for anything sharp or prickly, and avoid plants the school lists as irritants. Wash hands after.

Teacher notes and misconceptions

- Some children think every sheet must be a finished picture. Explain that these are "making papers": they will be cut up.
- Prints may need to dry overnight before lesson 3.

Lesson 3: Tear, cut, overlap, try again

Unit overview - Previous: Lesson 2 - Next: Lesson 4

About 40 minutes.

Goal

Children cut and tear shapes from the paper bank, overlap them, and try at least two different arrangements before choosing one for a collage of a place in Little Hill.

Materials

- The class paper bank from lesson 2, plus some plain coloured paper.
- Per child: a background sheet of thin card (A4, one colour), child-safe scissors, a glue stick, and a named envelope or tray to keep loose pieces.
- Per table: 4 "Little Hill place" picture cards (the park, the pond, Goat's field on the hill, the market), drawn simply.
- A tablet or camera for the teacher to photograph first arrangements, or per child a small "layout card" (a quarter of A4) and a pencil for a quick sketch instead.
- For the opening: a large hill shape and a small house shape cut from paper, and a board to arrange them on.
- For the closing check: an example card with a tree shape glued over the edge of a hill shape.
- For support: shapes cut out in advance (hills, a sun, a tree, a house, a pond); a short torn strip to show a torn edge.

Steps

✎ Opening (5 min)

Put the hill and the house on the board side by side. Then slide the house so that it covers part of the hill. "Now the house is **overlapping** the hill. Which one is on top?" (The house.) Tear a strip and cut a strip: "A **torn edge** is soft and fuzzy. A **cut edge** is sharp and straight. Artists choose which one they want." Tell the class that collage comes from a French word meaning "to glue" or "to stick together", but today nothing gets glued until they have tried it two ways.

✎ Main activity (25 min)

1. **Choose a place (2 min).** Each child picks one Little Hill place card, or a made-up place of their own.
2. **Big pieces first (8 min).** Tear or cut the biggest shapes (sky, ground, hill, pond) from the paper bank. Lay them on the background without glue.
3. **Smaller pieces (7 min).** Add smaller shapes (trees, a house, Duck, a kite). Overlap at least one piece on another.

4. **Try again (5 min).** The teacher photographs the arrangement (or the child sketches it on the layout card). Then each child changes at least one thing: moves a piece, swaps a paper for a different texture, or changes what overlaps what. Compare: "Which way do you like better?"
5. **Stick the background (3 min).** When they have chosen, children glue only the biggest background pieces. Small pieces go in the envelope for lesson 4.

✓ Discussion questions (5 min, with answers)

1. "What did you change when you tried again?" (Any change: a moved piece, a different paper, a new overlap.)
2. "When would you use a torn edge?" (For soft things such as clouds, bushes or a hill; any reason counts.)
3. "If the tree overlaps the hill, which is nearer to us in the picture?" (Usually the tree: things on top often look closer.)

✓ Closing check (5 min, with answers)

Show the example card. "Which piece is on top? Tell your partner how you know." (The tree. You can see all of the tree, and it hides part of the hill.)

Vocabulary

collage, overlap, on top, behind, torn edge, cut edge, arrange, background

Differentiation

- **Support:** use the ready-cut shapes; a child can point and an adult or partner places pieces exactly where the child says.
- **Extension:** make one overlap with three layers (sky, hill, tree), or tear a piece so its torn edge shows a white rim on purpose.
- Tearing is a real collage technique; a child who finds scissors hard can tear everything.

⚠ Safety

- Child-safe scissors; carry them closed, point down. Glue sticks only in this lesson.

Teacher notes and misconceptions

- Children may glue each piece the moment it is placed. Keep glue sticks in a tray until step 5.
- Photos are only of the artwork, never of children.

Lesson 4: Something new from something old

Unit overview - Previous: Lesson 3 - Next: Lesson 5

About 40 minutes.

Goal

Children give clean, found materials a new job in their collage, adding at least one real texture, and talk about how a collage can feel calm or busy.

Materials

- Per table, a "found materials" box of clean, safe recycled things: card tube rings (cut by an adult), corrugated card scraps, fabric scraps, lengths of wool or yarn (no longer than 20 cm), old greetings cards, sponge pieces, bubble wrap, fine sandpaper scraps, and paper doilies.
- The children's collages and envelopes from lesson 3, and the paper bank.
- Per table: small pots of PVA (white) glue with glue spreaders, glue sticks, child-safe scissors.
- The tidy-up picture card from lesson 2, a bowl of water, wipes and paper towels.
- A drying space (as in lesson 2).
- For the opening: one card tube.
- For the discussion: two collages made by the teacher before the lesson: a "calm" one (a few big smooth pieces in blues and greens) and a "busy" one (many small bright pieces with zigzags and bumpy textures).
- For the closing check: nothing extra (children use their own collages).
- For support: found materials already cut to small sizes, and child-safe gloves.

Steps

✎ Opening (5 min)

Hold up the card tube. "What job did this have before?" (It held kitchen roll or toilet paper.) "What could it be in a picture?" (A tree trunk, a chimney, a tunnel, a ring for a sun.) "Using an old thing for a new job is called **repurposing**. Today you will repurpose at least one thing in your collage."

✎ Main activity (25 min)

1. **Look and choose (5 min).** Children look through the found materials box and choose things that could become part of their place (wool for a kite string, bubble wrap for pond water, sandpaper for a path).
2. **Add and arrange (12 min).** Place the lesson 3 small pieces and the found materials on the collage. Try them before gluing, as in lesson 3. Each collage includes at least one real texture you can feel.
3. **Stick (5 min).** Glue sticks for paper; PVA and a spreader for heavier things (fabric, card, sponge). Use a little glue.

4. **Tidy up (3 min).** Follow the tidy-up card. Collages go flat to dry.

✓ Discussion questions (5 min, with answers)

Show the two teacher collages.

1. "Which one feels calm? Which one feels busy?" (Usually the big smooth blue-green one feels calm and the zigzag one feels busy, but feelings can differ: any answer with a reason counts.)
2. "What makes it feel that way?" (Big or small pieces, smooth or bumpy textures, colours, lots of pieces or a few.)
3. "Which found thing had the most surprising new job?" (Any.)

✓ Closing check (5 min, with answers)

Each child points to one repurposed thing in their collage and tells their partner: "This was a ___. Now it is a ___." (Any old job and new job, for example "This was a tube. Now it is a chimney.") The teacher listens in.

Vocabulary

repurpose, found materials, real texture, calm, busy, mood

Differentiation

- **Support:** use ready-cut found materials; the child points and a partner or adult glues where they say.
- **Extension:** make the collage feel calm or busy on purpose, and say which choices they made to do it.
- A child who does not want to touch glue or some materials can use a glue spreader, gloves, or glue sticks only.

⚠ Safety

- Only clean materials: no food packaging with food left in it, no egg boxes, nothing sharp, broken or rusty. Adults cut card tubes.
- No buttons, beads or other small items for children who still mouth things. Wool lengths stay short. No feathers or latex balloons (common allergies).
- Washable PVA only; wash hands after.

Teacher notes and misconceptions

- Some children add everything in the box. Ask: "Does this help show your place?"
- Thick PVA pieces can take a day to dry; plan lesson 5 for at least a day later.

Lesson 5: Our collage gallery

Unit overview - Previous: Lesson 4

About 40 minutes.

Goal

Children finish and title their collage, visit a class gallery, and use art words to talk about choices they made and the mood of a collage.

Materials

- The children's collages from lesson 4 (dry), glue sticks, and the paper bank for small finishing touches.
- Per child: a small title card, a pencil, and two small signs to choose from: "Please touch gently" and "Look only".
- An art word card for the board: texture, real texture, drawn texture, overlap, torn edge, cut edge, repurpose, calm, busy.
- Per child: 2 sticky notes or small cards printed with "I notice..." and "It feels... because...".
- Tables cleared and set out in a loop for the gallery, with collages laid flat at a height every child can reach and see.
- For the closing check: the "calm" and "busy" teacher collages from lesson 4.
- For support: small word cards (the art words) to point at.

Steps

✎ Opening (5 min)

Read the art word card together and do an action for each word (rub fingertips for texture, cross two hands for overlap). "Today you are artists showing your work. You choose whether people may touch it gently or only look."

✎ Main activity (25 min)

1. **Finish and title (8 min).** Children add any small last piece, write or say a title (the teacher can scribe), and choose a "touch gently" or "look only" sign.
2. **Gallery walk (10 min).** Children walk the loop with their two notes, stop at two collages that are not their own, and leave one note on each, or tell the artist out loud. Collages are visited only if the artist agreed to show them (see Access in the unit overview).
3. **Partner talk (7 min).** In pairs, each artist tells their partner one choice they made: "I chose ___ because ___." (For example "I chose bubble wrap for the pond because it looks like ripples.") The partner says one thing about the mood: "It feels ___ because ___."

✓ Discussion questions (5 min, with answers)

1. "Which art word did you hear most in the gallery?" (Any.)
2. "Did anyone's collage feel different to you from what the artist meant?" (This can happen: people can feel different things about the same picture, and both can have good reasons.)
3. "If you made another collage, what would you change?" (Any.)

✓ Closing check (5 min, with answers)

Hold up the calm and busy collages one at a time. "Show me still hands if this one feels calm, wiggly fingers if it feels busy." (Most children will show calm for the big smooth one and busy for the zigzag one; a different answer with a reason is fine.) Then: "Tell your partner one art word that fits your own collage." (Any word from the card used sensibly.)

Vocabulary

gallery, title, choice, mood, calm, busy, plus the words on the art word card

Differentiation

- **Support:** children choose a word card to point at instead of speaking; an adult scribes titles and notes.
- **Extension:** write two sentences on the back of the title card about how they made one part of the collage.
- A child can share their collage with the teacher only; this still counts.

⚠ Safety

- Keep walkways clear for the gallery loop. Collages with "look only" are not touched.

Teacher notes and misconceptions

- Children may say a collage is "good" or "bad". Turn it into art words: "What do you notice? How does it feel?"
- Do the one-to-one check (see the unit overview) during this week.

Grade 2 Arts: Beat, Rhythm and Tune (5 lessons, about 3 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 11 November 2026. No educator has reviewed or classroom-tested this unit. It is not aligned to any official standard. Check instruments and objects against your school's rules, and check hearing and sound-sensitivity notes before lesson 1.
>
> Text-checked by one other agent (Gemini 4 Carbon); see Known gaps.

Back to the grade 2 year plan - Term 2. Builds on grade 1: Beat, rhythm, high and low, and a round (ta and ti-ti cards, so-mi calls) and kindergarten Lines, colours and a steady beat, and the arts progression

Big idea

Music has a steady beat, and beats often come in groups: some music feels like "ONE two, ONE two" (a march) and some like "ONE two three, ONE two three" (a sway). A rhythm can include a beat with no sound in it, and we can write that silence down too. A short pattern that keeps repeating under a song (an ostinato) can make the song bigger. Tunes move between higher and lower notes; so, mi and la are three of them. Musicians choose how fast and how loud to play to suit what the music is for.

This is the second arts unit of the grade 2 year (term 1 was collage and texture). In grade 1 children clapped ta and ti-ti picture cards, sang so-mi calls and sang a two-part round. Term 3 of grade 2 moves on to a class dance.

Outcomes

By the end of the unit a student can:

1. Move or pat along to a steady beat and say whether teacher-played music is grouped in twos (STRONG-weak) or threes (STRONG-weak-weak).
2. Read and clap a four-beat card using ta, ti-ti and "sh" (a beat with no sound), and make and record their own four-beat card that includes at least one "sh".
3. Keep an ostinato going (by clapping, speaking or playing) while others sing a song.
4. Tell which of two notes is higher, and make and play or sing a four-beat tune using so, mi and la.
5. With a group, choose a speed (tempo) and loudness (dynamics) to suit a purpose (a lullaby or a march), perform for the class, and give one reason for a choice.

Prior knowledge

- From kindergarten arts: keeping a steady beat by walking and patting; loud and quiet sounds.
- From grade 1 arts: "ta" (one big footprint, a walking step) and "ti-ti" (two small footprints, two running steps) picture cards; four-beat cards; high and low notes, so-mi echo calls; singing in two parts.

- Not every child sings in tune yet, and that is normal at this age. The unit never assesses singing in tune; see Assessment and Access.

Lessons

Each lesson is about 40 minutes: Opening 5, Main activity 25, Discussion 5, Closing check 5. Teach about two lessons a week. Keep the song chart and the rhythm cards up on the wall for the whole unit.

Lesson	Title	Main activity
1	Beats in twos and threes	March to STRONG-weak, sway to STRONG-weak-weak, sort teacher-played patterns, partner guessing game
2	Ta, ti-ti and a quiet beat	Meet the "sh" card (a beat with no sound) and standard notation, read four-beat cards, make your own card with a rest
3	A pattern that keeps going	Learn the song "Little Hill Market", then keep an ostinato going under it in two groups
4	So, mi and la	Echo so-mi-la patterns with hand heights, find la in the song, make and play a four-beat tune card
5	Music for a purpose	Groups turn the song into a lullaby or a march, rehearse with a checklist, perform and explain choices

Materials (whole class unless noted)

- Every lesson: a hand drum and soft beater; a "stop" signal (a raised hand, or a picture card held up); ear defenders and a quiet spot at the edge of the room; a clear space for moving.
- Lesson 1: two large cards, "twos" (one big dot, one small dot) and "threes" (one big dot, two small dots), plus tactile copies (big and small felt circles); a list of 6 drum patterns for the teacher (in the lesson).
- Lesson 2: the grade 1 large rhythm cards (ta: one big footprint; ti-ti: two small footprints) and a new large "sh" card (an empty footprint outline); the same three cards with standard notation printed underneath (a quarter note, two eighth notes joined by a beam, a quarter rest); six large four-beat cards A-F (patterns in the lesson); per child, a strip of card with four boxes, a small set of 4 ta, 4 ti-ti and 2 sh cards, a glue stick and a pencil; tactile cards (big felt circle = ta, two small felt circles = ti-ti, felt ring = sh) and tactile copies of cards A-F.
- Lesson 3: a song chart of "Little Hill Market" (words, with the rhythm cards under each line); a tuned instrument with G, E and A (chime bars, a xylophone or a glockenspiel) to give the starting note; two large ostinato cards, A ("Ap-ples, ap-ples, bread, bread": ti-ti ti-ti ta ta) and B ("Buy, buy, buy, sh": ta ta ta sh), with tactile copies; untuned percussion for half the class (wooden blocks, claves, hand drums, sealed shakers).
- Lesson 4: the tuned instrument and the song chart; a large three-line "ladder" card (top line la, middle line so, bottom line mi) with a movable counter; per group of about 4, three chime bars (G, E, A) or a xylophone with only those bars left on, and beaters; per child, a tune card with four ladders side by side and 4 counters or a pencil; a raised-line tune card and counters with a bump on top for children who need them; a screen or large book to hide the instrument for the closing check.
- Lesson 5: the song chart, ostinato cards A and B, the untuned percussion and the tuned instruments; per group, a choice card (picture of Paper Bear in bed for a lullaby, or of a Little Hill parade for a march; boxes to tick for slow or fast, quiet or loud, ostinato A or B, and which instruments) and the group's tune cards from lesson 4; a large performance

checklist (steady beat; start and stop together; our choices fit the purpose); a "We played it ___ and ___ because ___" sentence card.
- One-to-one check (week of lesson 5): the hand drum; card D from lesson 2 and its tactile copy; the "sh" card; the tuned instrument and the screen; the child's group choice card.

⚠ Safety and access

Safety (read before lesson 1)

- Sound levels: keep instruments and singing comfortable; use the stop signal often; ear defenders and the quiet spot are always allowed. Never play a loud sound close to anyone's ear. In lesson 5, loud means "strong", not as loud as possible.
- Voices: sing gently in a comfortable middle range (this song stays between E and A above middle C). Stop if a voice hurts.
- Instruments: no shared mouth-blown instruments (whistles, recorders, kazoos). Shakers must be sealed; check nothing small can come out. Beaters are for instruments only; carry them pointing down. Check that beaters and drum heads are latex-free if anyone has a latex allergy.
- Moving: march and sway in the same direction around the space; stop on the signal; leave space for wheelchairs and walking frames.

Access and taking part

- **Deaf and hard-of-hearing children:** show the beat with a big visible movement (the hand drum held up, a nodding head, the teacher's beater arm); let children put a hand flat on the drum or on a wooden floor to feel the strong beats; use the twos and threes cards and the rhythm cards so they can join in by watching. Pitch can be shown on the tuned instrument (shorter bars play higher) and with hand height. Check with the child's specialist teacher what they can hear and what helps. Children who cannot hear pitch differences are not marked down on pitch.
- **Blind and low-vision children:** tactile rhythm cards (big felt circle = ta, two small felt circles = ti-ti, felt ring = sh); a raised-line ladder card with bump counters; a partner says "start" and "stop" as well as the signal; chime bars set out in a fixed order (E, G, A from left to right) so the child can find them by touch.
- **Children who do not sing or speak:** hum, play an instrument, clap, do the actions, point to cards, sign or use their communication device. Singing alone is never required.
- **Children with limited hand movement:** pat with elbows or feet, nod, or tap with one finger; a beater with a thick grip; a partner holds the instrument; the child points and a partner places their rhythm or tune cards exactly where they say. The choices are still the child's.
- **Wheelchair users:** marching and swaying can be tapping the armrests, wheeling forward and back, or swaying the upper body.
- **Sound-sensitive children:** ear defenders, the quiet spot, quieter instruments (wooden blocks or claves rather than tambourines or cymbals), and the choice to be the conductor who holds up the cards or the stop signal.
- No child has to perform alone. In lesson 5 every child performs as part of a group, and a child may choose to be the conductor or to perform for the teacher only.

Assessment

- Lessons 1-4: the teacher notes answers in the closing checks (observe; no writing needed). Children can answer by speaking, signing, pointing, holding up fingers or choosing a card. Closing checks are done with eyes closed or answers held against the chest so that children cannot copy a neighbour.
- Lesson 5: watch each group's performance against the class checklist, and note one reason from each child (spoken, signed, pointed to on the sentence card, or said for them and agreed).
- Singing in tune is never assessed.
- **One-to-one check (about 3 minutes per child, during the week of lesson 5):**
    1. Play 8 beats of threes on the hand drum (STRONG-weak-weak). "Pat along with me. Is it twos or threes?" (Threes. A child who pats a steady beat but says "twos" is "with help"; play twos next and compare.)
    2. Show card D (ta, ti-ti, sh, ta). "Clap this card." (Clap, two quick claps, no sound on the third beat, clap. Hands apart in silence on "sh" counts.)
    3. Point to the "sh" card. "What do we do on this beat?" (Nothing: it is a beat with no sound, a rest. We keep counting it.)
    4. "I will sing the song. You keep ostinato A going." Sing line 1 and line 2 of "Little Hill Market". (The child keeps "Ap-ples, ap-ples, bread, bread" going, by clapping, speaking or tapping, without stopping or joining the song. Small wobbles are fine.)
    5. With the instrument hidden, play G then A. "Did it go up or down?" (Up. A hand moving up counts.) Then play A then E. (Down.)
    6. Show the child's group choice card. "Was your music a lullaby or a march? Tell me one thing you chose and why." (Any choice with a reason linked to the purpose, for example "slow and quiet so Paper Bear can sleep", "loud so the parade can hear".)
- Record each item as "yes / with help / not yet". A child who points, signs, uses a card or moves the teacher's hand has answered.

Sources

National Core Arts Standards, "Music at a Glance" (revised), grade 2 column, read from the PDF on 11 November 2026: https://www.nationalartsstandards.org/sites/default/files/Music%20at%20a%20Glance%20rev.pdf

The unit uses these grade 2 performance standards as a guide (quoted exactly; the unit is not a full alignment):

- MU:Cr1.1.2a "Improvise rhythmic and melodic patterns and musical ideas for a specific purpose." Lessons 4-5.
- MU:Cr1.1.2b "Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple)." Lesson 1 (twos and threes), lessons 2 and 4.
- MU:Cr2.1.2a "Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent." Lesson 5.
- MU:Cr2.1.2b "Use iconic or standard notation and/or recording technology to combine, sequence, and document personal musical ideas." Lessons 2 and 4 (the child's own rhythm card and tune card).
- MU:Pr4.2.2a "Demonstrate knowledge of music concepts (such as tonality and meter) in music from a variety of cultures selected for performance." Lesson 1, partly (see Known gaps).

- MU:Pr4.2.2b "When analyzing selected music, read and perform rhythmic and melodic patterns using iconic or standard notation." Lessons 2-4.
- MU:Pr4.3.2a "Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent." Lesson 5.
- MU:Pr5.1.2a "Apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances." Lesson 5 (the class checklist).
- MU:Pr6.1.2a "Perform music for a specific purpose with expression and technical accuracy." Lesson 5.
- MU:Pr6.1.2b "Perform appropriately for the audience and purpose." Lesson 5.

Read for this unit (Wikipedia, 11 November 2026):

- "Metre (music)": https://en.wikipedia.org/wiki/Metre_(music) Used for: metre refers to regularly recurring patterns and accents such as downbeats and beats. Lesson 1 calls these "twos" and "threes" and "strong" and "weak" beats.
- "Rest (music)": https://en.wikipedia.org/wiki/Rest_(music) Used for: a rest is the absence of a sound for a defined period of time, or the sign that shows it; each rest is named for the note value it matches (quarter note and quarter rest). Lesson 2.
- "Ostinato": https://en.wikipedia.org/wiki/Ostinato Used for: an ostinato (from the Italian for "stubborn") is a motif or phrase that persistently repeats in the same musical voice, frequently in the same pitch. Lesson 3.
- "Tempo": https://en.wikipedia.org/wiki/Tempo Used for: tempo is the speed or pace of a piece of music, and is often also an indication of its character. Lesson 5.
- "Dynamics (music)": https://en.wikipedia.org/wiki/Dynamics_(music) Used for: dynamics is the variation in loudness between notes or phrases; dynamics help communicate a feeling; dynamic markings are always relative. Lesson 5.

The song "Little Hill Market", the two ostinatos, the drum patterns, the four-beat cards and the lullaby and march purposes are written for this unit (CC0). The ta and ti-ti syllables and the so-mi start come from the grade 1 unit, which cites the Wikipedia article on the Kodály method. Everything else (the lesson sequence, the choice of so, mi and la on G, E and A, materials and checks) is the author's own example, not from a source.

Known gaps and cautions

- One other agent (Gemini 4 Carbon, at c5c922d) text-checked this unit on 2026-11-11 and reported no errors. That is a text check by an AI agent, not a teacher review or classroom test. Gemini 4 Argon also reported a link and build check (0 broken links) the same day.
- No recordings or music from named cultures are supplied, so MU:Pr4.2.2a ("music from a variety of cultures") is only partly met. Teachers can add licensed recordings of marches, lullabies and waltzes from different places and ask "twos or threes?"; check the licence first.
- The key (so = G) and the order of so, mi, then la are the author's choices. A trained music teacher will know more about singing range and sequence; move the song up or down to suit the class.
- Timings are untested. Lesson 3 (learning a new song and an ostinato in one lesson) and lesson 5 (group rehearsal and performance) are the most likely to run over; lesson 5 performances can move to another day.
- Not all children sing in tune at seven, and some cannot hear pitch differences; neither is assessed. The pitch check accepts hand height.
- "Twos" and "threes" are a simplification: real music can change metre or group beats in other ways. The unit only uses steady twos and threes.

- Lesson 5 offers only two purposes (a lullaby and a march). Others work as well (music for a rainy day, for tidying up).

Lesson 1: Beats in twos and threes

Unit overview - Next: Lesson 2

About 40 minutes.

Goal

Children feel that beats are often grouped, and tell music in twos (STRONG-weak, like a march) from music in threes (STRONG-weak-weak, like a sway) by moving, patting and listening.

Materials

- A hand drum and soft beater; the stop signal.
- Two large cards: "twos" (one big dot, one small dot) and "threes" (one big dot, two small dots). Tactile copies with big and small felt circles.
- The list of drum patterns below.
- Ear defenders and a quiet spot; a clear space for moving.

Steps

✎ Opening (5 min)

Children stand in a space. "Walk to my drum." Play a steady beat; stop on the signal; play again a little faster, then slower. Remind the class of grade 1: the **beat** is steady, like walking. "Today we will find out that beats like to go in groups."

✎ Main activity (25 min)

1. **March in twos (8 min).** Play the drum STRONG-weak, STRONG-weak (a big hit, then a small one), counting "ONE two, ONE two". Children march around the room, stamping gently on ONE and stepping lightly on two. Stop on the signal. Then, standing or sitting, they **pat-clap**: pat knees on ONE, clap on two. Hold up the "twos" card: "One big dot for the strong beat, one small dot for the weak beat."
2. **Sway in threes (7 min).** Play STRONG-weak-weak, counting "ONE two three". Children stand still and sway: lean to one side on ONE, stay there on two and three, then lean the other way on the next ONE. Then **pat-clap-clap**: pat on ONE, clap on two and three. Hold up the "threes" card.
3. **Twos or threes? (6 min).** Play each pattern in the list below. The class joins in with pat-clap or pat-clap-clap as soon as they can tell; then the teacher points to the two cards and children point to the one that fits. Play each one again if the class is split.
4. **Partner game (4 min).** In pairs, one child pats twos or threes on their knees (strong pats louder) and the partner says or points to which it is. Swap.

Drum patterns for step 3 (play each for about 12 beats; count in your head, not aloud):

Pattern	Play	Answer
1	STRONG-weak, slowly	twos

Pattern	Play	Answer
2	STRONG-weak-weak, slowly	threes
3	STRONG-weak-weak, faster	threes
4	STRONG-weak, faster	twos
5	STRONG-weak, quietly	twos
6	STRONG-weak-weak, quietly	threes

✓ Discussion questions (5 min, with answers)

1. "Which was better for marching, twos or threes? Why?" (Usually twos: we have two feet, left-right. Any answer with a reason counts.)
2. "Was pattern 3 still threes when I played it faster?" (Yes. Speed does not change how the beats are grouped.)
3. "How did you know which beat was the strong one?" (It was louder or bigger; it was where we patted; it felt like the start of the group.)

✓ Closing check (5 min, with answers)

Children close their eyes (or turn away, or look at the floor). "Hold your answer against your chest: one finger for twos, three fingers for threes." Play 12 beats of STRONG-weak-weak. (Threes: three fingers.) Then play 12 beats of STRONG-weak at a different speed. (Twos: one finger.) Note who answers each correctly.

Vocabulary

beat, strong beat, weak beat, twos, threes, march, sway

Differentiation

- **Support:** the child keeps a hand on the drum while it is played, or watches the teacher's beater arm (big swing for STRONG). Patting only on ONE is a good start.
- **Extension:** count the groups aloud ("ONE two three, ONE two three") and try clapping on the weak beats only; or in the partner game, change from twos to threes partway and see if the partner notices.
- Children who prefer not to march can pat-clap in their space.

⚠ Safety

- Everyone moves in the same direction; stop on the signal. Gentle stamps only.
- Keep the drum at a comfortable level; never play close to a child's ear.

Teacher notes and misconceptions

- Children often think faster means "more beats in a group". Pattern 3 and the discussion show that speed and grouping are different things.

- Loud and strong are linked here on purpose (the strong beat is played louder), but in lesson 5 loudness becomes a choice for the whole piece.
- Music theory calls twos "duple metre" and threes "triple metre". These words are for the teacher; children use "twos" and "threes".
- If the class finds threes hard, do more swaying before patting. Some children feel threes more easily with the whole body (a teaching suggestion, not from a source).

Lesson 2: Ta, ti-ti and a quiet beat

Unit overview - Previous: Lesson 1 - Next: Lesson 3

About 40 minutes.

Goal

Children read and clap four-beat cards with ta, ti-ti and a new card, "sh", for a beat with no sound (a rest). They see the same rhythms in standard notation, and each child makes and records their own four-beat card with at least one rest.

Materials

- The hand drum and the stop signal.
- The grade 1 large rhythm cards: ta (one big footprint) and ti-ti (two small footprints). A new large "sh" card: an empty footprint outline.
- The same three cards with standard notation printed underneath: a quarter note under ta, two eighth notes joined by a beam under ti-ti, and a quarter rest under sh.
- Six large four-beat cards (each beat in its own box):
  - A: ta, ta, ti-ti, ta
  - B: ta, sh, ta, sh
  - C: ti-ti, ti-ti, ta, sh
  - D: ta, ti-ti, sh, ta
  - E: ti-ti, ta, ti-ti, ta
  - F: sh, ta, ti-ti, ta
- Per child: a strip of card with four boxes; a small set of 4 ta, 4 ti-ti and 2 sh cards; a glue stick; a pencil.
- Tactile cards: big felt circle = ta, two small felt circles = ti-ti, felt ring (an outline with nothing inside) = sh; tactile copies of cards A-F.
- Ear defenders and a quiet spot.

Steps

✎ Opening (5 min)

Hold up card A. "Who remembers these from grade 1?" Clap it together, then say it ("ta, ta, ti-ti, ta"). Now hold up the "sh" card. "This footprint is empty. Nobody stepped there. What do you think we do?" Show the answer: on "sh", hands move apart, palms up, with no sound, and we can whisper "sh". "It is still a beat. We just don't make a sound. Musicians call it a **rest**."

✎ Main activity (25 min)

1. **Read the cards (10 min).** Play a steady beat quietly on the drum. The class claps cards A to F in turn, opening hands silently on each "sh". After each card, turn it over to show the standard notation version underneath. "Many musicians read these signs: this

is a quarter note, these are two eighth notes, and this squiggle is a quarter rest." Point to each beat as it is clapped.
2. **Make a card (10 min).** Each child chooses 4 small cards, including at least one "sh", and lays them in the four boxes on their strip. They clap it quietly to themselves, change it if they want, then glue it down and write their name on the back. Children who want to can also draw the notation signs under their footprints.
3. **Swap and clap (5 min).** In pairs, each child claps their partner's card. If it does not sound right, the owner shows how it goes.

✓ Discussion questions (5 min, with answers)

1. "On a 'sh' beat, do we stop counting?" (No. The beat is still there; we just don't make a sound.)
2. "Card B and card D both have rests. Which one has two rests?" (Card B: ta, sh, ta, sh.)
3. "Why might a musician want a rest?" (To breathe; to make the music bouncy or surprising; to let someone else play; any sensible idea.)

✓ Closing check (5 min, with answers)

Put cards B and D at the front, labelled 1 (B) and 2 (D). "I will clap one card. Look at the cards, not at your friends. Hold your answer against your chest: one finger for card 1, two fingers for card 2." Clap card D (ta, ti-ti, rest, ta). (Two fingers.) Then clap card B (ta, rest, ta, rest). (One finger.) Keep the children's cards; they can go up on the wall.

Vocabulary

beat, rhythm, ta, ti-ti, rest ("sh"), quarter note, eighth notes, quarter rest, notation

Differentiation

- **Support:** start with a strip of 2 boxes, then 4; use the tactile cards; the teacher keeps the drum beat going while the child claps.
- **Extension:** make an 8-beat card (two strips); write the card only in standard notation and ask a partner to read it.
- Children with limited hand movement can tap, nod, or point to each beat as a partner claps.

⚠ Safety

- Child-safe glue sticks only.
- Keep claps gentle; ear defenders are always allowed.

Teacher notes and misconceptions

- The most common mistake is to skip the rest and clap the next beat early. Keep the drum beat going so children can hear the silent beat passing. Opening the hands on the rest gives the silence a movement.
- Some children think "sh" means "say sh loudly". The whisper is optional; the point is silence.
- The rest here lasts one beat (a quarter rest). Other rests come later.
- In British English a quarter note is a crotchet and an eighth note is a quaver.

Lesson 3: A pattern that keeps going

Unit overview - Previous: Lesson 2 - Next: Lesson 4

About 40 minutes.

Goal

Children learn a new song, "Little Hill Market", and keep a short repeating pattern (an ostinato) going underneath it while others sing.

Materials

- The hand drum and the stop signal.
- A song chart of "Little Hill Market" (below), with the rhythm cards under each line.
- A tuned instrument with G, E and A (chime bars, a xylophone or a glockenspiel) to give the starting note.
- Two large ostinato cards with tactile copies:
  - A: "Ap-ples, ap-ples, bread, bread" (ti-ti, ti-ti, ta, ta)
  - B: "Buy, buy, buy, sh" (ta, ta, ta, rest)
- Untuned percussion for half the class: wooden blocks, claves, hand drums, sealed shakers.
- Ear defenders and a quiet spot.

The song: "Little Hill Market"

Written for this unit (CC0). Four lines of four beats. Notes: so = G, mi = E, la = A (above middle C). Start on G.

Line	Words	Rhythm	Notes
1	Bread and ap-ples, come and buy,	ti-ti, ti-ti, ti-ti, ta	G G E E G G E
2	Car-rots, cheese and cher-ry pie,	ti-ti, ti-ti, ti-ti, ta	A A G G E E G
3	Cross the bridge and climb up high,	ti-ti, ti-ti, ti-ti, ta	G G E E G G A
4	Mar-ket day, Lit-tle Hill.	ti-ti, ta, ti-ti, ta	G G E G G E

Each syllable gets one note (a ti or a ta). Line 3 climbs up to la on "high", like climbing the hill.

Steps

✎ Opening (5 min)

Play G on the tuned instrument and sing the whole song to the class while keeping a gentle beat on your knee. "This is a song about the market in Little Hill. What can you buy there?" (Bread, apples, carrots, cheese, cherry pie.)

✎ Main activity (25 min)

1. **Learn the song (8 min).** Echo it line by line: the teacher sings a line, the class sings it back. Then two lines at a time, then the whole song. Children who do not sing can say the words, hum, or pat the beat.
2. **Read the rhythm (5 min).** Point to the rhythm cards under line 1. "Clap line 1 while you think the words." Notice that lines 1, 2 and 3 have the same rhythm and line 4 is different. "Which card is line 4?" (ti-ti, ta, ti-ti, ta.)
3. **Ostinato A (5 min).** Show card A. Everyone says and claps "Ap-ples, ap-ples, bread, bread" over and over, without stopping, while the teacher sings the song over the top. "A pattern that keeps going under a song is called an **ostinato**. It comes from an Italian word that means stubborn: it won't stop!"
4. **Two groups (7 min).** Half the class sings the song; the other half plays ostinato A on the untuned percussion (or claps it). Count the ostinato group in ("one, two, ready, go") and let them play one pattern alone before the singers start. Then swap groups. If there is time, try ostinato B the same way: "Buy, buy, buy," then a silent beat with hands apart.

✓ Discussion questions (5 min, with answers)

1. "What made it hard to keep the ostinato going?" (Hearing the song made us want to sing along or change our pattern. Any honest answer.)
2. "How did the song sound different with the ostinato?" (Bigger, fuller, busier, more like a band. Any description.)
3. "Which ostinato has a rest in it?" (B: "Buy, buy, buy, sh".)

✓ Closing check (5 min, with answers)

Children close their eyes. "I will play two things on the drum. One of them is an ostinato: a pattern that keeps repeating. Hold up one finger or two fingers against your chest to show which was the ostinato."

- First: play ostinato A's rhythm 4 times without stopping.
- Second: play 4 different patterns, one after another (for example ta, ta, ti-ti, ta; then ti-ti, ta, ta, ta; then ta, sh, ti-ti, ti-ti; then ti-ti, ti-ti, ti-ti, ta).

(The first one: one finger.) Then, eyes open: "Tell your partner what an ostinato is." (A pattern that keeps going, or repeats, under the music.)

Vocabulary

ostinato, repeat, pattern, line, starting note

Differentiation

- **Support:** the ostinato group has an adult or a confident partner in the middle; children can play only the "bread, bread" part (ta, ta) of ostinato A, which is still a repeating pattern.

- **Extension:** a small group plays ostinato A while another plays ostinato B, both under the song at once.
- Children who do not sing join the ostinato group both times.

⚠ Safety

- Sealed shakers only; beaters pointed down; instruments stay on the floor or the table until the count-in.
- Keep the ostinato quieter than the singers; use the stop signal if the room gets loud.

Teacher notes and misconceptions

- The ostinato group often speeds up or joins the song. Practise the ostinato alone first, and keep a quiet drum beat going if needed.
- Some children think an ostinato must be played on an instrument. It can be clapped, spoken, sung or played.
- The song is in so, mi and la only. Lesson 4 looks at la, the new note.
- If G feels too high or low for your class, start on another note and keep the same pattern of steps.

Lesson 4: So, mi and la

Unit overview - Previous: Lesson 3 - Next: Lesson 5

About 40 minutes.

Goal

Children hear, show and sing three notes: so and mi from grade 1, and la, one step above so. They tell which of two notes is higher, find la in "Little Hill Market", and make and play their own four-beat tune card.

Materials

- The tuned instrument (G = so, E = mi, A = la) and the song chart.
- A large three-line "ladder" card (top line la, middle line so, bottom line mi) with a movable counter.
- Per group of about 4: three chime bars (G, E and A), or a xylophone or glockenspiel with only those bars left on, and beaters.
- Per child: a tune card with four ladders side by side, and 4 counters or a pencil.
- A raised-line tune card and counters with a bump on top, for children who need them.
- A screen or large book to hide the instrument (closing check).
- For the extension: card E from lesson 2.
- Ear defenders and a quiet spot.

Steps

✎ Opening (5 min)

Sing the grade 1 "Hel-lo" call on so-mi (higher, then lower) and show it with hands: hands at the head for so, at the shoulders for mi. The class echoes. Now sing "Hel-lo there" on so, so, la, and show la with hands just above the head. The class echoes. "This is a new note. It is one step **higher** than so. We call it la."

✎ Main activity (25 min)

1. **Echo with hands (8 min).** Sing short patterns on "loo" and show hand heights; the class echoes with voices and hands. Use: so-mi, so-la-so, mi-so-la, la-so-mi, so-so-la-la, mi-mi-so-so. Move the counter on the ladder card as you sing. Then sing a pattern without hands and let the class show the heights.
2. **Find la in the song (5 min).** Sing "Little Hill Market" together. "Put your hands up high when we sing la." (The start of line 2, "Car-rots", and the last word of line 3, "high".)
3. **Make a tune (12 min).** Each child places one counter on each of the four ladders (on la, so or mi) to make a four-beat tune, then draws a dot on each line they chose. In groups, children take turns to play their tune on the chime bars (shortest bar = A, la;

middle = G, so; longest = E, mi), then the group sings it back on "loo". The composer can change any note they don't like. Keep the tune cards for lesson 5.

✓ Discussion questions (5 min, with answers)

1. "Which is the highest of our three notes?" (La.)
2. "On the chime bars, which bar played la?" (The shortest one. Shorter bars play higher notes.)
3. "Did anyone change their tune after hearing it? Why?" (Any reason: it sounded better, it was too jumpy, it ended in a nicer place.)

✓ Closing check (5 min, with answers)

Hide the instrument behind the screen. Children close their eyes. "I will play two notes. If the second note is higher, hold a thumb up against your chest. If it is lower, thumb down."

- Play G then A. (Up: la is higher than so.)
- Play A then E. (Down: mi is lower than la.)
- Play E then G. (Up: so is higher than mi.)

Vocabulary

so, mi, la, higher, lower, tune (melody), step

Differentiation

- **Support:** start with a two-ladder tune (so and mi only, as in grade 1); show the answer with hand height instead of words; a partner holds the chime bars.
- **Extension:** make an eight-beat tune (two cards); make a tune that fits under the rhythm of card E from lesson 2 (ti-ti beats get two dots).
- Children who cannot hear pitch differences can still compose a tune card and play it: the card and the bar lengths show high and low. See the unit's Access notes.

⚠ Safety

- Beaters pointed down; play the bars gently with a loose wrist.
- Group instruments on the table or floor, not held near faces.

Teacher notes and misconceptions

- Children often mix up "high" with "loud" and "low" with "quiet". Play a loud mi and a quiet la and ask which is higher.
- On chime bars and xylophones, shorter bars sound higher. Hand heights for so, mi and la are this unit's own aid, not a fixed system.
- The ladder is not a real five-line staff. It is a step towards one; there is no need to name lines or spaces yet.

- The pitches G, E and A are a suggestion. Any so, mi and la (for example C, A and D) work if they suit the class's voices.

Lesson 5: Music for a purpose

Unit overview - Previous: Lesson 4

About 40 minutes.

Goal

In groups, children turn "Little Hill Market" into either a lullaby for Paper Bear or a march for a Little Hill parade. They choose a tempo (speed) and dynamics (loudness) to fit the purpose, add an ostinato and one of their own tunes, rehearse against a class checklist, perform with good audience manners, and explain one choice.

Materials

- The song chart, ostinato cards A and B, the untuned percussion, the tuned instruments (chime bars G, E, A) and the hand drum.
- Per group of about 5: a choice card with a picture of Paper Bear in bed (lullaby) and a picture of a Little Hill parade (march), and boxes to tick: slow or fast; quiet or loud; ostinato A or B; which instruments.
- The groups' tune cards from lesson 4.
- A large performance checklist: (1) a steady beat; (2) we start and stop together; (3) our choices fit the purpose.
- A sentence card: "We played it ___ and ___ because ___."
- The stop signal; ear defenders and a quiet spot.

Steps

✎ Opening (5 min)

Sing line 1 of the song twice: once slow and quiet, once fast and loud. "Which one would help Paper Bear fall asleep? Which one would you march to?" Introduce the words: **tempo** is how fast or slow the music goes, and **dynamics** is how loud or quiet it is. "Musicians choose them to fit what the music is for."

✎ Main activity (25 min)

1. **Plan (5 min).** Each group chooses lullaby or march and ticks the boxes on its choice card: tempo, dynamics, ostinato A or B, and instruments. They also choose one group member's tune card from lesson 4 to play on the chime bars as an introduction. One child can be the conductor who starts and stops the group.
2. **Rehearse (10 min).** Groups practise in this order: the tune card as an introduction, then the song with the ostinato underneath, then a clear ending together. Read the checklist aloud halfway through: "Check your beat. Do you start and stop together? Does it sound like a lullaby or a march?" Groups may change any choice.
3. **Perform (10 min).** Each group performs for the class (about 1 to 2 minutes each). Before the first group, agree audience manners: sit still, eyes on the performers, listen

to the end, clap at the end. Performers wait for quiet, start on the conductor's signal and take a bow together. After each performance, the audience guesses lullaby or march, and the group says one choice with the sentence card ("We played it slow and quiet because Paper Bear is going to sleep").

✓ Discussion questions (5 min, with answers)

1. "Did the lullabies and marches sound different, even though it was the same song?" (Yes: the tempo and dynamics were different. Any example.)
2. "Pick one point on our checklist. Which group did it well? How could you tell?" (Any group, with a reason: they all stopped at the same time; the beat stayed steady. Praise only; no group is criticised.)
3. "If you did it again, what would your group change?" (Any idea: a different ostinato, quieter shakers, a slower start.)

✓ Closing check (5 min, with answers)

Children close their eyes. "I will sing line 1. Hold your answer against your chest: one finger for a lullaby, two fingers for a march."

- Sing line 1 fast and loud (strong, not shouting). (March: two fingers.)
- Sing line 1 slow and quiet. (Lullaby: one finger.)

Then the one-to-one checks happen during this week (see Assessment in the unit overview).

Vocabulary

tempo, fast, slow, dynamics, loud, quiet, lullaby, march, purpose, conductor, audience, rehearse, perform

Differentiation

- **Support:** the group keeps one choice from the teacher (for example ostinato A) and decides only tempo and dynamics; an adult conducts.
- **Extension:** add a change partway through (for example start quiet and get louder as the parade comes nearer), or play ostinatos A and B at the same time.
- A child who does not want to perform in front of the class can be the conductor, play with the group facing away from the audience, or perform for the teacher only.

⚠ Safety

- "Loud" means strong and full, never as loud as possible. Use the stop signal if any group gets too loud.
- Sealed shakers only; beaters pointed down; mouth-blown instruments not used.
- Ear defenders and the quiet spot are always allowed, including for the audience.

Teacher notes and misconceptions

- Children often link fast with loud and slow with quiet. That is fine for a march and a lullaby, but in discussion ask whether music could be fast and quiet (a tiptoeing mouse) or slow and loud (a giant walking).
- Groups often speed up while rehearsing. Remind the conductor to keep the beat steady, perhaps with a quiet drum.
- Performances do not need to be perfect. The checklist is the criteria, and the reason a child gives matters more than how polished it sounds.
- Paper Bear and the Little Hill parade are made-up characters and places used across this curriculum.

Grade 2 Arts: A Class Dance (5 lessons, about 3 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 11 November 2026. No educator has reviewed or classroom-tested this unit. It is not aligned to any official standard. Check the space, the floor and footwear against your school's rules, and check access notes with families and specialist staff before lesson 1.
>
> Text-checked by three other agents (Gemini 4 Argon, Gemini 4 Carbon and Gemini 3.8 Flash); see Known gaps.

Back to the grade 2 year plan - Term 3. Builds on grade 1: Stick puppets and a story show (a story with a beginning, middle and end; performing for others) and grade 2 term 2 Beat, rhythm and tune (beats in twos and threes, "Little Hill Market"), and the arts progression

Big idea

Dancers make choices about their bodies (what shape, which body parts), about space (high, middle or low; which way they face; the pathway they travel along) and about time (fast or slow, moving or still, how long a move lasts). A dance can start from an idea, such as the weather, and those choices help an audience see the idea. A short dance has a clear beginning, a middle with the main idea, and a clear end, and dancers can remember it, repeat it, change it and perform it for others.

This is the third arts unit of the grade 2 year (term 1 was collage and texture, term 2 was music). With this unit, all four arts strands (visual art, music, drama in grade 1, and dance) have appeared by the end of grade 2. Every child dances in their own way: rolling a wheelchair, moving only the arms and head, or moving while seated all count as dancing.

Outcomes

By the end of the unit a student can:

1. Make and hold body shapes at a high, middle and low level, including one symmetrical shape (the same on both sides) and one asymmetrical shape, and match a level to its symbol.
2. Travel along a straight, curved or zigzag pathway with a chosen locomotor movement (for example walking, tiptoeing, wheeling, sliding), keep their own space, and tell turning (spinning on the spot) from circling (travelling round a circle).
3. Change the speed of a movement (fast or slow), freeze on a signal, move on the strong beat in twos or threes, and copy a partner's slow movement as a mirror without touching.
4. With a group, make a short dance about one kind of weather with a beginning shape, a middle of at least three movements and an ending freeze, record it on a dance map using symbols, and give one reason for a movement choice.
5. Perform the group dance for an audience, watch other dances quietly, and say what weather a dance showed and which movement told them.

Prior knowledge

- From kindergarten arts: moving freely and stopping on a signal; high, middle and low; moving like characters.
- From grade 1 arts: a story with a beginning, middle and end; performing a puppet show for others; "yes, and".
- From grade 2 term 2 arts: beats in twos and threes; the song "Little Hill Market".
- From grade 2 term 3 history, geography and society: weather words for the three made-up places (rain in Little Hill, cold and snow on Snowy Peak, wind at Big Harbour). This helps but is not needed.

Lessons

Each lesson is about 40 minutes: Opening 5, Main activity 25, Discussion 5, Closing check 5. Teach about two lessons a week, in a hall or a cleared classroom. Each lesson starts with a short warm-up inside the Opening and ends calmly. Keep the level, pathway and movement-word cards up on the wall for the whole unit.

Lesson	Title	Main activity
1	Shapes and levels	Make and freeze shapes at high, middle and low levels, find symmetrical and asymmetrical shapes, match levels to symbols
2	Pathways through space	Travel on straight, curved and zigzag pathways with different movements, keep your own space, try turning and circling
3	Fast, slow, still and mirrors	Change speed, freeze on a signal, step on the strong beat, mirror a partner, repeat and change a movement
4	Making a weather dance	Groups choose a weather card and build a dance with a beginning, middle and end, then draw it on a dance map and change one thing after feedback
5	Performing and watching	Rehearse, perform for another class with performers and audience in different areas, watch and say what each dance showed

Materials (whole class unless noted)

- Every lesson: a hand drum and soft beater; a "stop" signal (a raised hand, or a picture card held up); a tambourine (a sound for blind or low-vision children to travel towards); a clear space with a non-slip floor, checked for spills and objects before the lesson; ear defenders and a quiet spot at the edge of the space.
- Level cards (lessons 1-5): three large cards, high (an arrow pointing up), middle (a flat line across the middle) and low (an arrow pointing down), plus tactile copies (a raised arrow or line made with string or felt glued on card).
- Lesson 1: a "shape" picture sheet for the teacher (in the lesson); per child, a small worksheet with three stick figures (one high, one middle, one low) and a pencil.
- Lesson 2: three large pathway cards (a straight line, a curved line, a zigzag line) and tactile copies (string glued on card); 4 soft cones or floor markers to show the edge of the space; masking tape or a rope to make one straight, one curved and one zigzag path on the floor (taped flat so nobody trips); movement-word cards: walk, tiptoe, wheel, slide, march, glide, stretch, bend, twist, sway, turn, circle.
- Lesson 3: a tuned instrument with G, E and A and the song chart of "Little Hill Market" from term 2 (optional); speed cards "fast" (a hare) and "slow" (a snail) with tactile copies (a smooth card and a bumpy card); a "still" card (a statue).

- Lesson 4: four weather cards, each with a picture and two or three words (wind: blowing, gusty, swirling; rain: dripping, splashing, puddles; snow: falling, soft, settling; sun: warm, growing, stretching), with a tactile object for each (a paper fan, a sealed bottle of water to shake, a cotton wool ball, a warm-coloured felt circle); per group of about 4, a dance map card (three boxes in a row labelled "beginning", "middle", "end", with space to draw), a set of small level, pathway and speed symbol stickers or cut-out symbols (copies of the large cards) and a pencil; a large example dance map drawn by the teacher (in the lesson).
- Lesson 5: the groups' dance maps; masking tape to mark the performing area and the audience area; per child who wants one, a lightweight scarf (a hand prop, optional); a large "good audience" card (watch, stay still, clap at the end); a large "what did you see?" card ("I think it was ___ because ___"); a class performance checklist on chart paper (clear beginning shape; at least three movements in the middle; still ending freeze; we kept our space); the level, pathway and speed cards and the still card; the four weather cards from lesson 4 (with their tactile objects).
- One-to-one check (week of lesson 5): the level cards and their tactile copies; the pathway cards and their tactile copies; the child's group dance map.

⚠ Safety and access

Safety (read before lesson 1)

- Space and floor: clear tables and chairs to the edges; check the floor for water, paper and small objects before every lesson; tape floor paths flat. Leave a wide, clear route for wheelchairs and walking frames.
- Footwear: follow the school's rule for dance and PE. Bare feet or non-slip shoes are safer than socks alone on a smooth floor.
- Personal space: everyone keeps a "space bubble" (arms out, not touching anyone). Travelling all goes the same way round the room unless the lesson says otherwise. Stop on the signal, every time.
- No lifts, no carrying, no leaning on or taking another dancer's weight, and no pulling. Mirroring and group work are done without touching.
- Turning: at most three turns at a time, then stop and look at one still spot; anyone who feels dizzy sits down. Turning is always optional.
- Low level: no rolls, no knee spins and no jumping down from furniture. Low shapes are sitting, kneeling, crouching or lying still, as each child chooses.
- Scarves (lesson 5): held in the hand only, never round the neck or tied on; put down on the floor at the side before travelling fast.
- Sound: keep the drum comfortable; ear defenders and the quiet spot are always allowed.

Access and taking part

- **Own way counts:** every movement can be done big or small, standing, seated or lying, with the whole body or with one part (hands, arms, head, eyes, fingers). A child who shows "high" by reaching one hand up has shown high.
- **Wheelchair users and children who use walking frames:** wheeling, turning the chair and rolling forward and back are locomotor movements; high is reaching up, low is leaning forward or bringing arms down; pathways can be drawn by the chair or by an arm in the air. Make floor paths wide enough. Check with the child (and their physiotherapist if they have one) which movements are comfortable.

- **Seated dancing:** any child may dance seated on a chair for part or all of a lesson, without having to explain why.
- **Blind and low-vision children:** tactile level, pathway and speed cards; describe shapes in words ("both arms up like a Y"); a partner calls the pathway ("straight, straight, now curve left"); a sound to travel towards (a gently shaken tambourine); a guide's arm only if the child asks for it. Keep the room layout the same each lesson.
- **Deaf and hard-of-hearing children:** the drum held up so the beat can be seen; a hand on the floor or the drum to feel the beat; the stop signal is always visual as well as a sound; face the child when explaining. Check with the child's specialist teacher what helps.
- **Children who do not speak:** answer by pointing to cards, signing, using their communication device or showing a movement.
- **Sound-sensitive or movement-anxious children:** ear defenders, the quiet spot, the choice to be the "drummer" or "stop-signal holder" for part of a lesson, and dancing at the edge of the room. Watching and then joining in later is fine.
- **Performing:** no child performs alone unless they want to. In lesson 5 every child performs as part of a group, and a child may choose to be the group's drummer, to perform for the teacher only, or to show the dance map instead of dancing.
- Never comment on bodies, weight or what bodies look like. Comments are about choices: level, pathway, speed, stillness, the idea.

Assessment

- Lessons 1-4: the teacher notes answers in the closing checks (observe; no writing needed). Children answer by moving, pointing to a card, signing or speaking. Closing checks use eyes closed or answers held against the chest, so that children cannot copy a neighbour.
- Lesson 4: look at each group's dance map (beginning, middle with at least three movements, end) and note one reason from each child.
- Lesson 5: watch each group's performance against the class checklist (clear beginning shape; at least three movements in the middle; still ending freeze; we kept our space), and note what each child said or pointed to about another group's dance.
- Nobody is assessed on how high they jump, how fast they move, flexibility or how a movement looks; only on the choices the unit teaches.
- **One-to-one check (about 3 minutes per child, during the week of lesson 5):**
    1. "Show me a shape at a low level. Now a high level." (Any low shape, then any high shape, in the child's own way; a hand reaching down then up counts.)
    2. Lay out the three level cards. "Which card means middle?" (The flat line across the middle.)
    3. Lay out the three pathway cards. "Show me this pathway with your finger, a walk or your chair." Point to the zigzag card. (Any travel or tracing that changes direction sharply, like a Z.)
    4. "What is the difference between turning and circling?" (Turning: spinning on the spot. Circling: travelling round in a circle. A child may show both instead of saying them.)
    5. "Be my mirror." The teacher slowly raises one hand, then the other, then tilts their head. (The child copies at about the same time, on the matching side as a mirror would, without touching. A child who copies but uses the other hand is "with help".)
    6. Show the child's group dance map. "Show me or tell me how your dance began and ended. Why did you choose one of the movements?" (A beginning shape and an

ending freeze, plus any reason linked to the weather, for example "we went low and slow because snow settles".)
- Record each item as "yes / with help / not yet". A child who points, signs, uses a card or moves the teacher's hand has answered.

Sources

National Core Arts Standards, "Dance at a Glance", grade 2 column, read from the PDF on 11 November 2026: https://www.nationalartsstandards.org/sites/default/files/2021-11/Dance%20at%20a%20Glance.pdf

The unit uses these grade 2 performance standards as a guide (quoted exactly; the unit is not a full alignment). The PDF prints the responding codes with an extra dot (for example "DA:Re.7.1.2"); they are written here in the same form as the others.

- DA:Cr1.1.2a "Explore movement inspired by a variety of stimuli (for example, music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas." Lesson 4 (weather cards and objects), lesson 3 (music).
- DA:Cr1.1.2b "Combine a variety of movements while manipulating the elements of dance." Lessons 3-4.
- DA:Cr2.1.2a "Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end." Lesson 4.
- DA:Cr2.1.2b "Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices." Lesson 4.
- DA:Cr3.1.2a "Explore suggestions and make choices to change movement from guided improvisation and/or short remembered sequences." Lessons 3-4 (repeat and change; change one thing after feedback).
- DA:Cr3.1.2b "Depict the levels of movements in a variety of dance movements by drawing a picture or using symbols (for example, high, middle, low)." Lessons 1 and 4.
- DA:Pr4.1.2a "Demonstrate clear directionality and intent when performing locomotor and non- locomotor movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change." Lessons 1-2.
- DA:Pr4.1.2b "Identify the length of time a move or phrase takes (for example, whether it is long or short). Identify and move on the downbeat in duple and triple meter. Correlate metric phrasing with movement phrasing." Lesson 3, partly (see Known gaps).
- DA:Pr5.1.2b "Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space." Lessons 2-5.
- DA:Pr5.1.2c "Repeat movements, with an awareness of self and others in space. Self- adjust and modify movements or placement upon request." Lessons 3 and 5.
- DA:Pr6.1.2a "Dance for and with others in a space where audience and performers occupy different areas." Lesson 5.
- DA:Pr6.1.2b "Use limited production elements (for example, hand props, simple scenery, or media projections)." Lesson 5 (optional scarves).
- DA:Re7.1.2a "Find movements in a dance that develop a pattern." Lesson 5.
- DA:Re8.1.2a "Use context cues from movement to identify meaning and intent in a dance using simple dance terminology." Lesson 5.

The weather idea, the weather cards, the dance map, the movement-word cards, the level, pathway and speed symbols and all checks are the author's own examples, not from a source. "Little Hill Market" is the original song from the term 2 arts unit (CC0).

Known gaps and cautions

- Three other agents (Gemini 4 Argon, Gemini 4 Carbon and Gemini 3.8 Flash, all at fe16590) text-checked this unit on 2026-11-11. Argon and Gemini 3.8 Flash reported no errors; Carbon reported two lesson 5 errors (weather and still cards missing from the materials; wrong visitor timing), fixed in 70bf99e (Carbon re-checked that diff the same day). Those are text checks by AI agents, not a teacher review or classroom test.
- DA:Re7.1.2b ("Demonstrate and describe movements in dances from different genres or cultures") and DA:Re9.1.2a ("Observe or demonstrate dances from a genre or culture...") are not covered: the unit supplies no recordings or dances from named traditions. A teacher could add a licensed recording or a visit from a local dancer, chosen with care and credited (see the arts progression's note on living traditions).
- DA:Pr4.1.2b is only partly met: lesson 3 does long and short moves and stepping on the strong beat in twos and threes, but not matching dance phrases to musical phrases in detail.
- Other grade 2 dance standards in the PDF were not used, including DA:Pr5.1.2a and the connecting standards (DA:Cn10.1.2 and DA:Cn11.1.2).
- The year plan names "movement words (fast/slow, high/low, still/moving)"; the unit adds shapes, pathways, symmetry and mirroring from the NCAS grade 2 column and the arts progression's grade 2 line ("mirror a partner; repeat and vary a movement").
- Timings are untested. Lesson 4 (choosing, making, drawing and changing a dance in one lesson) is the most likely to run over; drawing the dance map can move to the start of lesson 5.
- A trained dance teacher will know more about warm-ups, safe floor work and how much turning suits seven-year-olds; adjust the safety notes to your setting.
- Weather is a shared, made-up idea here. If a class has recently lived through a frightening storm or flood, choose a different idea (for example a seed growing, or a day at Little Hill market).

Lesson 1: Shapes and levels

Unit overview - Next: Lesson 2

Back to the grade 2 year plan

About 40 minutes.

Goal

Children make and hold body shapes at a high, middle and low level, find symmetrical shapes (the same on both sides) and asymmetrical shapes, freeze on a signal, and match a level to its symbol.

Materials

- A hand drum and soft beater; the stop signal; a tambourine (a sound to travel towards); ear defenders and the quiet spot; a clear space with the floor checked.
- The three large level cards (high: an arrow pointing up; middle: a flat line across the middle; low: an arrow pointing down) and their tactile copies.
- The teacher's shape picture sheet (below).
- Per child: a small worksheet with three stick figures (one reaching high, one at middle height, one low), and a pencil.

Teacher's shape picture sheet (an example, not from a source):

- Symmetrical: a star (arms and legs wide), a tall thin pencil, a ball (curled small), a bridge made with both hands on knees.
- Asymmetrical: a teapot (one hand on hip, one arm out), a tree leaning in the wind (both arms to one side), one arm up and one arm down.
- Seated versions: star = arms wide; pencil = arms straight up; ball = arms hugged in; teapot = one hand on the hip, one arm out to the side.

Steps

✎ Opening (5 min)

1. Talk through the space rules: our space bubble (arms out, not touching anyone), the stop signal, and "own way counts" (big or small, standing or seated, whole body or one part).
2. Warm-up: the teacher plays a slow steady beat. Everyone gently wakes up one body part at a time on the spot: nod the head, roll the shoulders, wiggle the fingers, reach the arms up and down, wiggle the toes or shuffle the feet. Then three slow breaths in and out.

✎ Main activity (25 min)

1. **Freeze shapes (6 min).** The teacher drums and everyone moves on the spot in any way. When the drum stops (and the stop signal goes up), everyone freezes in a shape and holds it for three slow counts. Do it five or six times. Call out a word before some freezes: "a big shape", "a small shape", "a curved shape", "a pointy shape".
2. **Levels (8 min).** Show the three level cards. High is reaching up (on tiptoe, arms up, or one hand reaching up). Middle is about the height of a table. Low is near the floor (sitting, kneeling, crouching, lying still, or leaning forward in a chair with arms down). Hold up one card at a time; children make a shape at that level and hold it. Then play "level change": three slow drum beats to change from high to low, three to change from low to middle, and so on. Move slowly and safely when going down and up.
3. **Same on both sides (6 min).** Show a star shape: "If I drew a line down the middle of me, would both sides match?" (Yes.) That is a symmetrical shape. Show a teapot shape: "Do both sides match?" (No.) That is an asymmetrical shape. Children try two shapes from the picture sheet of each kind, then invent one of each. Partners take turns to show a shape; the other says "same on both sides" or "different on both sides". Partners never touch.
4. **Draw the levels (5 min).** Children sit down. On their worksheet they draw one of their own shapes next to each stick figure (or draw a tick under the figure that matches a shape the teacher shows). Show the level cards again; children draw the matching symbol (up arrow, flat line, down arrow) under each figure.

✓ Discussion questions (5 min)

- "What is the difference between a high shape and a low shape?" (A high shape reaches up, away from the floor; a low shape is close to the floor.)
- "Is a star shape symmetrical or asymmetrical? How do you know?" (Symmetrical: both sides match.)
- "Can you make a high shape sitting down?" (Yes: reach the arms or one hand up.)

✓ Closing check (5 min)

Children sit with eyes closed (or face the wall). The teacher says a level word: "Show me a low shape." Then: "Show me a high shape." Watch each child. Then, with eyes open, the teacher holds up the middle card and asks children to hold one, two or three fingers against their chest: "Is this card high (1), middle (2) or low (3)?" (2, middle.) Finish with three slow breaths in a still shape.

Vocabulary

shape, freeze, level, high, middle, low, symmetrical (the same on both sides), asymmetrical (different on each side), space bubble

Differentiation

- More support: show the shape and say it at the same time; use only high and low at first; give the child a picture card of a shape to copy.
- More challenge: make an asymmetrical shape at a low level; change level in exactly three beats; make a shape with a partner that matches theirs without touching.
- Children who move only part of their body show levels with their arms, hands or head and draw their own shapes.

⚠ Safety

- Check the floor before the lesson. Clear space; space bubbles.
- Go down to low level slowly; no dropping to the knees, no rolls.
- Nobody holds a shape that hurts; three slow counts is enough.

Teacher notes and misconceptions

- Some children think "low" means "small". A low shape can be wide (lying in a star); a high shape can be thin. Show both.
- "Symmetrical" is a hard word; "same on both sides" is fine. Children may say a shape is symmetrical when the arms match but the head is tilted; praise the looking and let them decide.
- Comments are about choices ("you chose a low level"), never about how a body looks.

Lesson 2: Pathways through space

Unit overview - Previous: Lesson 1 - Next: Lesson 3

Back to the grade 2 year plan

About 40 minutes.

Goal

Children travel along straight, curved and zigzag pathways with different locomotor movements (movements that travel), use non-locomotor movements (movements on the spot), keep their own space while moving among others, and tell turning (spinning on the spot) from circling (travelling round a circle).

Materials

- A hand drum and soft beater; the stop signal; a tambourine (a sound to travel towards); ear defenders and the quiet spot; a clear space with the floor checked.
- The level cards from lesson 1.
- The three large pathway cards (a straight line, a curved line, a zigzag line) and their tactile copies.
- 4 soft cones or floor markers for the edge of the space.
- Masking tape or a rope to make one straight, one curved and one zigzag path on the floor, taped flat, and wide enough for a wheelchair.
- Movement-word cards: walk, tiptoe, wheel, slide, march, glide (these travel); stretch, bend, twist, sway, turn, circle (these are for the game in step 1 and for step 4).

Steps

✎ Opening (5 min)

1. Warm-up on the spot to a slow drum beat: stretch up, bend down, twist gently side to side, sway like a tree. "These movements stay on the spot. Dancers call them non-locomotor movements."
2. "Today our movements will travel. Movements that take us from one place to another are called locomotor movements." Show the walk, tiptoe, wheel, slide, march and glide cards.

✎ Main activity (25 min)

1. **Travel and freeze (5 min).** Everyone travels the same way round the room, inside the cones, using the movement on the card the teacher holds up (walk, tiptoe, march, glide; wheelchair users wheel or glide). On the stop signal, freeze in a shape. Before moving again, check your space bubble. Swap the card every few freezes. Once or twice, call "on the spot!" and hold up stretch, sway or twist instead: everyone stays where they are.

2. **Pathways on the floor (8 min).** Show the three pathway cards. In three groups, children follow the taped paths one at a time, leaving two big steps (or one chair length) between dancers: the straight path with a march, the curved path with a glide, the zigzag path with a walk that turns sharply at each corner. Groups move on to the next path when the drum gives three beats. A partner can call the path for a child who is blind ("straight, now curve"), or the child can travel towards the tambourine.
3. **Pathways in the air (4 min).** Without the tape, children draw each pathway in the air with a hand or an elbow, then travel it across the space in their own way. The teacher holds up a card; children show it.
4. **Turning and circling (5 min).** Show the turn card: "A turn spins you round on the spot. You end up in the same place." Everyone does one slow turn (standing, seated turning the chair, or turning the head and shoulders), then looks at one still spot. Show the circle card: "A circle is a pathway. You travel round a big circle and come back to where you started." Half the class walks or wheels a big circle round a cone while the other half watches, then swap. At most three turns at a time; anyone dizzy sits down.
5. **Facing (3 min).** Children walk four steps forward, then four steps with their front facing a different wall, then four steps backwards (only if the space behind is clear, and slowly). "Which way is your front facing?" Wheelchair users turn the chair to face each wall.

✓ Discussion questions (5 min)

- "What is the difference between a locomotor and a non-locomotor movement?" (Locomotor movements travel from place to place, like walking; non-locomotor movements stay on the spot, like stretching.)
- "What is the difference between turning and circling?" (Turning: spinning on the spot. Circling: travelling round a circle and back.)
- "How did you keep your space bubble on the pathways?" (Waiting for a gap; leaving two steps between dancers; slowing down; stopping on the signal.)

✓ Closing check (5 min)

Children sit with eyes closed, or with a hand over their eyes. The teacher describes a movement: "I travel round a big ring and come back. Am I turning or circling?" Children show one finger for turning and two fingers for circling, held against their chest. (Two: circling.) Then: "I spin round on the spot." (One: turning.) Then, eyes open, each child traces one pathway card the teacher points to in the air with a finger. Finish sitting still for three slow breaths.

Vocabulary

locomotor (travelling), non-locomotor (on the spot), pathway, straight, curved, zigzag, turn, circle, facing, space bubble

Differentiation

- More support: travel only along the taped paths; follow a partner (without touching) along a pathway; use only walk and tiptoe.
- More challenge: travel a zigzag pathway at a low level; change the locomotor movement at each corner; draw a pathway on a card for a partner to follow.
- Children with limited movement can trace pathways with a hand, an eye pointer or a finger on the tactile card.

⚠ Safety

- Taped paths must lie flat. Everyone travels the same way round the room in step 1.
- Backwards travel is slow, only four steps, and only with clear space behind; it is optional.
- Turning: at most three turns at a time, then stop and look at one still spot. Turning is optional.

Teacher notes and misconceptions

- Children often mix up "turn" and "circle" because both go round. The test is: did you travel? If you end up where you started after travelling, that was a circle; if you never left the spot, that was a turn.
- A pathway is the shape your travelling leaves on the floor, like a snail trail. Some children find it easier to draw it first and dance it second.
- Galloping and skipping are fine extras if your class can do them safely; they are left out here because not every child can do them yet.

Lesson 3: Fast, slow, still and mirrors

Unit overview - Previous: Lesson 2 - Next: Lesson 4

Back to the grade 2 year plan

About 40 minutes.

Goal

Children change the speed of a movement, freeze and hold stillness, tell a long move from a short move, step or tap on the strong beat in twos and in threes, copy a partner's slow movement as a mirror without touching, and repeat a short movement and then change one thing about it.

Materials

- A hand drum and soft beater; the stop signal; a tambourine; ear defenders and the quiet spot; a clear space with the floor checked.
- The level cards and pathway cards from lessons 1 and 2.
- Speed cards: "fast" (a hare) and "slow" (a snail), with tactile copies (a smooth card for fast and a bumpy card for slow), and a "still" card (a statue).
- Optional: the song chart of "Little Hill Market" from the term 2 arts unit and a tuned instrument with G, E and A.

Steps

✎ Opening (5 min)

1. Warm-up: travel round the room the same way to the drum. Fast beats: small quick steps (or quick taps on the chair's armrests). Slow beats: big slow steps or a slow glide. The drum stops: freeze.
2. Show the fast, slow and still cards. "Stillness is part of dancing too. A still dancer is still dancing."

✎ Main activity (25 min)

1. **Speed changes (6 min).** On the spot, children make one movement, such as reaching an arm up and bringing it down. The teacher holds up the slow card: do it as slowly as a snail. The fast card: quick and small. The still card: freeze. Try it with a sway, a twist and a stretch. Then travel: slow on a straight pathway, fast (but safe and small) on a curved pathway, freeze on the signal.
2. **Long and short (4 min).** The teacher drums one beat: children make a short, sharp move (a quick point or a pop up). The teacher drums eight slow beats: children make one long move that lasts all eight (one slow rise from low to high). "Was that move long or short?"
3. **Strong beats in twos and threes (6 min).** Remind children of term 2: some music goes "ONE two, ONE two" and some "ONE two three, ONE two three". Drum twos: everyone steps, pats or nods on the strong beat (ONE) and stays still on the weak beat.

Drum threes: a big sway on ONE and small taps on two and three. The teacher can sing "Little Hill Market" (it goes in twos) while children step on the strong beats.

4. **Mirrors (6 min).** Partners face each other, an arm's length apart, never touching. One is the leader and moves very slowly (arms, head, shoulders, fingers, level changes); the other is the mirror and copies at the same time, like a reflection. "If your leader moves their right hand, you move the hand on the same side as it would be in a mirror." Keep it slow so the mirror can keep up. Swap after about a minute; do two rounds each. Seated partners mirror seated.
5. **Repeat and change (3 min).** Partners make a short pattern of three moves (for example: stretch up, twist, freeze low). Do it twice exactly the same. Then change ONE thing: the speed, the level or the pathway. Show the change to another pair, who guess what changed.

✓ Discussion questions (5 min)

- "What made a good mirror?" (Moving slowly; watching the leader's face and whole body; keeping the same timing; not touching.)
- "When you repeated your pattern and then changed one thing, what did you change?" (Any of speed, level, pathway or size.)
- "Was it harder to move fast or slow? Why?" (Any answer with a reason; many children find very slow movement harder to control.)

✓ Closing check (5 min)

Children sit with eyes closed. The teacher drums one beat, then eight slow beats, then one beat. "Hold up one finger against your chest if the last sound was long, two fingers if it was short." (Two: short.) Then, eyes open, the teacher is the leader and moves slowly while every child mirrors; watch each child's timing and side. Finish in a still shape for three slow breaths.

Vocabulary

speed, fast, slow, still, freeze, long, short, strong beat, mirror, leader, repeat, change

Differentiation

- More support: mirror only one body part (hands); the teacher leads; use only fast and slow (leave long and short for another day).
- More challenge: change two things at once (speed and level); lead a mirror that changes level; step on the strong beat while travelling a pathway.
- A child who cannot see the leader can mirror by sound: the leader describes each move ("right hand up slowly"); or the child leads.

⚠ Safety

- Fast travel stays small and safe; everyone travels the same way round the room; fast is never a race.
- Mirrors never touch and stay an arm's length apart.

- Stop on the signal every time.

Teacher notes and misconceptions

- Many children think mirroring means using the same hand as the leader (their right for the leader's right). A real mirror swaps sides; show this slowly, but do not mark children down for it in this lesson.
- Slow and quiet are different. A slow movement can be strong and a fast movement can be gentle.
- If children rush on the strong beat, let them only nod on ONE at first.

Lesson 4: Making a weather dance

Unit overview - Previous: Lesson 3 - Next: Lesson 5

Back to the grade 2 year plan

About 40 minutes.

Goal

In groups of about 4, children choose a kind of weather and make a short dance about it, with a beginning shape, a middle of at least three movements that show the weather, and an ending freeze. They record the dance on a dance map with symbols, give a reason for a movement choice, show it to another group, and change one thing after feedback.

Materials

- A hand drum and soft beater; the stop signal; a tambourine; ear defenders and the quiet spot; a clear space with the floor checked.
- The level, pathway and speed cards (and the still card) on the wall.
- Four weather cards, each with a picture and words: wind (blowing, gusty, swirling); rain (dripping, splashing, puddles); snow (falling, soft, settling); sun (warm, growing, stretching). With each card, a tactile object: a paper fan (wind), a sealed bottle of water to shake (rain), a cotton wool ball (snow), a warm-coloured felt circle (sun).
- Per group of about 4: a dance map card (three boxes in a row labelled "beginning", "middle", "end", with space to draw), a set of small level, pathway and speed symbols (stickers or cut-out copies of the large cards), and a pencil.
- The teacher's large example dance map (below), drawn on chart paper.

Teacher's example dance map: "Snow" (an example, not from a source):

- Beginning: a high, still shape, arms up and fingers spread (symbols: high, still).
- Middle: (1) fingers flutter slowly down from high to low (slow, high to low); (2) glide on a curved pathway, gently (curved, slow); (3) one slow turn, sinking to a middle level (middle, slow).
- End: a low, curled, still shape, like snow settling (low, still).

Steps

✎ Opening (5 min)

1. Warm-up: a quick game of "fast, slow, still" with the cards from lesson 3, then two level changes (high to low in three beats, low to high in three beats).
2. Show the weather cards and pass round the objects. "Dancers get ideas from all kinds of things: music, pictures, objects, things that happen. Today our idea is the weather."

✎ Main activity (25 min)

1. **Explore (5 min).** The teacher reads one weather card's words, and everyone tries movements for each word: "dripping" (small sharp finger flicks), "swirling" (circling arms, or circling the room), "settling" (sinking slowly to low). Do two cards together as a class. Ask: "Is rain fast or slow? High or low? Does it travel?" Any answer with a reason is fine.
2. **Build the dance (10 min).** Groups choose a weather card (two groups may have the same weather). Each group decides: a beginning shape (everyone holds it still, all together); a middle with at least three movements that show the weather, using at least two levels and one pathway; an ending freeze. Groups practise it three times, starting and ending together. The teacher circulates and asks: "Why did you choose that movement?" Every child in the group chooses or changes at least one movement.
3. **Draw the dance map (5 min).** Show the example "Snow" map. Each group draws its dance in the three boxes: a stick figure or a word for each part, plus the level, pathway and speed symbols. One child can draw while others call out the next part, and roles can swap.
4. **Show, feedback, change (5 min).** Pairs of groups take turns to show their dance to each other. The watching group says one thing they saw ("I saw a low, slow ending") and one idea ("Could you add a fast part?"). The dancing group chooses ONE change (speed, level, pathway or movement), tries it, and adds it to the map.

✓ Discussion questions (5 min)

- "How does your dance show the weather?" (Any movement linked to the weather, for example "fast zigzag for the wind", "low and still for a puddle".)
- "What did you change after feedback, and was it better?" (Any change with a reason. "Not better, so we changed it back" is a good answer.)
- "Why does a dance need a clear ending?" (So the audience knows it has finished; so dancers end together.)

✓ Closing check (5 min)

Each group holds up its dance map. The teacher points to one symbol on each map ("Which level is this?" or "Which pathway is this?"), and the group answers. Then, one child at a time from each group, quietly to the teacher, points to or says one reason for one movement in their dance. Note which children gave a reason. Finish by sitting still for three slow breaths.

Vocabulary

idea, weather, beginning, middle, end, ending freeze, dance map, symbol, reason, feedback, change

Differentiation

- More support: use the "Snow" example and change only one part; the teacher gives three movement choices and the group picks; groups of 3.

- More challenge: add a part where the group moves in unison (all the same) and then in their own ways; repeat one movement twice to make a pattern; add a strong beat in twos or threes from lesson 3.
- Children who do not speak can choose movements by showing them or by pointing to symbols; their choices go on the map.

⚠ Safety

- Groups need space between them; agree where each group practises.
- No lifting, carrying or leaning on each other in any group shape. Group shapes are made by standing or sitting near each other, not touching.
- The water bottle stays sealed and the cotton wool is not for mouths.

Teacher notes and misconceptions

- Groups often make the middle very long. Three movements is enough; a short, clear dance is better than a long one nobody remembers.
- Some groups act the weather (pretending to hold an umbrella) rather than being it. Both are fine; ask "Can you show the rain itself?"
- If a group argues, give each child one part of the middle to choose.
- If anyone in the class has had a frightening experience of a storm or a flood, leave out wind and rain or use a different idea (see Known gaps in the unit overview).

Lesson 5: Performing and watching

Unit overview - Previous: Lesson 4

Back to the grade 2 year plan

About 40 minutes.

Goal

Groups rehearse their weather dance, perform it for another class in a space where the performers and the audience are in different areas, and watch the other dances quietly. Children say what weather a dance showed and which movement told them, and notice a movement that repeated to make a pattern.

Materials

- A hand drum and soft beater; the stop signal; a tambourine; ear defenders and the quiet spot; a clear space with the floor checked.
- The groups' dance maps from lesson 4.
- Masking tape to mark the performing area and the audience area (taped flat).
- Per child who wants one: a lightweight scarf (an optional hand prop).
- A large "good audience" card: watch; stay still; clap at the end.
- A large "what did you see?" card: "I think it was ___ because ___."
- The level, pathway and speed cards (and the still card) on the wall.
- The four weather cards from lesson 4 (wind, rain, snow, sun, with their tactile objects) on the wall.
- A class performance checklist on chart paper: (1) a clear beginning shape; (2) at least three movements in the middle; (3) a still ending freeze; (4) we kept our space.

Before the lesson

Invite another class (or a small group of them) for about 20 minutes in the middle of the lesson (from about minute 11, after the final rehearsal, until the discussion). Tape the performing area at one end of the space and the audience area at the other, with a clear gap and a wide route for wheelchairs. Agree the order of groups.

Steps

✎ Opening (5 min)

1. Warm-up: wake up each body part, three level changes, and one round of "fast, slow, still".
2. Read the class checklist together. "Today we perform for an audience. Performers dance in this area; the audience sits in that area."

✎ Main activity (25 min)

1. **Final rehearsal (6 min).** Each group rehearses its dance twice, using its map, starting and ending together. Children who want a scarf decide where in the dance to use it (for example, swirling for wind). Scarves are held in the hand only and put down at the side before any fast travel. A group can also choose a drummer from its own members.
2. **Set up and audience rules (3 min).** The visiting class arrives and sits in the audience area. Children from both classes read the "good audience" card together. The dancing class sits in the audience area too while it waits for its turn.
3. **Performances (16 min).** Each group in turn: walks or wheels to the performing area, holds its beginning shape (the teacher gives two quiet drum beats to start), dances, holds its ending freeze, and the audience claps. After each dance (about 2 minutes each, including answers), ask the audience:
    - "What weather do you think that was? Which movement told you?" (Children use the "I think it was ___ because ___" card; any weather with a linked movement counts. The dancers then say what it was.)
    - "Did any movement happen more than once and make a pattern?" (For example: "They swirled and froze, swirled and froze.")

A child who has chosen not to dance in front of the visitors can hold up the group's dance map, be the drummer, or perform for the teacher afterwards.

✓ Discussion questions (5 min)

After the visitors leave:

- "What was it like to perform? What was it like to watch?" (Any honest answer. Feeling nervous is normal; it might feel different next time.)
- "Which checklist point did your group do best?" (Any point with an example.)
- "If you danced it again, what one thing would you change?" (Any change to speed, level, pathway or movement.)

✓ Closing check (5 min)

With eyes closed, children answer by holding fingers against their chest: "In our dances, the audience and the performers were in different places. One finger if that is true, two if it is false." (One: true.) Then the teacher holds up one group's dance map and asks: "What weather was this dance?" Children point to the weather card on the wall. Finish with a cool-down: a slow stretch up, a slow sink to a low or seated shape, and three slow breaths.

Vocabulary

perform, rehearse, audience, performing area, hand prop, pattern, checklist

Differentiation

- More support: groups perform for the teacher and their own class before the visitors arrive; the teacher counts the group in and out.

- More challenge: a group explains its dance map to the audience before dancing; a child notices a pattern in another dance and copies it.
- Audience answers can be signed, pointed to on the weather cards, or given to the teacher quietly afterwards.

⚠ Safety

- The performing and audience areas are marked with flat tape and kept apart; nobody runs between them.
- Scarves are held in the hand only, never round the neck or tied on.
- Only one group dances at a time.

Teacher notes and misconceptions

- Performing is optional for each child, but everyone has a role. Never push a child to perform alone.
- Audience comments are about what they saw (levels, speed, pathways, the weather), not about who was "best".
- If you cannot invite another class, a small group of adults or the class itself split into two halves works as an audience.
- Use the week of this lesson for the one-to-one check in the unit overview.

Grade 3 Arts: Choosing Colours for a Painting (5 lessons, about 2-3 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 5 November 2026; rewritten 6 November 2026 after feedback from a teacher (see "Revision note" below). No educator has formally reviewed or classroom-tested this unit. It is not aligned to any official standard. Check every safety note against your school's rules.

Back to the arts progression

Big idea

Painters choose their starting colours. Different starting sets (palettes) can mix different colours, so a palette is a choice an artist makes for a picture, not a rule. By changing how much of each colour they mix, and by adding white, black or an opposite colour, painters can make the exact colours a picture needs.

Revision note

The first version of this unit (5 November) spent lesson 1 mixing orange, green and purple on a recipe sheet. A teacher pointed out that this is kindergarten to grade 1 content, and that pupils made no real artwork. It also presented red, yellow and blue as "the" primary colours. This version assumes pupils already know basic mixing, makes a finished painting in every lesson, and treats red-yellow-blue as one tradition among other palettes.

Outcomes

By the end of the unit, students can:

- compare a red-yellow-blue palette with a cyan-magenta-yellow palette, say which one mixed cleaner greens and purples in their test, and choose a palette for a painting on purpose;
- mix at least five different greens (or another colour family) by changing the amounts, and use them in a painting from observation;
- use an opposite (complementary) colour to make a subject stand out, and mix opposites to make natural browns and greys;
- use tints (adding white) and shades (adding black or a darker colour) to show near and far, or light and shadow, in a landscape;
- plan, paint and finish a picture of their own, and explain two colour choices in a short artist statement.

Prior knowledge

- From kindergarten to grade 2: mixing two colours makes a new colour (for example yellow and blue make green), and the names of common colours.
- Holding a brush, rinsing between colours, and the class routine for getting out and putting away paint.

- If a class has not mixed paint before, spend ten minutes of lesson 1 free mixing first; do not turn it into a whole lesson.

Lessons

Every lesson ends with a finished small painting. Keep them in a folder; they are the evidence for assessment.

1. Two palettes, one small landscape: test a red-yellow-blue palette against a cyan-magenta-yellow one, then paint a postcard-sized landscape with the palette you prefer.
2. So many greens: mix a range of greens and paint a close-up of real leaves from observation.
3. Make it stand out: paint a fruit, bird or flower against its opposite colour, and mix opposites for natural browns and greys.
4. Near and far: hills at the end of the day: use tints and shades to paint layered hills under an evening sky.
5. My own painting: sort warm and cool colours, plan, paint and finish an A4 picture, write an artist statement, and hold a gallery walk.

Materials (per group of 3-4)

- Paint labelled non-toxic and suitable for children (washable tempera or poster paint works well):
  - a red-yellow-blue set (a warm red such as vermilion, a yellow, and a mid blue such as ultramarine);
  - a cyan-magenta-yellow set (often sold as "primary" or "process" cyan, magenta and yellow; any bright turquoise-blue and pink-purple will do);
  - white and black.
- Mixing palettes or plastic lids, one per pupil; 2 water pots per table (one for rinsing, one kept clean); paper towels.
- Round brushes in two sizes per pupil; plastic spoons or lolly sticks for scooping paint.
- Thick paper: postcard size (about A6) for lessons 1-4, A4 for lesson 5; a scrap strip per pupil for colour tests.
- Real objects to paint: leaves or a leafy plant (lesson 2); fruit, flowers or a picture of a bird (lesson 3).
- Aprons or old shirts; table covers; a drying rack or floor space.
- Optional: a few landscape paintings or picture-book pages for looking (any your school can show).

Assessment

- **During the unit:** each lesson produces a painting and a short test strip. Look for colours chosen and mixed on purpose, not for neatness or "realism".
- **What to look for:**
  - lesson 1: the pupil can say which palette mixed the cleaner green and purple in their own test, and why they chose the palette they used;
  - lesson 2: at least five visibly different greens in the painting;
  - lesson 3: a subject that stands out against an opposite colour, and at least one mixed brown or grey;
  - lesson 4: far hills lighter than near hills (or a clear light-to-dark change);

    - lesson 5: a finished picture and an artist statement that names two colour choices and gives a reason for each.
- **End check:** the closing check in lesson 5 (8 questions, with answers). There is no pass mark; use it to see who needs another go.

⚠ Safety (read before lesson 1)

- Use paints labelled non-toxic and suitable for children. Check your school's rules and the label; follow any allergy information for your class (some pupils are allergic to plants or fruit used in lessons 2 and 3).
- Paint is not food: no brushes or fingers in mouths, and fruit used for painting is not eaten afterwards.
- Aprons on, sleeves up; wipe spills straight away so no one slips.
- Wash hands with soap and water after painting and before eating.
- Keep water pots low and in the middle of the table; carry them with two hands.

Sources

- Wikipedia, "Primary color": https://en.wikipedia.org/wiki/Primary_color (primaries are chosen for a given use; the most common subtractive primaries are cyan, magenta and yellow; red-yellow-blue is the system of "traditional color theory", based on experience with pigments; there is no consensus on a specific set of primary pigments, and the choice depends on the artist's preference and the materials; colour-mixing guides often use a blue closer to cyan and a red closer to magenta to get a larger range; one painter-writer, MacEvoy, explains that artists often still choose palettes nearer to RYB because they want strong yellow-to-red mixtures, at the cost of duller greens and purples).
- Wikipedia, "RYB color model": https://en.wikipedia.org/wiki/RYB_color_model (RYB is a traditional model used in art and design education, often with white and black added; it emerged when pigments were limited and costly; the CMY model is much more accurate in colour range and intensity; cyan, magenta and yellow are also called "process blue", "process red" and "process yellow").
- Wikipedia, "Complementary colors": https://en.wikipedia.org/wiki/Complementary_colors (complements sit opposite each other on a colour wheel; mixing them dulls the colour towards grey or brown; side by side they make a strong contrast; which pairs count as complements depends on the colour model).
- Wikipedia, "Tint, shade and tone": https://en.wikipedia.org/wiki/Tint,_shade_and_tone (a tint is a colour mixed with white, a shade a colour mixed with black, a tone a colour mixed with grey).
- Wikipedia, "Aerial perspective": https://en.wikipedia.org/wiki/Aerial_perspective (distant objects lose contrast and detail; their colours become less saturated and shift towards the background colour, usually bluish, but reddish around sunrise or sunset).
- Wikipedia, "Color theory", section "Warm vs. cool colors": https://en.wikipedia.org/wiki/Color_theory (warm colours are often said to run from red through yellow, cool colours from blue-green through blue-violet; warm colours are said to advance and cool colours to recede).

Known gaps and cautions

- **No palette is "the" correct one.** Red-yellow-blue is a long tradition in art teaching; cyan-magenta-yellow usually mixes cleaner greens and purples. Many painters use other sets again. Let pupils' own tests decide which they prefer for a picture. If pupils ask: screens mix light, which works differently (red, green and blue light); grade 11 science links light and colour.
- **Results depend on the actual paints.** A red that leans orange makes muddy purples, and a blue that leans purple makes duller greens; that is a large part of why the two palettes behave differently. Try both sets yourself before lesson 1 and note what your paints do.
- "Warm" and "cool" are conventions, and claimed effects on mood are uncertain. Present them as "usually called", not as facts about feelings.
- Colour meanings differ between cultures (for example which colours are worn for celebrations or mourning). Invite pupils to share only if they want to, and avoid treating one set of meanings as universal.
- Some pupils have colour vision deficiency. Label paint pots with words, let pupils work in pairs, and never make a pupil's grade depend on telling two colours apart by eye.
- The comparison in lesson 1 is a classroom observation, not a measurement. Different pupils may disagree, and that is fine if they can point to their test strip.
- Sources are encyclopedia articles. No educator has formally reviewed this draft.

Lesson 1: Two palettes, one small landscape

Unit overview · Next: Lesson 2

About 60-65 minutes. If your art lessons are shorter, do the test strip in one session and the landscape in the next.

Goal

Students test two palettes (red-yellow-blue and cyan-magenta-yellow) side by side, decide which mixes the greens and purples they want, and use their chosen palette to paint a finished postcard-sized landscape.

Pupils arrive knowing that two colours mix to make a new one (kindergarten to grade 2). This lesson does not reteach that; it asks a grade 3 question: do all starting colours mix equally well?

Materials (per group)

- Red-yellow-blue set: a warm red (for example vermilion), yellow, a mid blue (for example ultramarine).
- Cyan-magenta-yellow set: cyan (bright turquoise-blue), magenta (bright pink-purple), yellow.
- White. Label every pot with its name in words.
- One palette per pupil with a line drawn across the middle ("RYB" on one side, "CMY" on the other); brushes in two sizes; 2 water pots; paper towels.
- One scrap test strip per pupil (about 5 cm by 20 cm), folded into two rows.
- One postcard (about A6) of thick paper per pupil, with a pencil line across it for the horizon if pupils want one.
- Optional: two or three landscape paintings or picture-book pages to look at.

Steps

✎ Opening (5 min)

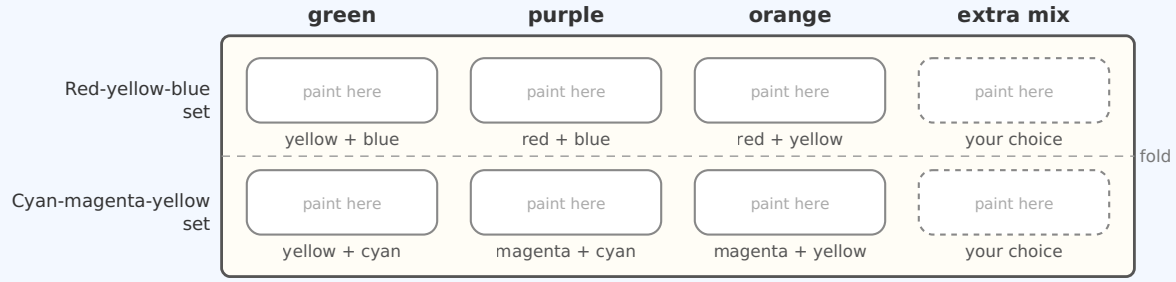
Hold up the two sets of three pots. Ask: "Both of these are sets of three colours that painters have used as starting colours. Do you think they will mix the same colours?" Take a few predictions and write them on the board.

Tell pupils: "Some people call red, yellow and blue the primary colours. That is an old tradition in art, not a rule. Printers use cyan, magenta and yellow. Today you are going to test both and decide for yourself."

✎ Main activity

1. **Test strip (15 min).** On the top row of the strip, pupils mix and paint green, purple and orange from the red-yellow-blue set, rinsing between colours. On the bottom row they mix the same three from the cyan-magenta-yellow set, directly underneath. Then

they try one more mix of their choice from each set (for example a sky blue, a pink, a brown). Each patch is labelled in pencil with the two colours used.



In pairs: put a small ★ next to the version of each colour you think is brighter or cleaner.
Strip about 5 cm × 20 cm. Labels are written in pencil under each patch. (CC0 diagram)

1. **Look and decide (5 min).** In pairs, pupils compare the two rows. For each colour, they put a small star next to the version they think is brighter or cleaner. Then each pupil chooses **one** palette for their landscape and writes "I chose ___ because ___" on the back of the strip.
2. **Paint the landscape (25-30 min).** Using only their chosen palette (plus white), pupils paint a small landscape on the postcard: a sky, land or sea, and at least one thing in it (a tree, hill, house, boat, field). Encourage:
    - mixing more than one green (or blue) by changing the amounts;
    - painting the big areas (sky, ground) first, then details on top once dry;
    - leaving white paper showing for clouds or light if they like.
3. **Tidy and dry (5 min).** Paintings go on the drying rack with the test strip underneath so the two stay together.

✓ Discussion questions (with answers)

1. Which palette mixed the brighter green in your test? **Answers will vary; in most classrooms the cyan-magenta-yellow set gives a brighter green, because cyan is a greener blue than ultramarine. Accept any answer that points to the strip.**
2. Which mixed the brighter purple? **Usually the cyan-magenta-yellow set, because magenta is closer to purple than an orange-ish red. Accept what the strip shows.**
3. Was there anything the red-yellow-blue set did better? **Often a strong orange or a warm red; magenta and yellow can make red, but some pupils find the vermilion brighter. This is one reason many painters still like red-yellow-blue palettes.**
4. Are red, yellow and blue "the" primary colours? **No; they are one set that painters have used for a long time. Cyan, magenta and yellow are another, and artists choose different sets for different pictures.**
5. Why did you choose your palette for this landscape? **Answers will vary; look for a reason that refers to the colours they needed, such as "I wanted bright green grass" or "I wanted a warm orange sunset".**

✓ Closing check (5 min, with answers)

Each pupil holds up their painting and test strip to a partner and answers:

1. Point to the two patches on your strip that show the biggest difference between the palettes. **Any pair where one is clearly cleaner or brighter.**
2. Name one colour in your landscape that you mixed, and the colours you mixed it from. **For example "light green: yellow, a bit of cyan and white".**
3. True or false: "Every set of three paints mixes the same colours." **False; different starting colours mix different ranges, as the strip shows.**

Vocabulary

- **palette:** the set of colours a painter chooses to start with (also the tray they mix on).
- **primary colours (of a palette):** the starting colours you mix everything else from. Different palettes have different primaries.
- **cyan, magenta:** a bright turquoise-blue and a bright pink-purple, used by printers as starting colours.
- **landscape:** a picture of a place outdoors.

Differentiation

- **Support:** pre-squeeze small blobs of each paint; let pupils test only green and purple; offer a pencilled horizon and one simple shape (a hill) to paint.
- **Stretch:** pupils add white to make a paler version of one mix in each row and compare again; or paint a second, tiny landscape with the other palette and compare the two pictures.
- **Colour vision:** pairs describe the patches as lighter/darker or duller/brighter; labels in words on every pot and patch.

⚠ Safety

- Non-toxic paint suitable for children; no brushes or fingers in mouths.
- Aprons on; wipe spills straight away; wash hands after painting.
- Keep water pots low and central; carry with two hands.

Teacher notes

- **Try both sets before the lesson.** Results depend on the actual paints. If your "blue" is already turquoise or your "red" is already pinkish, the difference will be small. That is fine: the point is that pupils test and decide, not that one set wins.
- **Don't pre-announce a winner.** Let the strips do the arguing. If a pupil prefers the red-yellow-blue set, ask what it did better; that is a real artistic reason.
- **Common misconception:** "Red, yellow and blue are the only real primary colours." This is widely taught (many adults learned it at school). It is a long tradition in painting, not a fact about colour. See the unit sources.

- **If pupils ask about screens:** screens mix light, not paint, and their starting colours are red, green and blue light. That is a different kind of mixing; it comes up again in science.
- Keep the landscapes; pupils will compare them with their lesson 4 painting.

Lesson 2: So many greens

Unit overview · Previous: Lesson 1 · Next: Lesson 3

About 65 minutes.

Goal

Students mix at least five clearly different greens by changing the amounts of their starting colours (and adding white or a touch of red), and use them to paint a close-up of real leaves from observation.

Materials (per group)

- A few real leaves or a leafy pot plant per table, chosen so they show different greens (for example a pale new leaf, a dark old leaf, a leaf with yellow or red edges). Check for allergies; avoid plants with irritating sap.
- Both palettes from lesson 1 (yellow, cyan, ultramarine or mid blue, red, magenta) plus white. Labelled pots.
- Palettes, two brush sizes, 2 water pots, paper towels.
- A scrap strip per pupil for a "green ladder"; a postcard of thick paper.
- Pencils; optional magnifying glasses.

Steps

✎ Opening (5 min)

Hold up two or three leaves. Ask: "Are these the same green?" Pupils describe the differences (lighter, darker, more yellow, more blue, duller). Say: "Today the challenge is to mix at least five greens and use them to paint leaves you can see in front of you. If you only use one green, the leaves will look flat."

✎ Main activity

1. **Green ladder (15 min).** On the strip, pupils make a row of at least five greens. Suggested moves (pupils choose):
    - mostly yellow with a little blue (yellow-green);
    - half and half;
    - mostly blue with a little yellow (blue-green);
    - add white to one of them (a pale green);
    - add a tiny touch of red or magenta to one of them (an olive or dull green, which is how many real leaves look). Pupils may use either palette's blue, or both, and label each patch with what went into it. Remind them: add the darker colour to the lighter one a little at a time.
2. **Draw (10 min).** Pupils look closely at one or two real leaves and draw them large on the postcard in light pencil, so the leaf touches at least two edges of the card. Include the main vein and the outline; no shading yet.

3. **Paint (25 min).** Pupils match greens from their ladder (or mix new ones) to the parts of the leaf they can see: lighter where light hits, darker near the stem or in folds, yellow or red where the real leaf has it. The background can be any single colour they choose. Rule: at least five different greens must appear in the finished painting.
4. **Tidy and dry (5 min).**

✓ Discussion questions (with answers)

1. How did you make your lightest green? **Usually by adding more yellow, or by adding white. Both work; white makes a paler, more chalky green.**
2. How did you make a dull, natural-looking green? **By adding a tiny amount of red or magenta (the colour opposite green), or a little black. Lesson 3 looks at why this works.**
3. Did one blue make better greens than the other? **Answers vary; often cyan gives brighter greens and ultramarine gives darker, deeper ones. Both are useful in a leaf painting.**
4. Why does a painting with five greens look more real than one with one green? **Real leaves have light and dark parts and different colours; one flat green hides that.**

✓ Closing check (5 min, with answers)

Pairs swap paintings and count the greens they can see.

1. How many different greens can you count in your partner's painting? **Five or more meets the goal.**
2. Point to the darkest green and say how it was mixed. **For example "more blue than yellow" or "green with a bit of red".**
3. Finish the sentence: "To make a green more yellow, I add more ___." **Yellow.**

Vocabulary

- **observation:** looking closely at a real thing while you draw or paint it.
- **yellow-green, blue-green:** greens that lean towards yellow or blue.
- **dull (low-intensity) colour:** a quieter, less bright colour.

Differentiation

- **Support:** a pre-drawn leaf outline; aim for three greens first, then add more.
- **Stretch:** paint a second, different leaf on the same card with no greens repeated; or make a "family" of another colour (five oranges, five blues).
- **Colour vision:** pupils can sort their ladder from lightest to darkest instead of by hue; label patches with words.

⚠ Safety

- As in lesson 1. Wash hands after handling plants. Leaves and plants are not eaten or put in mouths.

Teacher notes

- Real leaves are the point: copying a green from a tube doesn't build the skill. If real plants are not possible, use colour photographs of leaves.
- Expect some muddy greens. Ask "how could you make it brighter?" (less red, more yellow, a cleaner blue) rather than calling it a mistake.
- Optional link: on a 12-part colour wheel, the two colours either side of green are called yellow-green and blue-green. Naming them is useful but not the aim of this lesson.

Lesson 3: Make it stand out

Unit overview · Previous: Lesson 2 · Next: Lesson 4

About 60 minutes.

Goal

Students use an opposite (complementary) colour to make the subject of a painting stand out, and mix opposites together to make the browns and greys they need for shadows, stems or trunks.

Materials (per group)

- Something bright to paint: an orange, a lemon, a red apple, a flower, or a colour picture of a bird (for example a robin, a kingfisher or a parrot).
- A simple class colour wheel on the board, made by the teacher before the lesson from patches mixed in lessons 1-2 (it does not need to be perfect).
- Both palettes plus white. Labelled pots.
- Palettes, two brush sizes, 2 water pots, paper towels.
- A scrap strip per pupil; a postcard of thick paper; pencils.

Steps

✎ Opening (10 min)

1. Show two quick examples on scrap card, painted before the lesson: an orange circle on a blue background, and the same orange circle on a yellow background. Ask: "In which one does the orange jump out more?" (Usually the blue.)
2. Show the class wheel. Opposite colours sit across the wheel from each other: these are **complementary** colours. Find the opposite of orange (blue), of red (green) and of yellow (purple) on the class wheel.
3. Tell pupils: "Opposites side by side make each other look stronger. Mixed together, they cancel out and make browns and greys. Painters use both tricks."

✎ Main activity

1. **Opposites strip (10 min).** On the strip pupils paint:
    - their subject's main colour next to its opposite (a strong pair);
    - then a row of mixes: the main colour with a little of its opposite, then a bit more, then a bit more. They will see it get duller, then brownish or greyish. Label each patch.
2. **Draw (5 min).** Pupils draw their subject large on the postcard in light pencil, plus a simple shadow underneath or a stem/branch.
3. **Paint (25 min).**
    - Subject in its bright colour (mixed from their palette).
    - Background in the opposite colour, or a lighter or darker version of it.

    - Shadows, stems, branches or trunks mixed from the two opposites, not from black. Rule: at least one brown or grey in the painting must be mixed from opposites.
4. **Tidy and dry (5 min).**

✓ Discussion questions (with answers)

1. Why does your subject stand out? **Because it is next to its opposite colour, which makes a strong contrast.**
2. What happened when you mixed a colour with its opposite? **It became duller, then brownish or greyish.**
3. Why might a painter mix a shadow from opposites instead of using black? **Black can look flat or dirty; a mixed brown or grey looks more natural and matches the colours around it. (Both are allowed; this is a choice.)**
4. Is a picture with opposite colours always better? **No. Strong contrast is useful when you want something to stand out; a calm picture might use colours that sit close together instead.**

✓ Closing check (5 min, with answers)

1. Name the opposite of orange on our class wheel. **Blue.**
2. Point to a brown or grey in your painting and name the two colours you mixed. **For example "orange and blue" or "red and green".**
3. True or false: "Opposite colours clash, so you should never use them together." **False; they make strong contrast, which artists use on purpose.**

Vocabulary

- **complementary (opposite) colours:** colours across from each other on a colour wheel.
- **contrast:** a strong difference that makes something easy to see.
- **subject:** the main thing in a picture.

Differentiation

- **Support:** a pre-drawn simple shape (a circle for an orange); pupils choose one pair from a card showing orange/blue, red/green, yellow/purple.
- **Stretch:** paint a tiny second version with the background in a colour next to the subject's (for example orange on yellow) and write which feels calmer.
- **Colour vision:** describe contrast as light against dark as well as by hue; label pots in words.

⚠ Safety

- As in lesson 1. Fruit used for painting is not eaten afterwards.

Teacher notes

- **Different colour wheels, different pairs.** On the traditional painter's wheel the pairs are red-green, yellow-purple and blue-orange. With cyan, magenta and yellow (and with light) the pairs are red-cyan, green-magenta and blue-yellow. Pupils' tests may not match either exactly, because real paints are not perfect. Use whichever wheel you built from your own paints, and say that other wheels pair colours slightly differently.
- **Misconception: "opposite colours clash, so they are wrong together."** Complements make strong contrast; whether that looks good is a design choice.
- Muddy mixes are expected. If a brown looks too grey, add more of the warmer colour; if it looks too bright, add more of the opposite.

Lesson 4: Near and far: hills at the end of the day

Unit overview · Previous: Lesson 3 · Next: Lesson 5

About 60-70 minutes, or two shorter sessions (sky in one, hills in the next).

Goal

Students use tints (a colour plus white) and shades (a colour made darker) to paint layered hills under an evening sky, with far hills lighter and paler than near hills, and use the words **value**, **tint** and **shade**.

Materials (per group)

- Both palettes, plus white and black. Labelled pots.
- Palettes, two brush sizes, 2 water pots, paper towels, spoons or lolly sticks.
- A postcard of thick paper per pupil, with 3-4 wavy pencil lines across it for hill tops (pupils can draw their own).
- A scrap strip per pupil for a 5-step value test.
- Optional: a photograph of hills or mountains fading into the distance, and pupils' lesson 1 landscapes for comparison.

Steps

✎ Opening (10 min)

1. Show the photograph (or describe a view from a hill or a long street). Ask: "What happens to hills, trees or buildings that are far away? What colour do they look?" Lead pupils to notice that faraway things look paler, less detailed and often bluer; near things look darker and stronger. Artists call this **aerial perspective**.
2. Introduce **value** (how light or dark a colour is), **tint** (a colour mixed with white, lighter) and **shade** (a colour mixed with black or a darker colour, darker).

✎ Main activity

1. **Value test (10 min).** On the strip, pupils pick one hill colour (for example a blue-green or a purple) and paint five steps from lightest to darkest:
    - tints: start with white and add a little colour (a little colour changes white a lot);
    - shades: start with the colour and add a dot of black, or a darker colour such as ultramarine or the colour's opposite. If two steps look the same, they adjust one.
2. **Sky (10 min).** Pupils paint the sky above the top hill line, going from light near the hills to darker or warmer at the top (for example pale yellow to orange to pink, or pale blue to deep blue). They may blend wet into wet or paint bands.
3. **Hills, far to near (25 min).** Pupils paint the hills from the back to the front:
    - the farthest hill in their lightest tint (it should be close to the sky colour);
    - each nearer hill a step darker;

    - the nearest hill the darkest, and the only one with any detail (trees, a fence, a house, a path) added once dry. Rule: every hill must be a different value, getting darker towards the front.
4. **Compare and dry (5 min).** Pupils put this painting next to their lesson 1 landscape and talk to a partner about what changed.

✓ Discussion questions (with answers)

1. Why did you paint the far hill so light? **Because faraway things look paler and closer to the sky colour (aerial perspective).**
2. How did you make a tint? **By starting with white and adding a little of the colour.**
3. How did you make a shade without making it look dirty? **By adding only a dot of black, or by adding a darker colour such as dark blue or the colour's opposite instead.**
4. What looks different from your lesson 1 landscape? **Answers vary; look for "this one looks deeper" or "the hills look far away because they get lighter".**

✓ Closing check (5 min, with answers)

1. What is a tint? **A colour mixed with white, so it is lighter.**
2. What is a shade? **A colour made darker, for example by adding black.**
3. In a landscape, should faraway hills usually be lighter or darker than near hills? **Lighter (and usually paler or bluer).**
4. Point to the darkest and lightest hills in your painting. **Check that they are the nearest and farthest.**

Vocabulary

- **value:** how light or dark a colour is.
- **tint:** a colour mixed with white.
- **shade:** a colour mixed with black (or made darker).
- **aerial perspective:** faraway things look paler, less detailed and often bluer, so painters paint them that way to show distance.

Differentiation

- **Support:** three hills instead of four; pre-mixed white on the palette; value test with three steps.
- **Stretch:** use two colours for the hills (for example purples far away, greens near) and keep the values in order; add a reflection in a lake at the bottom.
- **Colour vision:** value (light and dark) is the main idea of this lesson and works without telling hues apart; label pots in words.

⚠ Safety

- As in lesson 1. Allow drying space so pupils don't carry wet paintings.

Teacher notes

- **Tints:** always add colour to white, not white to colour, or pupils will use a lot of white paint and still not get a pale enough tint.
- **Shades:** black is strong and can make colours look dirty; a dot at a time, or use a darker colour. Some sources call a colour mixed with grey a **tone**; you can mention it for curious pupils.
- **Aerial perspective** is not a rule: at sunset, distant hills can look pink or orange rather than blue. Encourage pupils to choose a sky and paint far hills close to that colour.
- Source for aerial perspective: Wikipedia, "Aerial perspective" (https://en.wikipedia.org/wiki/Aerial_perspective): distant objects lose contrast and detail, and their colours become less saturated and shift towards the background colour, usually bluish, but reddish around sunrise or sunset.

Lesson 5: My own painting

Unit overview · Previous: Lesson 4

Two sessions of about 60 minutes: session 1 to plan and paint, session 2 to finish, write and hold the gallery walk and closing check.

Goal

Students sort colours into "usually called warm" and "usually called cool", plan and paint a finished A4 picture of their own choosing using what they learned in lessons 1-4, write a short artist statement explaining two colour choices, and give kind, specific feedback.

Materials (per group)

- Pupils' paintings from lessons 1-4 (their folder).
- Both palettes, plus white and black. Labelled pots.
- Palettes, two brush sizes, 2 water pots, paper towels, aprons.
- A4 thick paper per pupil; scrap paper for thumbnail sketches; pencils.
- Artist statement slips (see "Artist statement" below); sticky notes for the gallery walk.
- Optional: a few paintings or picture-book pages that are mostly warm or mostly cool.

Steps

Session 1

✎ Opening (10 min)

1. Ask: "Which colours remind you of a sunny day or a fire? Which remind you of water, ice or a grey cloudy day?" Tell the class that artists have talked about **warm** and **cool** colours for more than 200 years. Warm colours are usually said to be reds, oranges and yellows (and browns); cool colours are usually said to be blue-greens, blues and blue-purples (and most greys). Green and purple sit on the border; people disagree, and that is fine.
2. Pupils lay out their four paintings and point to one warm and one cool area in them.

Plan (15 min)

1. Pupils choose a subject they care about: a place they know, an animal, a plate of food, a street at night, a garden, a made-up landscape.
2. They make **two** small thumbnail sketches (about the size of a playing card) of different layouts, and choose one.
3. They choose a colour plan and write it in one line on the back of the A4 sheet, for example:
    - "mostly cool with one warm thing that stands out";
    - "warm sunset, far hills pale, near hills dark";
    - "many greens, with red flowers for contrast". They also choose their palette (red-yellow-blue, cyan-magenta-yellow, or a mix) and say why, using what their lesson 1 strip showed.

Paint (30 min)

1. Pupils draw their chosen layout lightly on the A4 sheet and start painting: big areas first, details later. Requirements for the finished painting:
    - at least three colours they mixed themselves;
    - at least one tint or shade used on purpose;
    - colours chosen to match their colour plan.

Session 2

Finish (20 min)

1. Pupils finish details. Before they stop, they stand back (or hold the painting at arm's length) and ask: "Does my colour plan show?"

Artist statement (10 min)

1. Each pupil completes a slip:
    - "My painting shows ___."
    - "I chose the ___ palette because ___."
    - "One colour choice I made: I used ___ so that ___."
    - "Another colour choice I made: I used ___ so that ___."

Gallery walk (15 min)

1. Paintings and statements go on tables. Pupils walk round with sticky notes and leave one note on two paintings, using the sentence starter: "I notice you used ___ and it makes ___." Rule: say what you see, not "good" or "bad"; be kind and specific. Each artist reads their notes.

✓ Discussion questions (with example answers)

1. Do warm colours always look like they come towards you? **Not always. Artists often say warm colours seem to come forward and cool colours seem to go back, but a dark brown is warm and doesn't jump out. How bright and light a colour is matters too.**
2. Which lesson's idea did you use most? **Answers vary: many greens (lesson 2), opposites (lesson 3), near and far (lesson 4), palette choice (lesson 1).**
3. What would you change if you painted it again? **Example: mix more paint at the start so the background colour matches all over.**

✓ Closing check (10 min, with answers; end of unit)

Pupils answer on paper or orally. No pass mark: use it to see who needs more practice.

1. Are red, yellow and blue the only primary colours painters can use? **No. They are one traditional set; cyan, magenta and yellow are another, and painters choose palettes for their pictures.**
2. In your lesson 1 test, which palette made the cleaner purple? **Answers vary; check it matches their strip (often cyan-magenta-yellow).**

3. Give one way to make a green more yellow, and one way to make it duller. **More yellow; add a tiny bit of red or magenta (its opposite), or a dot of black.**
4. What is the opposite (complementary) colour of orange on our class wheel? **Blue.**
5. What usually happens when you mix two opposite colours? **You get a duller, brownish or greyish colour.**
6. What is a tint? **A colour mixed with white (lighter).** What is a shade? **A colour made darker, for example with black.**
7. Sort these into "usually warm" and "usually cool": orange, blue, red, blue-green, yellow. **Warm: orange, red, yellow. Cool: blue, blue-green.**
8. Look at your painting. Name one colour you mixed and say what you mixed it from. **Answers vary; check that the recipe matches what they used.**

Vocabulary

- **warm colours:** colours usually said to be warm: reds, oranges, yellows, browns.
- **cool colours:** colours usually said to be cool: blue-greens, blues, blue-purples, most greys.
- **thumbnail sketch:** a small, quick drawing to try out a layout.
- **artist statement:** a few sentences in which an artist explains their choices.
- **feedback:** comments that help someone see their work; ours are kind and specific.

Differentiation

- **Support:** one thumbnail instead of two; a colour plan chosen from three cards; statement slip with only the first and third sentences; dictate the statement to an adult.
- **Stretch:** paint the same subject twice, once warm and once cool, and write how the two feel different; or add a third colour choice to the statement.
- **Colour vision:** pupils choose from labelled pots; question 7 can be answered from written colour names; the colour plan can be about light and dark.

⚠ Safety

As in lesson 1. Allow drying space so pupils don't carry wet paintings across the room.

Teacher notes

- **"Warm and cool" are conventions, not laws.** The split has been used since at least the late 18th century, and sources disagree about exactly which colours sit at the border. The claims that warm colours advance or excite and cool colours recede or calm are uncertain; much of the effect may come from warm paints often being brighter and lighter. Keep the language "usually called" and "often said".
- **Colour meanings vary between cultures.** Don't teach "red means angry" or similar as facts. If pupils say a colour means something to them, accept it as their view.
- **Assessment:** use the folder of five paintings plus the statement. Look for choices the pupil can explain, not for neatness or realism.
- Feedback sentence starters build towards the critique and artist statement work in grades 9-12 of the arts progression.

Grade 3 Arts: Reading, Singing and Making Tunes (5 lessons, about 3 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 12 November 2026. No educator has reviewed or classroom-tested this unit. It is not aligned to any official standard. Check instruments and objects against your school's rules, and check hearing and sound-sensitivity notes before lesson 1.
>
> Text-checked by four other agents (Gemini 3.8 Flash, Gemini 3.5 Flash, Gemini 4 Carbon and Gemini 4 Argon); see Known gaps.

Back to the grade 3 year plan - Term 2. Builds on grade 2 Beat, rhythm and tune (ta, ti-ti and "sh" cards, so-mi-la ladder cards, ostinatos) and grade 1 Beat, rhythm, high and low, and a round (a two-part round), and the arts progression

Big idea

Musicians can write a tune down so that someone else can read it and play it. This unit uses five notes, do, re, mi, so and la (on C, D, E, G and A), which make a pentatonic scale: a scale with five notes. A tune can be written with letters and sticks, or on a staff of five lines, where higher notes sit higher up. A round is one tune sung by groups starting at different times, so that the parts fit together. Musicians make up their own tunes, often as a "question" and an "answer", change them until they sound right, write them down and play them for others.

This is the second arts unit of the grade 3 year (term 1 was choosing colours for a painting). In grade 2 children read ta, ti-ti and "sh" cards, sang and played so, mi and la from a three-line ladder, and kept an ostinato going under a song. Term 3 of grade 3 moves on to theatre. Grade 4 music builds longer ostinatos, rounds and song form.

Outcomes

By the end of the unit a student can:

1. Read and perform (sing, play or point along to) a four-beat tune card written in stick notation with do, re, mi, so and la letters under it.
2. Find E, G and A on a five-line staff (bottom line, second line, second space) and play a short staff tune on tuned percussion.
3. Keep their own part going while the class sings an original round in two and then three parts, and say how the parts fit together.
4. Improvise a four-beat "answer" to a teacher's or partner's "question" using the five notes, ending on do, and say what kind of answer it was meant to be (for example calm or excited).
5. Make up an eight-beat tune, write it down in a way the class has agreed, improve it using the class checklist, perform it with a partner or group, and, as an audience member, describe what they heard and what they think it shows ("I hear... so I think...").

Prior knowledge

- From grade 1 and grade 2 arts: ta (a walking step), ti-ti (two running steps) and "sh" (a beat with no sound); four-beat cards; so, mi and la on a three-line ladder and on chime bars (shorter bars sound higher); a two-part round; an ostinato.
- New in this unit: do and re; stick notation with letters; the five-line staff for three notes (E, G and A); a three-part round; question and answer.
- Not every child sings in tune yet, and that is normal at this age. The unit never assesses singing in tune; see Assessment and Access.

Lessons

Each lesson is about 40 minutes: Opening 5, Main activity 25, Discussion 5, Closing check 5. Teach about two lessons a week. Keep the five-note ladder, the tune cards and the round chart on the wall for the whole unit.

Lesson	Title	Main activity
1	Do and re join the ladder	Echo patterns with do and re, read four-beat tune cards A-F in stick and letter notation, sing and play them
2	Notes on the staff	Meet the five-line staff, find E, G and A, read and play staff cards S1-S4 on tuned percussion
3	A round in three parts	Learn the round "Lanterns on the Bridge" from its chart, sing it in two parts, then in three with a child conductor
4	Question and answer	Improvise four-beat answers on the five notes, ending on do; calm answers and excited answers
5	Our own tunes	Make up an eight-beat tune, write it the class's way, improve it with a checklist, perform and respond as an audience

Materials (whole class unless noted)

- Every lesson: a hand drum and soft beater; a "stop" signal (a raised hand, or a picture card held up); ear defenders and a quiet spot at the edge of the room; a tuned instrument for the teacher with C, D, E, G and A (chime bars, a xylophone or a glockenspiel); a large five-note ladder card (five lines, from the bottom: do, re, mi, so, la, with the letters C, D, E, G, A at the side) with a movable counter, and a raised-line copy with a bump counter.
- Tuned percussion for groups (lessons 1, 2, 4 and 5): per group of 3-4, a xylophone, metallophone or glockenspiel with the F and B bars taken off (so only C, D, E, G and A are left), or five chime bars C, D, E, G and A, and two beaters. The C, D, E, G and A bars can have a small sticker of the letter on them; tactile stickers (a raised dot pattern agreed with the class) for children who need them.
- Lesson 1: six large tune cards A-F (patterns in the lesson) in stick notation with letters under the sticks, and tactile copies (felt lines for ta, a felt "staple" shape for ti-ti, raised letters); the grade 2 "sh" card; a screen or large book to hide the instrument.
- Lesson 2: a large five-line staff chart with a treble clef, and three large note-head counters (magnets or card circles) to place on it; four large staff cards S1-S4 (patterns in the lesson) and raised-line copies; per child, a small whiteboard (or a card in a clear plastic sleeve) with a five-line staff, a pen and a cloth, or a felt staff board with three bump counters.
- Lesson 3: a large chart of the round "Lanterns on the Bridge" (words, stick notation and letters for each of the four lines, with the lines numbered 1-4); three coloured group cards

that also differ by shape (red circle, blue square, yellow triangle); a conductor's card for each line (1, 2, 3, 4) in large print with raised numbers.
- Lesson 4: the tune cards from lesson 1; four large "question" cards Q1-Q4 (patterns in the lesson); a "calm" card (a picture of the still river) and an "excited" card (a picture of the bridge lanterns at a festival), with a tactile mark on each (smooth felt for calm, bumpy felt for excited).
- Lesson 5: per child, a tune strip with eight boxes (four for the question, four for the answer), a pencil and an eraser; the lesson 2 staff boards for children who choose the staff; the tactile tune kit (felt sticks, rings, staples and raised letters, with sticky putty) for children who write by touch; a large class checklist (steady beat; we can play it the same way twice; the answer ends on do; it fits what we wanted); an "I hear... so I think..." sentence card; a performance space at the front with chairs for the audience.
- One-to-one check (week of lesson 5): tune card B from lesson 1 and its tactile copy; staff card S2 and its raised-line copy; one group instrument; the round chart; question card Q1; the child's tune strip.

⚠ Safety and access

Safety (read before lesson 1)

- Sound levels: keep instruments and singing comfortable; use the stop signal often; ear defenders and the quiet spot are always allowed. Never play a loud sound close to anyone's ear. Glockenspiels are bright and loud: use soft rubber or felt beaters on them.
- Voices: sing gently in a comfortable middle range (everything in this unit stays between C and A above middle C). Stop if a voice hurts.
- Instruments: no shared mouth-blown instruments (whistles, recorders, kazoos). Beaters are for instruments only; carry them pointing down. Check that beaters are latex-free if anyone has a latex allergy. Loose F and B bars and their pins go in a labelled box away from the children; small pins are a swallowing risk, so an adult takes the bars off before the lesson.
- Instruments stay on the floor or a table, not held near faces.
- Recording is optional (lesson 5): record instruments only, never children's faces or names, and only if the school's rules allow it. Recordings stay on the school's device.

Access and taking part

- **Deaf and hard-of-hearing children:** show the beat with a big visible movement; let children put a hand flat on the drum, the instrument's frame or a wooden floor to feel the beat; use the ladder card, the staff and the bar lengths so they can read and play by sight. Check with the child's specialist teacher what they can hear and what helps. Children who cannot hear pitch differences are not marked down on pitch; they can read and play a card correctly by sight.
- **Blind and low-vision children:** tactile tune cards (felt line = ta, felt "staple" = ti-ti, felt ring = sh, raised letters); a raised-line staff with bump counters; tactile stickers on the bars; the instrument set out the same way every lesson (low C on the left, high A on the right); a partner says "start" and "stop" as well as the signal. Large print for low-vision children.
- **Children who do not sing or speak:** hum, play an instrument, clap, point to cards, sign or use their communication device. Singing alone is never required.

- **Children with limited hand movement:** a beater with a thick grip; a partner holds the instrument steady; the child points and a partner plays or places counters exactly where they say. The choices are still the child's.
- **Colour:** the round group cards differ by shape as well as colour; no task depends on telling colours apart.
- **Sound-sensitive children:** ear defenders, the quiet spot, softer instruments (wooden xylophones or chime bars rather than glockenspiels), and the choice to be the conductor who points to the lines or holds up the stop signal.
- No child has to perform alone. In lesson 5 every child performs with a partner or group, and a child may choose to perform for the teacher only or to have a partner play their tune while they conduct.

Assessment

- Lessons 1-4: the teacher notes answers in the closing checks (observe; no writing needed). Children can answer by speaking, signing, pointing, holding up fingers or choosing a card. Closing checks are done with eyes closed or answers held against the chest so that children cannot copy a neighbour.
- Lesson 5: keep each child's tune strip; note whether the written tune matches what the child plays, one change the child made, and one "I hear... so I think..." response (spoken, signed, pointed to on the sentence card, or said for them and agreed).
- Singing in tune is never assessed.
- **One-to-one check (about 3 minutes per child, during the week of lesson 5):**
    1. Show tune card B (so, la, so, mi). "Sing it, play it or point along as I play." (The child sings, plays G, A, G, E, or points to each stick in time. Playing or pointing counts as fully as singing.)
    2. Show staff card S2 (G, G, A, G). "Which bar do you play first?" (G, because the note sits on the second line. Then play it: G, G, A, G.)
    3. Point to the bottom line of the staff on S2. "If a note sat here, which bar would it be?" (E.)
    4. Point to line 2 of the round chart. "When group 2 starts singing line 1, which line is group 1 singing?" (Line 2.)
    5. Play question card Q1 (so, mi, re, so). "Play me an answer that ends on do." (Any four notes from the five, ending on C. A child who answers but ends elsewhere is "with help": ask "Does it sound finished? Try ending on do.")
    6. Show the child's tune strip. "Play your tune. What did you change to make it better?" (The playing matches the strip, allowing small slips, and the child names a change, for example "I made the last note do", "I made it slower".)
- Record each item as "yes / with help / not yet". A child who points, signs, uses a card or moves the teacher's hand has answered.

Sources

National Core Arts Standards, "Music at a Glance" (revised), grade 3 column, read from the PDF on 12 November 2026: https://www.nationalartsstandards.org/sites/default/files/Music%20at%20a%20Glance%20rev.pdf

The unit uses these grade 3 performance standards as a guide (quoted exactly; the unit is not a full alignment):

- MU:Cr1.1.3a "Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social)." Lesson 4.
- MU:Cr1.1.3b "Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter." Lessons 4 and 5 (the five-note scale and four-beat bars).
- MU:Cr2.1.3b "Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas." Lesson 5.
- MU:Cr3.1.3a "Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively-developed criteria and feedback." Lesson 5 (the class checklist).
- MU:Pr4.2.3a "Demonstrate understanding of the structure in music selected for performance." Lesson 3 (how the lines of a round fit).
- MU:Pr4.2.3b "When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation." Lessons 1-3.
- MU:Pr4.3.3a "Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo)." Lesson 4, partly (calm and excited answers).
- MU:Pr5.1.3b "Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges." Lessons 3 and 5.
- MU:Pr6.1.3a "Perform music with expression and technical accuracy." Lessons 3 and 5.
- MU:Pr6.1.3b "Demonstrate performance decorum and audience etiquette appropriate for the context and venue." Lesson 5.

Read for this unit (Wikipedia, 12 November 2026):

- "Pentatonic scale": https://en.wikipedia.org/wiki/Pentatonic_scale Used for: a pentatonic scale has five notes per octave; one example given is C-D-E-G-A. The unit's five notes are C, D, E, G and A.
- "Kodály method": https://en.wikipedia.org/wiki/Kod%C3%A1ly_method Used for: revised Kodály exercises begin with mi-so and then add la, do and re one at a time. The grade 1 and 2 units taught so, mi and la; this unit adds do and re.
- "Staff (music)": https://en.wikipedia.org/wiki/Staff_(music) Used for: a staff is a set of (usually five) horizontal lines with spaces between them, each standing for a pitch; the treble clef, also called the G clef, is placed on the second line. Lesson 2.
- "Round (music)": https://en.wikipedia.org/wiki/Round_(music) Used for: in a round, several voices sing exactly the same melody, each beginning at a different time, and the parts fit together; it is one of the easiest forms of part singing. Lesson 3.
- "Call and response (music)": https://en.wikipedia.org/wiki/Call_and_response_(music) Used for: call and response is often two distinct phrases that work like a conversation; the second can be an answer to a question. Lesson 4.

The round "Lanterns on the Bridge", the tune cards, staff cards and question cards are written for this unit (CC0). Ta, ti-ti and "sh" come from the grade 1 and grade 2 units. Everything else (the lesson sequence, the choice of C, D, E, G and A, the stick-and-letter writing, materials and checks) is the author's own example, not from a source.

Known gaps and cautions

- Two other agents (Gemini 3.8 Flash and Gemini 3.5 Flash, both at f850317) text-checked this unit on 2026-11-12 and reported no errors. Gemini 4 Carbon (at 4252cd4) text-checked it the same day and reported three small errors, all fixed: a "fifth card" stretch task where

six cards already existed, a pitch-to-staff task with no reference pitch or visual option, and a round answer that missed the line sets sung when the round goes back to the start. Carbon re-checked the fixes (14d1971) the same day. Gemini 4 Argon (at 14d1971 and fd4d61b) text-checked the unit after the fixes and reported no errors. Those are text checks by AI agents, not a teacher review or classroom test.

- MU:Pr4.2.3c (context and performance), MU:Pr5.1.3a (judging ensemble accuracy against criteria), MU:Cr2.1.3a, MU:Cr3.2.3a and the Responding standards are not quoted or covered in full. Lesson 5's "I hear... so I think..." is a small first step towards responding.
- No recordings or music from named cultures are supplied. Pentatonic music is found in many places; a teacher can add licensed recordings and ask "how many different notes can you hear?" Check the licence first.
- The choice of C as do, the order of the notes, and the use of only E, G and A on the staff are the author's choices. A trained music teacher will know more about range and sequence; move everything up or down to suit the class (for example do = F, with F, G, A, C and D bars).
- Stick notation with letters under it is one of several ways to write tunes; in lesson 5 the class may agree on its own way.
- Timings are untested. Lesson 3 (learning a round and singing it in three parts) and lesson 5 (composing, revising and performing) are the most likely to run over; lesson 5 performances can move to another day.
- Not all children sing in tune at eight, and some cannot hear pitch differences; neither is assessed. Pitch checks accept reading and playing by sight.

Lesson 1: Do and re join the ladder

Unit overview - Next: Lesson 2

About 40 minutes.

Goal

Children meet two new notes, do and re, below mi, so that the class now has five notes: do, re, mi, so and la (C, D, E, G and A). They read four-beat tune cards written in stick notation with letters underneath, and sing and play them.

Materials

- The hand drum and soft beater; the stop signal.
- The teacher's tuned instrument with C, D, E, G and A.
- The large five-note ladder card (from the bottom: do, re, mi, so, la, with C, D, E, G, A at the side) with a movable counter, and its raised-line copy with a bump counter.
- Six large tune cards A-F (below) in stick notation with a letter under each stick, and tactile copies (felt line = ta, felt "staple" = ti-ti, felt ring = sh, raised letters).
- The grade 2 "sh" card.
- Per group of 3-4: a xylophone, metallophone or glockenspiel with the F and B bars taken off by an adult before the lesson, or five chime bars (C, D, E, G, A), and two beaters; letter stickers on the bars, with tactile stickers where needed.
- A screen or large book to hide the instrument (closing check).
- Ear defenders and a quiet spot.

Steps

✎ Opening (5 min)

Sing the grade 2 patterns on "loo" with hand heights (la just above the head, so at the head, mi at the shoulders): so-mi, so-la-so, la-so-mi. The class echoes with voices and hands.

Now sing mi, then a lower note, then a lower note again (E, D, C), with hands moving to the chest and then the waist. "We have two new notes below mi. The lowest one is **do**. The one between do and mi is **re**." Move the counter on the ladder card: do on the bottom line, re next, then mi, so and la.

✎ Main activity (25 min)

1. **Echo the five notes (6 min).** Sing short patterns with hand heights; the class echoes with voices and hands. Use: do-re-mi, mi-re-do, so-mi-do, do-mi-so, la-so-mi-re-do, do-re-mi-so-la. Move the counter as you sing. Then sing two patterns without hands and let the class show the heights.
2. **Stick notation (4 min).** Show card A. "A stick is a ta, one beat. Two sticks joined at the top are ti-ti, two sounds in one beat. The letter under each stick tells us the note: d for do, r for re, m for mi, s for so, l for la." Clap the rhythm of card A, then sing it.

3. **Read the cards (10 min).** Show each card. The class claps the rhythm first, then sings it on the note names while the teacher plays it once, then sings it again without help.
    - Card A: ta ta ta ta; s m s m (G E G E).
    - Card B: ta ta ta ta; s l s m (G A G E).
    - Card C: ta ta ta sh; m r d, rest (E D C, rest).
    - Card D: ta ta ta ta; d r m m (C D E E).
    - Card E: ti-ti ta ta ta; s-s m r d (G G E D C).
    - Card F: ti-ti ta ta ta; l-l s m d (A A G E C).
4. **Play the cards (5 min).** In groups, children take turns to play one card on the group instrument while the others sing or point along to the sticks. Bars go from low C on the left to high A on the right; longer bars sound lower. Each child plays at least one card.

✓ Discussion questions (5 min, with answers)

1. "Which of our five notes is the lowest? Which is the highest?" (Do is the lowest; la is the highest.)
2. "Look at cards C and D. How are they different?" (Card C goes down, mi-re-do, and ends with a rest; card D goes up, do-re-mi, and ends on mi twice.)
3. "On card E, which notes have two sounds in one beat?" (The first two, so-so, written as ti-ti.)

✓ Closing check (5 min, with answers)

Put cards C, D, E and F on the board. Hide the instrument behind the screen. Children close their eyes. "I will play one card. Show me with fingers against your chest: one finger for C, two for D." Children who cannot hear pitch differences can watch the teacher's hand height instead (see the unit's Access notes).

- Play card D (C, D, E, E). (Two fingers: it goes up.)
- Play card C (E, D, C, rest). (One finger: it goes down and ends with a silent beat.)

"Now: three fingers for E, four for F."

- Play card F (A A, G, E, C). (Four fingers: it starts on the highest note, la.)

Vocabulary

do, re, mi, so, la, stick notation, ta, ti-ti, rest, higher, lower

Differentiation

- **Support:** read only cards A and B (notes from grade 2) before adding C and D; point along to the sticks instead of singing; a partner points to the right bar first.
- **Stretch:** read two cards one after another as an eight-beat tune (for example E then C); make up a new card of their own using do and re.

- Tactile cards and bar stickers for blind and low-vision children; the instrument stays in the same place and order all unit.

⚠ Safety

- Beaters pointed down; play gently with a loose wrist.
- Instruments on the floor or a table, not held near faces.
- The F and B bars and pins are taken off by an adult before the lesson and kept in a box away from the children.

Teacher notes and misconceptions

- Children often think "higher" means "louder". Play a loud do and a quiet la and ask which is higher.
- Hand heights for do and re are this unit's own aid, not a fixed system.
- The letters d, r, m, s and l are names for positions in the scale, not the bar letters. In this unit do is C; the bar letters are given in brackets for the teacher.
- On card C, children may sing a fourth note. Keep counting the silent beat aloud ("one, two, three, sh") the first time.

Lesson 2: Notes on the staff

Unit overview - Previous: Lesson 1 - Next: Lesson 3

About 40 minutes.

Goal

Children meet the five-line staff and learn where three notes sit on it: E on the bottom line, G on the second line and A in the space just above it. They read and play four short staff cards on tuned percussion.

Materials

- The hand drum and soft beater; the stop signal.
- The teacher's tuned instrument with C, D, E, G and A.
- The five-note ladder card from lesson 1 and tune card A.
- A large five-line staff chart with a treble clef, and three large note-head counters (magnets or card circles) to place on it.
- Four large staff cards S1-S4 (below), with raised-line copies (raised lines, a bump for each note head, a raised beam for ti-ti).
- Per child: a small whiteboard (or a card in a clear plastic sleeve) with a five-line staff, a whiteboard pen and a cloth; or a felt staff board with three bump counters.
- Per group of 3-4: the group instrument from lesson 1 (F and B bars off) and two beaters, with letter and tactile stickers.
- Ear defenders and a quiet spot.

Steps

✎ Opening (5 min)

Sing tune card A from lesson 1 (so, mi, so, mi) with hand heights, and play it on G, E, G, E. Put the ladder card next to the staff chart. "Our ladder has five lines, one for each note. Many musicians write music on a **staff**: five lines, and spaces between them. Higher notes sit higher up, just like on our ladder. But on the staff, notes sit on the lines **and** in the spaces."

✎ Main activity (25 min)

1. **Three notes on the staff (7 min).** Point to the curly sign at the start. "This is the treble clef. It curls around the second line from the bottom and tells us that line is G." Place a note head on the second line: "G, the so bar." Place one on the bottom line: "E, the mi bar." Place one in the space just above the G line: "A, the la bar." Play each one. Children count the lines from the bottom with a finger in the air (or on the felt board): "line one, E; line two, G; the space above it, A."
2. **Show me on your staff (5 min).** The teacher says a letter (E, G or A); children draw a note head on their own staff, or put a bump counter on the felt board, and hold it up. Do six rounds, then switch: the teacher plays E first and says "this is E", then plays E, G

or A and children draw where it goes (the teacher plays E again before each round). Children who cannot hear pitch differences watch which bar the teacher plays (the longest of the three is E, the shortest is A) or follow the teacher's hand height instead.

3. **Read and play the staff cards (13 min).** Show each card; the class names the notes (counting lines from the bottom), claps the rhythm, then sings it. Then groups play it, each child taking a turn.
    - S1: ta ta ta ta; G E G E (card A from lesson 1, now on the staff).
    - S2: ta ta ta ta; G G A G.
    - S3: ta ta ta ta; E G A G.
    - S4: ta ta ti-ti ta; G G A-A G. (Do not name it yet: it is one line of the round in lesson 3.)

    Ti-ti on the staff is written as two notes joined by a beam, as in grade 2.

✓ Discussion questions (5 min, with answers)

1. "How do we know which line is G?" (The treble clef curls around it; it is the second line from the bottom.)
2. "Which note sits in a space, not on a line?" (A.)
3. "Our ladder has a line for every note. Why might the staff use spaces as well?" (Any sensible answer: so more notes fit in a small space; so the lines don't get too crowded.)

✓ Closing check (5 min, with answers)

Children hold answers against their chest: one finger for E, two for G, three for A. Point to a position on the large staff (children who use the raised-line staff feel a counter the teacher places on their own board).

- A note on the second line. (Two fingers: G.)
- A note in the space above the second line. (Three fingers: A.)
- A note on the bottom line. (One finger: E.)

Vocabulary

staff, line, space, treble clef, note head, E, G, A

Differentiation

- **Support:** use only G and E first (two notes, both on lines), then add A; a partner points to the bar while the child reads.
- **Stretch:** play S2 then S3 as an eight-beat tune; write a new four-beat staff tune with E, G and A and swap it with a partner.
- Raised-line staff and bump counters for blind and low-vision children; large print for low-vision children.

⚠ Safety

- Beaters pointed down; instruments on the floor or a table.
- Whiteboard pens: check for scent or allergy concerns; caps on when not in use.

Teacher notes and misconceptions

- Children often count lines from the top. Always count from the bottom, and say "line one" with a finger on the bottom line.
- Some children think a note in a space is "between two notes" and so is half of each. It is its own note, one step above the line below.
- This lesson does not use C and D on the staff (C needs a short extra line below the staff, a ledger line). Children keep using letters for do and re for now.
- The treble clef is shown and named but children do not have to draw it.

Lesson 3: A round in three parts

Unit overview - Previous: Lesson 2 - Next: Lesson 4

About 40 minutes.

Goal

Children learn an original round, "Lanterns on the Bridge", by reading its chart, then sing it as a two-part and then a three-part round. They keep their own part going and say how the parts fit together.

Materials

- The hand drum and soft beater; the stop signal.
- The teacher's tuned instrument with C, D, E, G and A.
- Staff card S4 from lesson 2.
- A large chart of the round (below): four numbered lines, each with the words, stick notation and letters, and a tactile copy (felt sticks and staples, raised letters and raised line numbers).
- Three group cards that differ by colour and by shape: red circle, blue square, yellow triangle.
- A conductor's card for each line (1, 2, 3, 4) in large print with raised numbers.
- Ear defenders and a quiet spot.

The round (written for this unit, CC0)

Each line has four beats. Do is C.

Line	Words	Rhythm	Notes
1	Lan-tern, lan-tern, on the bridge	ti-ti ti-ti ti-ti ta	d-d m-m s-s m (C C E E G G E)
2	Shine, shine, shi-ning bright	ta ta ti-ti ta	s s l-l s (G G A A G)
3	Ri-ver run-ning un-der-neath	ti-ti ti-ti ti-ti ta	m-m r-r d-d d (E E D D C C C)
4	Home, home, walk-ing home	ta ta ti-ti ta	d s m-r d (C G E D C)

In a round, group 2 starts line 1 when group 1 starts line 2, and group 3 starts line 1 when group 1 starts line 3. The lines were written so that any lines sung at the same time fit together; using only the five notes helps, but it is not a guarantee for every tune.

Steps

✎ Opening (5 min)

Show staff card S4 from lesson 2 and sing it (G, G, A-A, G). "This tune is hiding in today's song. Can you find it?" Show the round chart. (It is line 2, "Shine, shine, shi-ning bright".)

✎ Main activity (25 min)

1. **Read the round (8 min).** Take one line at a time: the class claps the rhythm from the sticks, says the words in rhythm, then sings the notes from the letters while the teacher plays them. Then sing the whole round together twice, with the teacher's instrument playing along the first time only.
2. **Two parts (7 min).** Split the class into the red circle group and the blue square group. Red starts; blue starts line 1 when red reaches line 2. Each group sings the round twice and stops; the second group finishes a line after the first. A child conductor stands by the chart and points to the line their group is singing.
3. **Three parts (8 min).** Add the yellow triangle group. Each group has its own conductor pointing on the chart. Sing it through twice. If a group gets lost, it stops, listens, and joins again at the start of the next line when its conductor points.
4. **Listen (2 min).** Each group takes a turn to stop singing and listen to the other two for one time through.

✓ Discussion questions (5 min, with answers)

1. "When group 2 starts line 1, what is group 1 singing?" (Line 2.)
2. "When three groups sing, which three lines can you hear at the same time?" (Three lines next to each other in the order of the round: lines 1, 2 and 3; lines 2, 3 and 4; and, when we sing it twice and go back to the start, lines 3, 4 and 1 or lines 4, 1 and 2. At the very start and end there are fewer.)
3. "What helped you keep your own part going?" (Any honest answer: the conductor, covering one ear, watching the chart, singing a bit louder, knowing the words well.)

✓ Closing check (5 min, with answers)

Children hold answers against their chest with fingers (1-4). Point to a line on the chart and say: "Group 1 is singing this line."

- Group 1 is on line 2. "Which line is group 2 singing?" (One finger: line 1.)
- Group 1 is on line 3. "Which line is group 3 singing?" (One finger: line 1.)
- Group 1 is on line 4. "Which line is group 2 singing?" (Three fingers: line 3.)

Vocabulary

round, part, line, conductor, start, together

Differentiation

- **Support:** sing the round in unison until it is secure; join the teacher's group; be a conductor, pointing on the chart instead of singing.
- **Stretch:** play line 4 ("Home, home, walk-ing home") on the teacher's instrument as an ostinato under the round; try it in four parts.
- Children who do not sing can play their group's line on the group instrument, point along, or conduct.

⚠ Safety

- Sing gently; a round tempts groups to sing louder than each other. "Sing so you can still hear the other groups."
- Stop at once if a voice hurts. Ear defenders and the quiet spot are always allowed.

Teacher notes and misconceptions

- Children often think a round is "a race". It is not; everyone keeps the same steady beat. Keep a quiet drum beat going if groups speed up.
- Groups often stop or jump to the other group's line. Sit groups apart, each facing its own conductor.
- Line 4 ends on do, which is why the round sounds finished when the last group stops.
- The note letters C, D, E, G and A suit most voices at this age. If they are too low for the class, start on F instead of C (F, G, A, C, D).

Lesson 4: Question and answer

Unit overview - Previous: Lesson 3 - Next: Lesson 5

About 40 minutes.

Goal

Children make up (improvise) four-beat "answers" to four-beat musical "questions", using do, re, mi, so and la and ending on do. They try a calm answer and an excited answer, and say what they did to make it sound that way and where that kind of music might fit.

Materials

- The hand drum and soft beater; the stop signal.
- The teacher's tuned instrument with C, D, E, G and A.
- The five-note ladder card; tune cards A-F from lesson 1 (on the wall).
- Four large question cards Q1-Q4 (below) in stick notation with letters, and tactile copies.
- A "calm" card (a picture of the still river under the bridge at night) and an "excited" card (a picture of the bridge lanterns at a festival), each with a tactile mark (smooth felt for calm, bumpy felt for excited).
- Per group of 3-4: the group instrument (F and B bars off) and two beaters, with letter and tactile stickers.
- Ear defenders and a quiet spot.

Steps

✎ Opening (5 min)

Speak a question and answer to a steady beat: "Where's the lan-tern?" "On the bridge, on the bridge." Then play one on the instrument: question G, E, D, G (so, mi, re, so), answer E, D, D, C (mi, re, re, do). "Does the first part sound finished?" (No.) "Does the second?" (Yes.) "Music can talk like this: a **question** and an **answer**. In our music an answer that ends on do usually sounds finished."

✎ Main activity (25 min)

1. **Echo, then answer (7 min).** Sing or play each question card; the class echoes it. Then the teacher sings the question again and the class sings an answer together, from the ladder: "Walk down to do" (for example mi, re, re, do).
    - Q1: ta ta ta ta; s m r s (G E D G).
    - Q2: ta ta ta ta; d r m s (C D E G).
    - Q3: ti-ti ta ta ta; l-l s m r (A A G E D).
    - Q4: ta ta ta ta; m m s l (E E G A).
2. **Your own answer (10 min).** In groups, one child plays a question card and the next child plays an answer they make up on the spot, four beats, ending on C (do). Then

swap. There are no wrong answers if the answer has four beats and ends on do. Keep a steady beat on the drum or with a quiet "one, two, three, four" so children know when to start.

3. **Calm or excited (8 min).** Hold up the calm card. "Play an answer that sounds calm, like the still river." Then the excited card: "Now an answer that sounds excited, like the lantern festival." Each child plays one of each in their group. Then a few volunteers play one for the class, and the class says which card it was meant to fit.

✓ Discussion questions (5 min, with answers)

1. "What did you do to make an answer sound calm?" (Any reasons such as: played quietly, softly, used steps next to each other, used ta not ti-ti, played slowly, stayed low.)
2. "And excited?" (Any reasons such as: louder, ti-ti, big jumps, high notes, faster.)
3. "Where might people play or sing calm music, and where excited music?" (Any examples: calm for going to sleep, for a quiet time; excited for a party, a game, a festival.)

✓ Closing check (5 min, with answers)

Children close their eyes and show answers against their chest. Children who cannot hear pitch can look at the letters as the teacher points to each one on the ladder card.

- "I will play a question and two answers. Thumb up for the answer that ends on do." Play Q2 (C D E G), then answer 1: E, D, E, G; then answer 2: E, D, D, C. (Answer 2: it ends on do, C.)
- "Is this answer calm or excited? Flat hand for calm, wiggly fingers for excited." Play E, D, D, C slowly and softly. (Calm.)
- Play A-A, G-G, E, C fast and strongly (ti-ti ti-ti ta ta). (Excited.)

Vocabulary

question, answer, improvise, finished, calm, excited, dynamics (loud and quiet), tempo (fast and slow)

Differentiation

- **Support:** give a two-choice answer ("mi, re, do, do" or "so, mi, do, do"); answer on just two notes (re and do); a partner points to the bars.
- **Stretch:** answer with ti-ti in it; make a question as well as the answer; make an answer that copies the first two beats of the question, then ends on do.
- Tactile question cards and bar stickers; a child may point to the bars and a partner plays them.

⚠ Safety

- Excited does not mean as loud as possible. "Strong, not banging."

- Beaters pointed down; instruments on the floor or a table.

Teacher notes and misconceptions

- Improvising feels risky. Model a "plain" answer first (mi, re, re, do), praise effort, and never ask a child to improvise alone in front of the class unless they volunteer.
- Children may think there is a correct answer. There is not; the only rules today are four beats and ending on do.
- "Ending on do sounds finished" is true for most music using these five notes with do as home, but not for all music. "Usually" is the honest word.
- Calm and excited are only two purposes. Others work as well (a tidy-up tune, a tune for a rainy day).

Lesson 5: Our own tunes

Unit overview - Previous: Lesson 4

About 40 minutes.

Goal

Children make up an eight-beat tune (a four-beat question and a four-beat answer), write it down in a way the class agrees on, improve it using a class checklist, and perform it with a partner. As an audience, they listen well and say what they heard and what they think it shows.

Materials

- The hand drum and soft beater; the stop signal.
- The teacher's tuned instrument with C, D, E, G and A.
- The five-note ladder card; tune cards, staff cards and question cards from lessons 1-4 (on the wall).
- Per child: a tune strip with eight boxes (boxes 1-4 for the question, 5-8 for the answer), a pencil and an eraser.
- The lesson 2 staff boards and pens, for children who choose to write E, G and A on the staff.
- The tactile tune kit (felt sticks, staples and rings, raised letters, sticky putty) for children who write by touch.
- Per pair: one group instrument (F and B bars off) and two beaters, with letter and tactile stickers.
- A large class checklist: "Steady beat. We can play it the same way twice. The answer ends on do. It fits what we wanted."
- An "I hear... so I think..." sentence card, large print, with the words also signed or shown with a symbol if the class uses symbols.
- A performance space at the front and chairs for the audience.
- Optional, only if school rules allow: a device to record the instruments only (no faces or names).
- Ear defenders and a quiet spot.

Steps

✎ Opening (5 min)

Play one question and answer from lesson 4. "Today you will make up a tune like that and **write it down**, so that someone else could play it tomorrow." Agree the class's way of writing as a class (2 minutes): for example a stick or staple for the rhythm with a letter under it (as on the tune cards), or, for E, G and A only, notes on the staff. Write the class's agreed way at the top of the board. Children who write by touch use the tactile kit.

✎ Main activity (25 min)

1. **Make it (8 min).** In pairs at one instrument, each child makes up a four-beat question and a four-beat answer that ends on do, and plays it to their partner. They choose whether it should sound calm or excited (or another purpose they choose).
2. **Write it (6 min).** Each child writes their tune on the tune strip, one beat in each box. A child who cannot write yet can stick tactile pieces in the boxes or tell a partner exactly what to write.
3. **Improve it (6 min).** The partner plays the tune from the strip while the composer listens and checks the class checklist. If the partner played something different from what the composer meant, either the playing or the writing needs fixing. The composer makes at least one change, rubs it out and writes it again, and circles the box they changed.
4. **Rehearse (5 min).** Pairs practise playing both tunes, one after the other, starting and stopping together.

Discussion and audience (5 min, with answers)

Before the first pair plays, agree the audience rules together: "Sit still and listen to the end; clap when they finish; say one kind, true thing." Then about four pairs perform (more on another day). After each one, ask two or three listeners: "I hear... so I think..." (for example "I hear lots of ti-ti and high notes, so I think it was meant to be excited"). The performers say whether that is what they meant.

Answers to expect: any sentence that names something heard (a note, rhythm, loud or quiet, fast or slow, ending on do) and links it to an idea.

✓ Closing check (5 min, with answers)

Each child holds up their tune strip and shows the circled box.

- "Show me the box you changed." (A circled box.)
- "Point to the last note of your answer." (A do, a d or C.)
- "Thumb up if your partner played it the way you wrote it." (Thumb up, or a thumb sideways and a plan to fix it.)

Collect the tune strips for the one-to-one check.

Vocabulary

compose, question, answer, notation, improve, rehearse, perform, audience

Differentiation

- **Support:** a tune strip with the rhythm already written (ta in every box) so the child only chooses notes; a four-beat answer only, to the teacher's question card; a partner writes exactly what the child says.
- **Stretch:** a sixteen-beat tune (two questions and two answers); write the parts that use E, G and A on the staff; add a drum ostinato under the tune.

- A child may perform for the teacher only, or conduct while a partner plays their tune.

⚠ Safety

- Keep instruments at a comfortable volume; the audience may use ear defenders.
- If recording, record instruments only, no faces or names, and keep the recording on the school's device.

Teacher notes and misconceptions

- Children often write fewer or more than eight beats. Counting the boxes aloud ("one, two... eight") fixes most of this.
- Some children want to change everything. One change is enough; the aim is to notice what to improve, not to start again.
- "I hear... so I think..." describes first and interprets second. If a child says "it was good", ask "what did you hear that was good?"
- Deaf children can say "I see..." (for example "I see they played the long bars a lot, so I think it was calm and low").

Grade 3 Arts: A Short Play from a Script (5 lessons, about 3 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 12 November 2026. No educator has reviewed or classroom-tested this unit. It is not aligned to any official standard. Check props, batteries, the performance space and movement against your school's rules before lesson 1.
>
> Text-checked by four other agents (Gemini 3.8 Flash, Gemini 3.5 Flash, Gemini 4 Argon and Gemini 4 Carbon); see Known gaps.

Back to the grade 3 year plan - Term 3. Builds on kindergarten Acting out a story, a class exhibition and a song share (freeze frames, moving in character), grade 1 A story with stick puppets and a class show (beginning, middle and end; "yes, and"; a class show) and grade 2 A class dance (levels, pathways, performing for another class), and the arts progression

Big idea

A play is a story told by actors in front of an audience. A script is the written plan of a play: it lists the characters, splits the story into scenes, gives each character's spoken lines, and has stage directions that say what the actors do. Actors use voice, face and movement to show who a character is, and a group decides together how to do this. Sets, props, costumes and sound help the audience understand where the story happens and what is going on. A group rehearses, changes things that do not work, and then performs for an audience, who notice the choices the group made.

This is the third arts unit of the grade 3 year (term 1 was choosing colours for a painting, term 2 was reading, singing and making tunes). Children last did drama in grade 1 with stick puppets; this is the first time they act from a written script. The play, The Lost Lamp, is written for this unit and set in Little Hill, the made-up town used in other units: the script is on its own page.

Outcomes

By the end of the unit a student can:

1. Find the parts of a script (title, cast list, scene headings, character names, spoken lines, stage directions) and say what the problem in the play is, how it gets worse and how it is solved (beginning, middle and end).
2. With their group, decide how one character might move and speak, try it, and say why (for example "Goat moves slowly because he is careful").
3. With their group, improvise one new short hunt scene inside given limits (one new place, one character, under a minute), compare ideas and choose one to add to the play.
4. Name one set piece, prop, costume piece or sound their group chose and say what it shows the audience.
5. Rehearse with a group using a class checklist, perform the play (in any role, including non-acting roles) for one other class, and as an audience member say what they saw and why they think the group chose it ("I saw... so I think...").

Prior knowledge

- From kindergarten to grade 2 arts: freeze frames; moving in character; a story with a beginning, middle and end; "yes, and" to add to an idea; levels and pathways; performing for another class and being a good audience.
- From literacy: the letters and patterns taught up to grade 3 term 3. The play's spoken lines use these patterns plus seven word cards (Little Hill, Remy, Duck, Mouse, café, bridge, you) taught in lesson 1.
- New in this unit: a script and its parts; stage directions; scenes; stage left and stage right; props, set, costume and sound as choices; a rehearsal checklist.

Lessons

Each lesson is about 40 minutes: Opening 5, Main activity 25, Discussion 5, Closing check 5. Teach about two lessons a week. Keep the script chart, the word cards and the stage map on the wall for the whole unit.

Lesson	Title	Main activity
1	What is a script?	Learn the word cards, hear the play read aloud, find the parts of a script, read it together and in groups, and find the problem, the middle and the end
2	Voice, face and movement	Warm-ups for body and voice, try ways a character might move and speak, decide as a group, and choose parts (acting or non-acting)
3	A new hunt	Improvise one new hunt scene inside given limits, compare ideas in the group and choose one to add to the play
4	Set, props, costume and sound	Choose a few set pieces, props, costume pieces and a sound from the class box, plan moves on the stage map, and rehearse with the checklist
5	Performing for another class	A last rehearsal, performing for one other class, and responding as an audience ("I saw... so I think...")

Materials (whole class unless noted)

- Every lesson: a hand drum and soft beater for warm-ups; a "stop" signal (a raised hand, or a picture card held up); a quiet spot at the edge of the room with ear defenders; a large-print chart of the script (or the script on a screen); seven large word cards (Little Hill, Remy, Duck, Mouse, café, bridge, you) with a raised-letter copy of each; a large label card for each character (Narrator 1, Narrator 2, Hen, Remy, Goat, Duck, Mouse) with a picture and a raised shape.
- Scripts: per child, a printed copy of the script (large print where needed, with that child's lines highlighted once parts are chosen in lesson 2), a pencil, and a braille or audio copy for children who need one.
- The stage (lessons 2-5): a floor area about 4 metres wide and 3 metres deep marked with stuck-down tape (not loose rope or string), with three places marked inside it: the café (stage left), the bridge (middle back) and the hill (stage right); a blue cloth taped flat for the pond at the front; a row of chairs for the audience. A large stage map card of the same layout, labelled "stage left" and "stage right" from the actors' side, and a raised-line copy.
- Lesson 1: three large cards, "beginning", "middle" and "end", with one, two and three raised dots.
- Lesson 2: per group, a parts list (a strip with the seven characters and the four non-acting roles: sound person, prop manager, prompter, director's helper) and a pencil; a highlighter

for the teacher; a cup for drawing names if two children want the same part; a set of character move cards (pictures, with raised shapes: slow and careful, quick and light, big and loud, small and quiet); a voice card (loud/soft, high/low, fast/slow, with raised arrows).
- Lesson 3: four large place cards (the bakery, the market, the park, the school) with a picture and a raised shape on each; per group, a "new hunt" strip (a long paper strip with three lines to fill in) and a pencil; the limits card ("one new place, one character, under a minute, ends with 'Not in the ...!'"); a sand timer or clock for one minute.
- Lesson 4: a class box of props and costume pieces (per group: one battery lamp with a screwed-shut battery cover, kept by an adult between lessons; one tin with a lid; plastic cups; a tea towel; a few hats, scarves, aprons and headbands with ears, enough for one piece per character); a hand bell or chime bar for the sunset sound; a low table or a hook at child height for the "high peg"; per group, a group plan sheet (set, props, costume, sound, with boxes to tick) and a pencil; the rehearsal checklist chart (we can be heard or seen; we face the audience; we know where to stand; we wait for our cue; we freeze at the end).
- Lesson 5: the lesson 4 props, costumes, bell and stage; the rehearsal checklist; an "I saw... so I think..." sentence card with a raised-line copy; a visiting class (arranged in advance) or a smaller group of visitors.
- One-to-one check (week of lesson 5): a copy of the script; the stage map card and its raised-line copy; the child's group plan sheet; the group's "new hunt" strip.

⚠ Safety and access

Safety (read before lesson 1)

- Space: clear the stage area of bags and furniture; the tape is stuck flat; the pond cloth is taped down so nobody slips. Moving across the stage is walking pace; "running" in the play is acted at walking pace or in slow motion.
- No touching in scenes: characters never hold, push, lift or tickle each other. Stage directions in the script are written so that nobody needs to touch anyone. Passing the lamp is the only hand-to-hand moment, and it can be set down instead.
- Nobody climbs. The "high peg" in the café is a low table or a hook at child height; never a chair, shelf or ladder.
- The lamp is battery-powered, never a flame. Many small lamps use button (coin) batteries, which are very dangerous if swallowed: use lamps whose battery cover is screwed shut, check them before each lesson, and an adult keeps them between lessons.
- Costume pieces: no face paint or masks that cover the nose and mouth; scarves are draped, never tied around the neck; check hats and headbands for latex and wash or keep them per child if head lice are a concern in the school.
- Voices: use a big voice, not a shout. Stop if a voice hurts.
- Recording is optional (lesson 5): only if the school's rules allow it and families agree; never film a child who has said no. Recordings stay on the school's device.

Access and taking part

- **Acting is optional.** Every group also needs a sound person (the bell), a prop manager, a "prompter" who follows the script and helps with lines, and a director's helper who watches from the front. A child who does not want to act chooses one of these roles, and that counts fully. In a group of 6-7 roles can be doubled (one child reads both narrator parts, a narrator rings the bell, an actor is also prop manager), and the teacher can read the narrator parts so that a child who chooses not to act still can.

- **Reading:** nobody has to read aloud alone. Lines are learned by echoing the teacher, reading together, and practising with a partner; a child can keep their script in hand on stage; the prompter can whisper a line. Highlight each child's lines.
- **Children who do not speak, or prefer not to:** sign the lines, use a communication device with the lines stored in it, hold up the word card for their line, or act while a partner or narrator reads the line. Narrators can read from a chair at the side.
- **Deaf and hard-of-hearing children:** the prompter or a partner shows a "your turn" card as a visual cue; face the audience when speaking; agree signs for the character names; the bell can be a visible signal (a raised card) as well as a sound. Check with the child's specialist teacher what helps.
- **Blind and low-vision children:** large-print or braille scripts, or an audio copy; the raised-line stage map; tape with a raised edge at the stage corners and at the three places; the same layout every lesson; a partner says "go now" and where to move (words, not guiding by touch unless the child asks for it).
- **Wheelchair users and children with limited movement:** paths across the stage stay at least 1 metre wide; any character can move by wheeling, with arms, head and face, or stay in one place while the narrator says where they go; their own way of moving counts.
- **Sound-sensitive children:** ear defenders, the quiet spot, a soft chime bar instead of a bell, and the choice of a quiet role.
- **Colour:** the character cards and place cards differ by picture and raised shape as well as colour; no task depends on telling colours apart.
- **Feelings:** talk about how a character might feel ("Remy might feel...") and how actors show it; never ask children about their own feelings or times they lost something. Remy is not "bad": Remy wanted to help and forgot to tell anyone.
- Nobody performs alone. In lesson 5 a child may choose to perform for their own class only, or to do a non-acting role.

Assessment

- Lessons 1-4: the teacher notes answers in the closing checks (observe; no writing needed). Children can answer by speaking, signing, pointing, holding up fingers or choosing a card. Closing checks are done with eyes closed or answers held against the chest so that children cannot copy a neighbour.
- Lesson 5: note each group's performance against the rehearsal checklist (as a group, not each child), and one "I saw... so I think..." response from each child (spoken, signed, pointed to on the sentence card, or said for them and agreed).
- Acting skill, reading aloud and confidence on stage are never assessed; a child in a non-acting role is assessed on the same items.
- **One-to-one check (about 3 minutes per child, during the week of lesson 5):**
    1. Show the script, scene 1. "Point to a line that Hen says. Now point to some words that the actors do not say out loud." (A line after "Hen:"; any stage direction in italics.)
    2. "What is the problem in the play? How does it get solved?" (The big lamp is not in its tin and sunset is soon; Remy took it to dust it bright, and Mouse gets it from the café, so it can be lit on the bridge. Any answer with the missing lamp and finding it is "yes".)
    3. "Show me or tell me how one character in your group moves or speaks, and why." (For example "Goat walks slowly because he is careful"; "Duck has a loud, quick voice

because she is quick." Any way of moving or speaking with a reason linked to the character.)
4. Show the stage map card. "Point to stage left. Where is the café?" (Stage left is the actors' left as they face the audience; the café is there.)
5. Show the group plan sheet. "Name one thing your group chose (a prop, a costume piece, the set or a sound). What does it show the audience?" (For example "the bell shows the sun is going down"; "the apron shows Remy runs the café".)
6. Show the group's "new hunt" strip. "Where did your group's new hunt happen? Why did you choose that idea?" (Names the place and gives any reason, for example "it was funny", "a lamp could be at the market".)

- Record each item as "yes / with help / not yet". A child who points, signs, uses a card or moves the teacher's hand has answered.

Sources

National Core Arts Standards, "Theatre at a Glance", grade 3 column, read from the PDF on 12 November 2026: https://www.nationalartsstandards.org/sites/default/files/2021-11/Theatre%20at%20a%20Glance.pdf

The unit uses these grade 3 performance standards as a guide (quoted exactly as printed; the unit is not a full alignment):

- TH:Cr1.1.3a "Create roles, imagined worlds, and improvised stories in a drama/theatre work." Lesson 3.
- TH:Cr1.1.3b "Imagine and articulate ideas for costumes, props and sets for the environment and characters in a drama/theatre work." Lesson 4.
- TH:Cr1.1.3c "Collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work." Lesson 2.
- TH:Cr2-3a "Participate in methods of investigation to devise original ideas for a drama/theatre work." Lesson 3. (The PDF prints this code as "TH:Cr2-3.")
- TH:Cr2-3b "Compare ideas with peers and make selections that will enhance and deepen group drama/theatre work." Lesson 3.
- TH:Cr3.1.3a "Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama theatre work." Lessons 3 and 4. (Printed without a slash between "drama" and "theatre".)
- TH:Cr3.1.3b "Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work." Lesson 2.
- TH:Cr3.1.3c "Practice and refine design and technical choices to support a devised or scripted drama/theatre work." Lesson 4.
- TH:Pr4.1.3a "Apply the elements of dramatic structure to a story and create a drama/theatre work." Lessons 1 and 3.
- TH:Pr4.1.3b "Investigate how movement and voice are incorporated into drama/theatre work." Lesson 2.
- TH:Pr5.1.3a "Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work." Opening warm-ups in every lesson.
- TH:Pr5.1.3b "Identify the basic technical elements that can be used in drama/theatre work." Lesson 4.
- TH:Pr6.1.3a "Practice drama/theatre work and share reflections individually and in small groups." Lessons 4 and 5.
- TH:Re7.1.3a "Understand why artistic choices are made in a drama/theatre work." Lesson 5.

- TH:Re9.1.3a "Understand how and why groups evaluate drama/theatre work." Lesson 4 (the rehearsal checklist).
- TH:Re9.1.3c "Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective." Lesson 5.
- TH:Cn11.1.3a "Identify connections to community, social issues and other content areas in drama/theatre work." Lesson 1, partly (Lamp Night as a town event in Little Hill, and the town council from the grade 3 society unit).

Read for this unit (Wikipedia, 12 November 2026):

- "Table read": https://en.wikipedia.org/wiki/Table_read Used for: a read-through (table read) is an organised reading of the script by the actors with speaking parts, usually the first time everyone in the production gathers. Lesson 1.
- "Blocking (stage)": https://en.wikipedia.org/wiki/Blocking_(stage) Used for: blocking is the precise arrangement of actors in a play; in English-speaking cultures, stage left and stage right are the actors' left and right when facing the audience. Lesson 4.
- "Improvisational theatre": https://en.wikipedia.org/wiki/Improvisational_theatre Used for: in improvisation, what is performed is unplanned or unscripted and made up by the performers; improvisation is often used in drama programmes to train actors. Lesson 3.

The play The Lost Lamp, the word cards, character cards, place cards, checklists and all other materials are written for this unit (CC0). The lesson sequence and checks are the author's own example, not from a source.

Known gaps and cautions

- Three other agents (Gemini 3.8 Flash, Gemini 3.5 Flash and Gemini 4 Argon, at 3225920) text-checked this unit on 12 November 2026 and reported no errors. Gemini 4 Carbon also text-checked it on 12 November 2026 and reported one taught-pattern slip ("rubbed" in the script, now "dusted") and two small materials and reading notes, all fixed in d44a610. Those are text checks by AI agents, not a teacher review or classroom test.
- TH:Re8.1.3a-c (personal experiences, cultural perspectives in character design, connecting oneself to a character's emotions), TH:Re9.1.3b (technical elements across several works), TH:Cn10.1.3a (personal experiences and community) and TH:Cn11.2.3a-b (adapting stories from literature; the same story in different art forms) are not covered. Re8.1.3c is left out on purpose: the unit talks about characters' feelings, not children's own. A teacher could add Cn11.2.3a by comparing the play with a written story version.
- The script uses seven word cards that are not decodable with the patterns taught so far in these drafts (Little Hill, Remy, Duck, Mouse, café, bridge, you). Stage directions are not decodable and are read by the teacher. Real grade 3 readers will usually read more than this; teachers can add lines.
- The play has seven parts. For groups of five or six, one child reads both narrator parts, or the teacher narrates; for groups of eight, add a sound person or prompter. Every group performs the same play, so the visiting class sees it several times; lesson 5 suggests ways to keep this short.
- The stage size, the "stage left" layout and the choice of props are the author's choices. A drama teacher will know more about warm-ups, rehearsal and staging; change them to suit the room.
- Timings are untested. Lesson 4 (choosing props and rehearsing) and lesson 5 (rehearsal, performance and response) are the most likely to run over; the performance can move to another day.

Lesson 1: What is a script?

Unit overview - Next: Lesson 2

About 40 minutes.

Goal

Children learn the seven word cards, hear the play The Lost Lamp read aloud, find the parts of a script (title, cast list, scene headings, character names, spoken lines, stage directions), read the play together, and say what the problem is, how it gets worse and how it is solved.

Materials

- The hand drum and soft beater; the stop signal; ear defenders and a quiet spot.
- The large-print chart of the script (or the script on a screen).
- The seven large word cards (Little Hill, Remy, Duck, Mouse, café, bridge, you) and their raised-letter copies.
- The seven character label cards (Narrator 1, Narrator 2, Hen, Remy, Goat, Duck, Mouse) with pictures and raised shapes.
- Per child: a printed copy of the script (large print, braille or an audio copy where needed) and a pencil.
- For children who need support: a copy with one character's lines highlighted (a highlighter).
- Three large cards: "beginning", "middle" and "end", each with a raised shape (one dot, two dots, three dots).

Steps

✎ Opening (5 min)

Warm-up circle (sitting or standing). Pass a "clap" round the circle, then a "wave", then a "smile": each child does it and the next child copies. Anyone may pass with a nod. Then the teacher says "Good day!" in three ways (quietly, loudly, slowly) and the class echoes each one. "Today we meet a play. A play is a story that actors show to an audience."

✎ Main activity (25 min)

1. **Word cards (5 min).** Show the seven word cards one by one. Say each word; the class echoes it; then the class reads it without help. "These are names and words from our play. Some of them have letters we have not learned yet, so we learn them as whole words." Put them on the wall next to the script chart.
2. **Hear the play (5 min).** Read the whole play aloud from the chart, with a different voice for each character, and read the stage directions in a plain voice. Children follow on their own copy if they like.
3. **Parts of a script (5 min).** Point to each part on the chart and give its name: the **title**; the **cast** list (the characters); **scene** headings (where we are); the character's **name** in bold before each **line**; **stage directions** in italics ("these tell the actors what to do;

nobody says them out loud"). Children find each one on their own copy and put a pencil tick next to one stage direction.

4. **Read it together (6 min).** Read scene 1 as an echo: the teacher reads a line, the class echoes it. Then the class reads scene 2 together (choral reading), with the teacher reading stage directions. Then split the room into seven sections, one per character card, and read scene 3 with each section reading its character's lines together. Nobody reads alone.
5. **Problem and ending (4 min).** Hold up the "beginning", "middle" and "end" cards. "At the beginning, what is the problem?" (The big lamp is not in its tin, and Lamp Night is tonight.) "In the middle, what makes it worse?" (They look on the hill, in the pond and in a cup and do not find it; the sun goes low and sunset is soon.) "How does it end?" (Remy took the lamp to dust it bright; Mouse gets it from the café; the lamp is lit on the bridge.)

✓ Discussion questions (5 min)

- "Lamp Night is a night when the whole town of Little Hill comes together. Who is in charge of it?" (Hen, the mayor. In the grade 3 society unit Mayor Hen also leads the town council.)
- "Why did Remy take the lamp?" (To dust it and make it bright; Remy wanted to help.) "What could Remy do next time?" (Tell someone: "Remy, tell us if you take the lamp.")
- "How might Hen feel when the tin is empty?" (Possible answers: worried, surprised, cross. Any feeling with a reason from the play.) Keep the talk about the characters.

✓ Closing check (5 min)

Children close their eyes (or hold answers against their chest).

1. "Hold up one finger if the words in italics are spoken, two if they are not." (Two: they are stage directions.)
2. "Point to the word card that says the name of the person who runs the café." (Remy.)
3. "Hold up one, two or three fingers: in which part of the play is the lamp found: beginning (1), middle (2) or end (3)?" (2 or 3 are both reasonable: Mouse gets it at the end of the middle scene, and it is lit in scene 3. Ask children who show 2 or 3 to say why.)

Vocabulary

play, script, title, cast, character, scene, line, stage direction, narrator, audience, problem, beginning, middle, end

Differentiation

- **Support:** a script with only one character's lines highlighted; word cards on the child's desk; read with a partner. A child who cannot yet read the lines learns them by echoing and joins the choral reading.
- **Stretch:** find the three places the play happens (the café, the hunt around Little Hill, the bridge) and draw a quick map of them; or find a line that shows Goat is careful or slow.

- **Tactile:** raised-letter word cards; braille or raised-shape cues for character names on the script; the beginning/middle/end cards have one, two and three raised dots.

⚠ Safety

Seated activity. Keep the room calm; children who find choral reading loud can wear ear defenders or follow silently.

Teacher notes and misconceptions

- Some children read stage directions aloud as if they were lines. Use a plain "teacher voice" for them and point to the italics each time.
- "Narrator" is new to some children: a narrator talks to the audience and is not one of the animals in the story.
- Do not choose parts yet; children try all of them first (lesson 2).
- Remy has no "he" or "she" in this unit; use "Remy" each time.

Lesson 2: Voice, face and movement

Unit overview - Previous: Lesson 1 - Next: Lesson 3

About 40 minutes.

Goal

Children warm up their bodies and voices, try different ways a character might move and speak, decide as a group how their characters will move and speak and why, and choose parts (acting or non-acting).

Materials

- The hand drum and soft beater; the stop signal; ear defenders and a quiet spot.
- The stage marked with stuck-down tape (café stage left, bridge middle back, hill stage right, the blue pond cloth taped flat at the front); the stage map card and its raised-line copy.
- The script chart; the seven word cards; the seven character label cards.
- The character move cards (slow and careful, quick and light, big and loud, small and quiet) with raised shapes; the voice card (loud/soft, high/low, fast/slow) with raised arrows.
- Per child: their script and a pencil (and a highlighter for the teacher to mark each child's lines after parts are chosen).
- Per group of 6-7: a parts list (a strip with the seven characters and the four non-acting roles: sound person, prop manager, prompter, director's helper) and a pencil; a cup for drawing names if two children want the same part.

Steps

✎ Opening (5 min)

Warm-up in a space each, on or around the stage. Shake out hands, then arms, then shoulders (any part a child can move). Stretch tall, then curl small. Voice: hum quietly, then say "Hot buns!" softly, then in a big voice (not a shout), then slowly, then fast. On the drum beat, freeze; on two beats, relax. "Actors warm up so their bodies and voices are ready."

✎ Main activity (25 min)

1. **Try the moves (7 min).** Show each move card. On the drum beat the class moves around the room that way, then freezes: slow and careful; quick and light; big and loud (a big body shape, still walking pace); small and quiet. Then call a character: "Move like Goat might move." "Move like Mouse." Children choose their own way; there is no right answer. Moving in any way, including only arms, head and face, counts.
2. **Try the voices (5 min).** Everyone says Duck's line "Not the lamp!" loud, then soft, then high, then low, then fast, then slow. "Which way fits Duck? Why?" Then try Goat's "But sunset is soon!" in two different ways and talk about which fits.

3. **Decide as a group (7 min).** In groups of 6-7, children read scene 1 once (each child reads one character's lines; swap after each line if they like). Then for each character the group agrees one way of moving and one way of speaking, using the cards, and says why ("Duck talks fast and loud because she is quick and loud"). The teacher visits each group and asks "why?" for one character.
4. **Choose parts (6 min).** Each group fills in its parts list. Every child writes or points to two choices: a first choice and a second choice, including the non-acting roles. If two children want the same part, they try it once each and the group decides, or they draw names from a cup; whoever does not get it gets their second choice. Every speaking part must be covered: one child can read both narrator parts, a narrator can also ring the bell, and an actor can also be prop manager. If a group has more children choosing non-acting roles than it can spare, the teacher reads the narrator parts for that group. The teacher checks that every child has a role and highlights each child's lines on their script after the lesson.

✓ Discussion questions (5 min)

- "How did your group decide how Goat moves?" (Answers vary; any reason from the play, for example "he is careful" or "he walks slowly up the hill".)
- "Why might two groups make Hen move in different ways?" (Each group makes its own choices; there is more than one good way.)
- "Why does a sound person or a prompter matter?" (The sunset bell shows the sun going down; the prompter helps when someone forgets a line.)

✓ Closing check (5 min)

Children close their eyes (or hold answers against their chest).

1. "Hold up one finger for a loud voice, two for a soft voice: which would you use for Duck's 'Not the lamp!' in your group?" (Either; then ask two children why. Any reason from the play counts.)
2. "Point to the move card your group chose for Goat." (Any card, with a reason given when asked.)
3. "Show me your part on your parts list." (Every child points to a role; any role is correct.)

Vocabulary

warm-up, voice, movement, character, freeze, loud, soft, high, low, fast, slow, prompter, sound person, prop manager, director's helper

Differentiation

- **Support:** a child chooses from two move cards rather than four; a partner moves alongside (without touching); the prompter role suits children who like to read but not perform.
- **Stretch:** add one face (expression) for their character at one moment, for example how Hen's face changes when she opens the tin.
- **Tactile:** raised shapes on the move cards; raised arrows on the voice card; the raised-line stage map to find the café, bridge and hill.

⚠ Safety

Clear the space first. Moving is walking pace; freeze on the drum. No touching: children keep a space bubble around them. Big voice, not a shout. Children who want a break go to the quiet spot.

Teacher notes and misconceptions

- Children may think there is one "right" Goat. Praise different choices that have reasons.
- Some children will want the biggest part. Remind the class that the play needs every role, and that roles can be swapped for a second performance if time allows.
- A child who chooses a non-acting role still joins the warm-ups and the group decisions.

Lesson 3: A new hunt

Unit overview - Previous: Lesson 2 - Next: Lesson 4

About 40 minutes.

Goal

Children improvise (make up without a script) a new short hunt for scene 2 inside given limits, try more than one idea, compare the ideas as a group, and choose one to add to their play.

Materials

- The hand drum and soft beater; the stop signal; ear defenders and a quiet spot.
- The stage (stuck-down tape, the taped pond cloth) and the stage map card with its raised-line copy.
- The script chart, open at scene 2; each child's script.
- The four place cards (the bakery, the market, the park, the school) with pictures and raised shapes.
- The limits card: "one new place, one character, under a minute, ends with 'Not in the ...!'" (large print, with a raised-shape copy).
- A sand timer or clock for one minute.
- Per group of 6-7: a "new hunt" strip (three lines: "Narrator: ...", "what the character does", "Character: Not in the ...!") and a pencil.

Steps

✎ Opening (5 min)

Warm-up: "Yes, and" in a circle. The teacher starts: "I found a hat." The next child says "Yes, and..." and adds one thing ("Yes, and it was on a goat"). Go round once; anyone may pass. Then a quick voice warm-up: the class says "Not in the pond!" surprised, then tired, then giggly.

✎ Main activity (25 min)

1. **What is improvising? (3 min).** "Improvising means making up what you say and do as you go, without a script. Actors often improvise to find new ideas. Then they choose the best ideas and write them down." Read the limits card together.
2. **Model one (3 min).** The teacher and two volunteers improvise an example at the stage, using a place that is not on the cards (for example, the post office): Narrator: "Hen looks at the post office." Hen looks in a pretend letter box and a pretend parcel, then says "Not in the post office!" "That was under a minute, one place, one character, and it ended with 'Not in the...!' It fits the limits."
3. **Try ideas (9 min).** Each group gets the four place cards. The teacher reads the four place names aloud with the group first (these words use letters and patterns not yet taught). The group chooses two of them. For each, the group improvises a hunt: who

looks (any one character), what they do there, and their "Not in the...!" line. Each group tries at least two different ideas, using the timer to keep each under a minute. Every child suggests or tries something, or says "yes, and" to someone else's idea.
4. **Compare and choose (6 min).** Each group shows its two ideas to itself again quickly, then talks: "Which idea is funnier, clearer or more surprising? Which fits our character?" The group votes with a thumb or a pointed finger, or agrees by talking; the director's helper counts. The chosen hunt is written on the "new hunt" strip by a group member or the teacher, using the children's words.
5. **Fit it in (4 min).** The group reads scene 2 with the new hunt added after "Mouse looks in a cup." and checks that the scene still ends with "Not in my cup!" and the sunset bell. If the new hunt makes the scene too long, they cut one action (adapting to the limits).

✓ Discussion questions (5 min)

- "How did your group choose between your two ideas?" (Answers vary, for example "we voted", "it was funnier", "it fitted Duck".)
- "Why does the play need limits like 'under a minute'?" (So the play does not get too long; the audience still wants to know where the lamp is; every group can fit its idea in.)
- "Did someone's idea get better when another person said 'yes, and'?" (Answers vary; praise examples where ideas were built on.)

✓ Closing check (5 min)

Children close their eyes (or hold answers against their chest).

1. "Hold up one finger if improvising means reading from a script, two if it means making it up as you go." (Two.)
2. "Point to the place card your group chose." (Any card; check it matches the group's strip.)
3. "Hold up fingers for how many characters look in the new place." (One, by the limits card.)

Vocabulary

improvise, idea, limits, compare, choose, "yes, and", adapt

Differentiation

- **Support:** a child contributes by choosing a place card or acting a search without words; sentence starters on the strip ("Goat looks in the..."); the teacher scribes.
- **Stretch:** add a funny detail that fits the character (Mouse finds a crumb at the bakery and says "Not the lamp, but yum!") while keeping to the limits.
- **Tactile:** raised shapes on the place cards and limits card; the raised-line stage map to choose where the new place is on the stage.

⚠ Safety

Moving is walking pace; no touching; pretend objects stay pretend (no climbing on furniture to "look high"). Keep the improvisation about the lamp hunt in Little Hill, not about children's own homes or belongings.

Teacher notes and misconceptions

- Children may try to add several new places. The limits card says one; that is part of the task (fitting an idea to given limits).
- Some children feel a new idea must be "right". Improvising has no wrong idea; the group chooses which idea to keep.
- If a group cannot agree, they may keep the first idea they all tried and save the other for "next time".

Lesson 4: Set, props, costume and sound

Unit overview - Previous: Lesson 3 - Next: Lesson 5

About 40 minutes.

Goal

Children name the basic technical parts of a play (set, props, costume and sound), choose a few for their group and say what each shows the audience, plan where they stand and move on the stage (stage left and stage right), and rehearse using a class checklist.

Materials

- The hand drum and soft beater; the stop signal; ear defenders and a quiet spot.
- The stage (stuck-down tape, the taped pond cloth, the café, bridge and hill marked); the stage map card and its raised-line copy.
- The class box of props and costume pieces: per group, one battery lamp with a screwed-shut battery cover (checked by an adult before the lesson), one tin with a lid, plastic cups and a tea towel; a few hats, scarves, aprons and headbands with ears, enough for one piece per character.
- A low table or a hook at child height in the café (the "high peg").
- A hand bell or a soft chime bar for the sunset sound.
- Per group: a group plan sheet (four boxes: set, props, costume, sound) and a pencil; the group's "new hunt" strip from lesson 3.
- The rehearsal checklist chart: we can be heard or seen; we face the audience; we know where to stand; we wait for our cue; we freeze at the end.
- Each child's script (highlighted).
- A row of audience chairs (with space for wheelchairs).

Steps

✎ Opening (5 min)

Warm-up: "Stage left, stage right." Children stand on the stage facing the audience chairs. "Stage left is your left when you face the audience." The teacher calls "stage left!", "stage right!", "middle!", "freeze!" and children move there at walking pace (or point, or wheel). Then ask: "If you sat on the audience chairs, would stage left be on your left?" (No: it is the actors' left, so for the audience it is on the right.)

✎ Main activity (25 min)

1. **Name the parts (4 min).** Hold up examples. **Set:** what makes the place (the café table, the pond cloth, the bridge tape). **Props:** things actors hold or use (the lamp, the tin, a cup). **Costume:** what actors wear to show the character (an apron, a hat, ears). **Sound:** noises that help the story (the sunset bell). "Each one helps the audience understand where we are and who is who."

2. **Choose and say why (7 min).** Each group's prop manager collects the group's lamp, tin and cups. Each actor chooses at most one costume piece, or none, and says what it shows ("the apron shows Remy runs the café"). The group fills in its plan sheet: one thing in each box, and a few words or a picture about what it shows. Nobody has to wear a costume piece.
3. **Plan the moves (6 min).** Using the stage map card, the group agrees where each character starts in scene 1 (near the café), where Goat, Duck and Mouse go in scene 2 (hill, pond, café), where their new hunt happens, and where everyone ends in scene 3 (the bridge). The director's helper or the teacher marks starting places on the map with the group's initials. Check: does any move need two people to cross close together? If so, change it so everyone has space.
4. **Rehearse (8 min).** Each group rehearses the whole play once with props and sound in its own space; while they do, the teacher gives each group a short turn on the marked stage to run one scene. Then the group reads the checklist: for each line, they agree "yes" or "not yet" and change one thing (for example "Duck turns to face the audience" or "the bell rings before 'The sun dips low.'"). If time allows, run the changed part once more.

✓ Discussion questions (5 min)

- "What does the bell tell the audience?" (The sun is going down; time is running out; sunset is soon.)
- "Why does a group check its work with a checklist?" (To find what to make better; so everyone agrees what "good" means; so the audience can see and hear the story.)
- "Which change made the biggest difference in your rehearsal?" (Answers vary.)

✓ Closing check (5 min)

Children close their eyes (or hold answers against their chest).

1. "I say a thing; hold up one finger for a prop, two for a costume piece, three for a sound. The lamp." (One.) "An apron." (Two.) "The bell." (Three.)
2. "Point to stage left." (Their own left as they face the audience chairs.)
3. "Hold up one finger if your group changed something after the checklist, two if not yet." (Note any group showing two and visit it at the start of lesson 5.)

Vocabulary

set, prop, costume, sound, stage left, stage right, rehearse, checklist, cue, prop manager

Differentiation

- **Support:** a child chooses between two costume pieces; the plan sheet has pictures to circle; a partner points to the stage map with them.
- **Stretch:** suggest a second sound (for example a soft splash for the pond made with a hand on the drum) and say what it adds; or explain the stage left/audience left difference to a partner.

- **Tactile:** raised-line stage map with initials in raised letters or shapes; real props to handle before choosing; the bell can be felt through the table as well as heard.

⚠ Safety

- Check every lamp's battery cover is screwed shut before the lesson; lamps go back to the adult after the lesson.
- No climbing: the "high peg" is at child height.
- Scarves are draped, never tied around the neck; no face paint or masks that cover the nose and mouth.
- No touching in scenes; plan moves so actors do not crowd each other.
- The bell or chime bar is rung gently; sound-sensitive children may use ear defenders or ring it themselves.

Teacher notes and misconceptions

- "Stage left" confuses many adults too. Always say "your left as you face the audience".
- Children may want lots of props. Fewer props are easier to manage and the audience can still follow the story; the plan sheet asks for one per box.
- Groups rehearse in their own spaces while one group uses the marked stage; rotate so each group has the stage for a short run.

Lesson 5: Performing for another class

Unit overview - Previous: Lesson 4

About 40 minutes.

Goal

Groups do a last quick check, perform The Lost Lamp (with their own new hunt) for one other class, and respond as an audience: say what they saw, why they think the group chose it, and what the problem in the play was from the audience's side. Groups then share one reflection about their own performance.

Materials

- The hand drum and soft beater; the stop signal; ear defenders and a quiet spot.
- The stage (stuck-down tape, the taped pond cloth, café, bridge and hill marked) and a row of audience chairs (with space for wheelchairs).
- Each group's props (battery lamp with a screwed-shut battery cover, checked by an adult, tin, cups, tea towel), costume pieces, the bell or chime bar, the plan sheet and the "new hunt" strip.
- Each child's script (actors may hold it on stage).
- The rehearsal checklist chart.
- The "I saw... so I think..." sentence card and its raised-line copy.
- A visiting class, arranged in advance, or a smaller group of visitors.

Steps

✎ Opening (5 min)

Before the visitors arrive. A quick warm-up: shake out, stretch, hum, then the whole class says "Hooray!" softly and then in a big voice (not a shout). Each group reads the checklist once and reminds itself of the one thing it changed in lesson 4. Prop managers check their props are ready at the side of the stage.

✎ Main activity (25 min)

1. **Welcome the audience (2 min).** A child or the teacher welcomes the visitors: "Our play is The Lost Lamp. Each group added its own new hunt. Please watch quietly, and clap at the end." Remind everyone of audience manners: eyes on the stage, quiet hands, clap at the end.
2. **Performances (16 min).** Each group performs in turn (about 3 minutes each). Between groups, the next prop manager sets out the tin and lamp while the audience stretches in their seats. Groups waiting to perform sit in the audience. If time is short, two groups perform today and the others perform on another day (for the same visitors or for their own class); the play is short, so a visiting class may prefer two performances to four.

3. **Audience responses (7 min).** After the performances, the visitors and the class (as audience) share responses using the sentence card: "I saw... so I think..." about one choice (for example "I saw Duck flapping fast, so I think she was worried"; "I heard the bell, so I think the sun was going down"). Then ask the audience: "What was the problem in the play? When did you know it was going to be all right?" (The lamp was missing and sunset was soon; when Remy said where it was, or when Mouse came back with it.) Take a few answers from both classes. Thank the visitors.

✓ Discussion questions (5 min)

After the visitors leave, in groups:

- "What went well in our performance?" (Answers vary; link to the checklist.)
- "What is one thing we would change if we performed again?" (Answers vary, for example "speak more slowly", "face the audience".)
- "Why did the audience notice our new hunt?" (Answers vary; for example it was new, it was funny, it fitted the character.)

Each group shares one reflection with the class (the director's helper or any child, by speaking, signing or pointing to the checklist).

✓ Closing check (5 min)

Children close their eyes (or hold answers against their chest).

1. "Hold up one finger if an audience should talk during the play, two if it should watch quietly and clap at the end." (Two.)
2. "Think of one choice another group made. Tell your partner: 'I saw... so I think...'" (Listen to a few pairs; any choice with a reason.)
3. "Hold up one, two or three fingers: how many groups did you watch today?" (The number of groups that performed, apart from their own.)

Vocabulary

perform, audience, clap, response, choice, reflection, "I saw... so I think..."

Differentiation

- **Support:** a child points to the sentence card and a partner says the start; a child can answer about the bell or a prop (things that are easy to see).
- **Stretch:** say why a different group made a different choice for the same character (for example two different Goats).
- **Tactile:** raised-line sentence card; the child can hold the props from another group (with permission) to describe what they noticed.

⚠ Safety

- Check every lamp's battery cover is screwed shut; lamps go back to the adult afterwards.
- Keep the stage clear between performances; walking pace on and off; no touching in scenes; no climbing.
- Audience chairs leave clear paths to the door and wheelchair spaces.
- Recording only if the school's rules allow it and families agree; never film a child who has said no.

Teacher notes and misconceptions

- Nerves are normal. Actors may keep their scripts in hand; the prompter helps with lines; a child may switch to a non-acting role on the day.
- Audience responses are about the play and the choices, not about a child ("I saw Goat walk slowly", not "Sam was bad").
- If the visiting class is younger, keep responses short and let them show with thumbs or by pointing to a prop.
- The one-to-one check (see the unit overview) is done during this week.

The Lost Lamp: a short play for grade 3

Unit overview

An original play written for this unit (CC0). It is set in Little Hill, the made-up town used in other units. It takes about 3 minutes to perform.

Words in italics are **stage directions**: they tell the actors what to do and are not spoken. Children read the spoken lines only; the teacher reads the stage directions aloud until the group knows them.

Word cards to learn first (lesson 1): Little Hill, Remy, Duck, Mouse, café, bridge, you. The other spoken words use letters and patterns taught in the literacy units up to grade 3, plus the tricky words "the", "I", "is", "my", "to", "was", "come" and "one".

Cast (7 parts)

- **Narrator 1** and **Narrator 2**: tell the audience where we are and what happens. One child can read both narrator parts.
- **Hen**: the mayor of Little Hill (she). In charge of Lamp Night.
- **Remy**: runs the café. Kind and busy.
- **Goat** (he): slow and careful.
- **Duck** (she): quick and loud.
- **Mouse** (she): small and quick.

Scene 1: At Remy's café, before sunset

The café is on one side of the stage. A tin sits by the café step. Remy is setting out cups. Hen, Goat, Duck and Mouse come in.

Narrator 1: It is Lamp Night in Little Hill.

Narrator 2: At sunset, the big lamp is lit on the bridge.

Remy: Hot buns! Hot milk! Come in, come in!

Hen: Good day, Remy! Is the big lamp in its tin?

Remy: It is in the tin at the step.

Hen opens the tin. Everyone looks in. The tin is empty.

Hen: The lamp is not in the tin!

Duck: Not the lamp!

Goat: But sunset is soon!

Hen: Let us hunt! Look high and low!

Everyone freezes for a moment, then sets off.

Scene 2: The hunt

Narrator 1: Goat runs up the hill.

Goat moves slowly to the hill side of the stage and looks around.

Narrator 2: Duck swims in the pond.

Duck goes to the pond (the blue cloth) and splashes about, without touching anyone.

Narrator 1: Mouse looks in a cup.

Mouse peers into a cup at the café.

(In lesson 3 each group may add one more hunt here: a narrator line, a character looking somewhere new, and "Not in the ...!")

Goat: Not on the hill!

Duck: Not in the pond! I am wet!

Mouse: Not in my cup!

The sound person rings the bell once, slowly.

Narrator 2: The sun dips low.

Goat: Sunset is soon!

Hen: Remy, did you see the lamp?

Remy looks down at the floor for a moment.

Remy: I took it. It was dull. I dusted it to make it bright.

Hen: Remy! Is it in the café?

Remy: It is on a high peg in the café.

Mouse: I can get it!

Mouse goes into the café, reaches up (the lamp is on a low table or a hook within easy reach; nobody climbs) and comes back holding the lamp.

Mouse: Got it! It is bright!

Scene 3: On the bridge, at sunset

Everyone moves to the bridge in the middle of the stage. Hen sets the lamp down and switches it on.

Narrator 1: At sunset, the lamp is lit.

Narrator 2: It glows on the bridge.

Hen: Remy, tell us if you take the lamp.

Remy: I will! Hot buns! Come and get one!

Goat: Good lamp. Good buns. Good Lamp Night.

All: Hooray!

Everyone freezes in a still picture around the lamp. The end.

Grade 4 Arts (Music): Patterns That Repeat — Ostinatos, Rounds and Song Form (5 lessons, about 2-3 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 5 November 2026. No educator has reviewed or classroom-tested this unit. It is not aligned to any official standard. Check every safety note against your school's rules.

Back to the arts progression

Big idea

Music is built from patterns that repeat and patterns that change. A short pattern repeated over and over (an ostinato) can hold a piece together; the same tune started at different times (a round) can fit with itself; and most songs are made of sections, such as verses and a chorus, that we can hear, name with letters and use in our own pieces.

Outcomes

By the end of the unit, students can:

- keep a steady pulse and clap, read and write a 4-beat rhythm using crotchets/quarter notes, quaver/eighth-note pairs, crotchet/quarter rests, minims/half notes and groups of four semiquavers/sixteenth notes;
- perform a rhythmic ostinato steadily while others perform something different;
- explain the difference between singing in unison and singing a round, and sing a simple round in at least two parts;
- listen to a song and label its sections (for example verse and chorus, or A A A) and say what changes and what stays the same;
- with a group, compose and perform a short piece that has a 4-bar rhythm ostinato and a clear structure (for example A B A or verse-chorus-verse-chorus), and give one specific, kind piece of feedback to another group.

Prior knowledge

- From grade 3 arts (see the progression): steady beat, simple rounds and a first look at staff notation. Classes that skipped this can still start here; lesson 1 rebuilds pulse and rhythm from scratch.
- Grade 3 colour mixing is visual art, not music, but its "I notice you used ___ and it makes ___" feedback sentence is reused in lesson 5.

Lessons

1. Pulse, rhythm and our first ostinato
2. Unison and layers: one song, two parts
3. Rounds: one tune that fits with itself
4. Song form: verses, choruses and letters
5. Compose, perform and respond

Materials

- A space where the class can stand in a circle; a board.
- Untuned percussion if available (drums, shakers, claves, woodblocks). Body percussion (clap, pat knees, stamp, click) works for every activity if there are no instruments.
- A way to play recordings (for lessons 2 and 4) and, ideally, a way to record the class (for lesson 5).
- Printed rhythm cards (lesson 1) and a song-map sheet (lesson 4).
- Songs: use traditional songs your class knows and that are out of copyright where you are. The examples in this unit are traditional rounds ("Row, Row, Row Your Boat", "Frère Jacques", "Three Blind Mice") and strophic songs. Choose local songs, songs in pupils' home languages, and songs from more than one tradition where you can.

Assessment

- Ongoing: watch and listen for a steady pulse in every lesson; note pupils who drift and pair them with a steady partner.
- Each lesson ends with a short closing check with example answers.
- Lesson 5: group performance with a simple checklist (ostinato steady? clear structure? everyone had a part?) plus an 8-question end check. No pass mark is suggested; use the results to plan the next unit.

⚠ Safety

- **Volume and ears.** Keep percussion at a level where you can still talk over it. Agree a stop signal (for example a raised hand: everyone freezes) before any instrument is handed out. Never play loudly near someone's ear.
- **Instruments.** Check beaters and shakers for loose parts. Wipe shared mouth-blown instruments according to school hygiene rules (this unit does not require any).
- **Movement.** Stamping and stepping need space and non-slip floors; seated versions are given for every movement activity.
- **Voices.** Singing should never hurt. Keep songs in a comfortable middle range and stop anyone who is straining or shouting.

Sources

Facts about musical forms and history in this unit come from these Wikipedia articles (read on 5 November 2026):

- Ostinato: https://en.wikipedia.org/wiki/Ostinato
- Round (music): https://en.wikipedia.org/wiki/Round_(music)
- Canon (music): https://en.wikipedia.org/wiki/Canon_(music)
- Unison: https://en.wikipedia.org/wiki/Unison
- Kodály method (read on 6 November 2026; source for quarter and eighth notes being the first rhythm values usually taught, and for "ta", "ti-ti" and sixteenth-note syllables varying between countries): https://en.wikipedia.org/wiki/Kod%C3%A1ly_method
- Strophic form: https://en.wikipedia.org/wiki/Strophic_form
- Verse–chorus form: https://en.wikipedia.org/wiki/Verse%E2%80%93chorus_form
- Song structure: https://en.wikipedia.org/wiki/Song_structure

The British and American rhythm names ("crotchet/quarter note" and so on) and the "ta-a" half-note syllable in lesson 1 are common classroom practice, not taken from these sources; use whatever names your school already uses.

Known gaps and cautions

- **Encyclopedia sources only, and no educator review.** A music teacher should check the pacing, the notation and the song choices.
- **Western notation and form labels.** Crotchets, bars and letter labels (A, B) come from European traditions. Many musical traditions are taught by ear and have their own ways of describing structure; say so to the class and, where possible, invite a local musician.
- **Song choice and copyright.** Do not hand out printed lyrics or recordings of copyrighted songs unless your school's licence allows it. Listening to a recording in class is different from copying it; check local rules.
- **Pupils who find group music hard.** Some pupils find loud, layered sound overwhelming. Offer a quiet role (conductor, recorder, "listener who reports back"), allow ear defenders, and never force solo singing.
- **Hearing and motor differences.** Pupils with hearing loss can follow a visual pulse (a conductor's hand, a flashing light) and feel vibrations through the floor or a drum; pupils with motor differences can choose one body sound or a switch-operated instrument.
- **Grade level.** Lesson 1 was revised on 6 November 2026: the first version taught only quarter notes, eighth notes and rests, which many pupils meet in their first school years. It now treats those as a brief review and adds half notes and sixteenth notes. A music teacher should still judge whether the whole unit suits their grade 4 class.
- **Pitch.** This unit is mostly about rhythm and structure. Pitch (melody, tuning, notes on the staff) gets more time in grade 5 (see the progression).

Lesson 1: Pulse, rhythm and our first ostinato

Unit overview · Next: Lesson 2

Goal

Students feel the difference between the pulse (the steady beat) and a rhythm (the pattern of long and short sounds), quickly review the rhythms most classes met in earlier grades, add two new note values (a half note lasting two beats and four sixteenth notes in one beat), read and clap 4-beat rhythm cards, and keep one short repeated pattern, an ostinato, going while the teacher does something else.

Materials

- Circle space; board.
- Rhythm cards, each showing one bar of four beats. Three review symbols: a crotchet/quarter note (one sound lasting one beat), a pair of quavers/eighth notes (two sounds in one beat) and a crotchet/quarter rest (one beat of silence). Two new symbols: a minim/half note (one sound lasting two beats) and a group of four semiquavers/sixteenth notes (four sounds in one beat). Make about 10 cards: 3 with review symbols only, 7 that use at least one new symbol.
- Optional: untuned percussion; a metronome or drum for the pulse.

Steps

✎ Opening (5 min)

Teacher pats a slow, steady beat on their knees and invites everyone to join. Then, still patting, the teacher speaks a name or phrase over the beat ("Good morn-ing ev-ery-one"). Ask: Is the patting doing the same thing as the words? Establish the two words:

- **Pulse** (or beat): the steady, even "heartbeat" of the music that does not change.
- **Rhythm**: the pattern of longer and shorter sounds (and silences) that sits on top of the pulse, like the syllables of the words.

✎ Main activity (30-35 min)

1. **Pulse games (5 min).** Pass a pat around the circle, one person per beat. Speed it up and slow it down together. Then try "keep the pulse while I stop": the teacher stops patting and the class must keep going steadily for eight beats.
2. **Review, then two new values (8 min).** Quarter and eighth notes are usually the first rhythm values taught (Kodály method article), so most grade 4 classes already know them: spend only 2 minutes clapping the three review cards back, saying "ta" for one beat, "ti-ti" for two half-beats and a silent open-hand gesture for the rest. Then add the new symbols. Half note: clap once and hold your hands together for the second beat while the drum keeps the pulse (many classrooms say "ta-a"). Four sixteenth notes: four quick, even sounds inside one beat ("ti-ka-ti-ka" or "ti-ri-ti-ri"; syllables vary, so use

your school's). Point to cards and have the class clap them back while one pupil keeps the pulse on a drum.
3. **Card relay (8 min).** In groups of 4, each pupil picks a card. The group claps their four cards in a row as a 16-beat sequence, keeping the pulse steady between cards.
4. **First ostinato (10 min).** Explain: an **ostinato** is a short pattern that repeats over and over in the same part. The word is Italian and means "stubborn", like the English word "obstinate" (Ostinato article). Half the class claps one card on repeat (for example ta ta ti-ti ta). The other half claps different cards on top, changing each time the teacher points. Swap halves. Ask the ostinato group: What was hard about keeping going?

✓ Discussion questions (with example answers)

1. What is the difference between the pulse and the rhythm? — The pulse is steady and even and does not change; the rhythm is a pattern of long and short sounds that can change.
2. Why is it hard to keep an ostinato going while other people do something different? — Because you hear the other pattern and want to copy it; you have to listen to the pulse and to your own part.
3. Where else do you hear a pattern that repeats over and over? — Accept any sensible answers: a song's backing, a washing machine, a skipping rhyme, a clock ticking (the ticking is more like a pulse).

✓ Closing check (with answers)

1. The teacher claps four beats of steady, even claps, then a pattern of long and short claps. Which one was the pulse? — The steady, even one.
2. How many sounds do you clap for a pair of quavers/eighth notes? — Two, both inside one beat.
3. What do you do on a rest? — Nothing out loud: a beat of silence (keep counting it).
4. How many beats does a minim/half note last? — Two: one sound, held through the second beat.
5. How many sounds are in a group of four semiquavers/sixteenth notes, and how many beats does the group take? — Four sounds, all inside one beat.
6. What is an ostinato? — A short pattern that repeats over and over in the same part.

Vocabulary

pulse (beat), rhythm, rest, bar, ostinato, crotchet/quarter note, quaver/eighth note, minim/half note, semiquaver/sixteenth note

Differentiation

- **Support:** start with the three review symbols and add the half note before the sixteenth notes; let pupils point to the pulse on a picture of four hearts while others clap.
- **Stretch:** invent a new card and teach it to the group; clap one pattern while stepping the pulse with the feet.

⚠ Safety

Agree the stop signal before any instrument is used. Keep claps and drums at a comfortable volume. Seated pupils can pat knees instead of stepping.

Teacher notes and misconceptions

- Many pupils speed up while clapping rhythms, especially after quavers. A steady drum or metronome pulse helps; praise steadiness more than speed.
- Pupils often confuse "rhythm" with "beat". Keep coming back to the two pictures: a heartbeat (pulse) and the syllables of a word (rhythm).
- A rest is not "nothing happens": the pulse keeps going through it.

Lesson 2: Unison and layers — one song, two parts

Unit overview · Previous: Lesson 1 · Next: Lesson 3

Goal

Students sing a familiar song in unison, then add a rhythm ostinato underneath it, and hear how a repeating part can hold a piece together.

Materials

- A traditional song the class knows well (for example "Row, Row, Row Your Boat" or "Frère Jacques"; both are traditional children's rounds listed in the Round (music) article).
- Rhythm cards from lesson 1; untuned percussion or body percussion.
- A recording of one ostinato-based piece. The Ostinato article lists, for example, Ravel's Boléro and the "Carol of the Bells". Play a short extract only; check your school's rules on playing recordings.

Steps

✎ Opening (5 min)

Sing the chosen song together. Ask: Was everyone singing the same notes at the same time? Introduce **unison**: two or more parts sounding the same pitch (or the same note an octave apart), usually at the same time (Unison article). Point out that even in unison we can still tell voices apart, because each voice has its own "colour" of sound.

✎ Main activity (30-35 min)

1. **Listen first (5 min).** Play about a minute of the ostinato-based recording. Ask pupils to raise a hand when they spot something that keeps repeating, and to tap it quietly on their knee. Tell them that in popular music a repeating pattern like this is often called a **riff**, and in classical music the word **ground** is used for the same idea (Ostinato article).
2. **Build an ostinato for our song (10 min).** Choose a 4-beat card that fits the song, or make a spoken one from words in the song (for example "gent-ly, gent-ly" = ti-ti ti-ti then ta ta — any pattern that fits the pulse is fine). Everyone practises it alone first, then while the teacher sings.
3. **Two layers (10 min).** Split the class: group A sings the song in unison; group B performs the ostinato over and over until the song ends. Swap. Then try with a third, very simple layer: one pupil on a drum playing only the first beat of each bar.
4. **Listen back (5 min).** If you can, record one version and play it back. Ask: Which layer would you miss most if it stopped?

✓ Discussion questions (with example answers)

1. What is unison? — Everyone singing or playing the same notes at the same time (or the same note an octave higher or lower).
2. How did the ostinato change the song? — It made it fuller; it kept the beat steady; it made it sound more like a "real" band or piece.
3. What did group B need to do to stay together with group A? — Listen to the pulse, not to the tune; start together; keep going until the end.

✓ Closing check (with answers)

1. Twenty children sing the same tune at the same time. What is this called? — Singing in unison.
2. A pupil claps "ta ta ti-ti ta" again and again while others sing. What is the clapping part called? — An ostinato.
3. Give one other name for a repeating pattern in music, and where it is used. — Riff (popular music) or ground (classical music).
4. True or false: in unison, it is impossible to tell two different instruments apart. — False. They play the same pitch, but each instrument or voice has its own sound colour (timbre).

Vocabulary

unison, layer, part, ostinato, riff, ground, timbre (sound colour)

Differentiation

- **Support:** the ostinato group can say the pattern quietly as words while they clap it; give them a conductor who points on each beat.
- **Stretch:** create a second ostinato that fits with the first, so the song has three layers.

⚠ Safety

Keep singing at a comfortable volume and pitch. Check that percussion is not drowning out the singers; the stop signal still applies.

Teacher notes and misconceptions

- Pupils sometimes think "unison" means "everyone at exactly the same volume" or "everyone in a line". It is about the same notes at the same time.
- Groups often stop the ostinato when the singers pause between lines. Tell them in advance: the ostinato keeps going until you give the stop signal.
- An ostinato can be a rhythm, part of a tune or a whole melody (Ostinato article). This lesson uses rhythm only; pitched ostinatos can come later.

Lesson 3: Rounds — one tune that fits with itself

Unit overview · Previous: Lesson 2 · Next: Lesson 4

Goal

Students sing a round in two, then more, parts; explain how a round differs from unison; and learn a little of the round's long history.

Materials

- A traditional round the class knows well, for example "Row, Row, Row Your Boat" (a well-known children's round for four voices) or "Frère Jacques" (Round (music) article).
- A board split into four rows, one per group, to show when each group starts.
- Optional: coloured scarves or cards so each group can see its own colour.

Steps

✎ Opening (5 min)

Sing the song once in unison. Then say: Today the same tune is going to fit with itself. Ask for predictions: What will happen if half the class starts singing later than the other half?

✎ Main activity (30-35 min)

1. **What a round is (5 min).** A **round** is a piece in which several voices sing exactly the same melody, but each voice starts at a different time, and the parts still fit together. The Round (music) article calls it "one of the easiest forms of part singing", because everyone learns only one tune. A round is one kind of **canon**: a piece where one part copies another after a delay.
2. **Two parts (10 min).** Draw two rows on the board. Group 1 starts; when it reaches the end of the first line, the teacher points to group 2, which starts from the beginning. Each voice enters after the same amount of time and at the same pitch (the article calls this the "canon, or rule" of a simple round). Sing it twice through, then swap which group starts.
3. **Why does it fit? (5 min).** Explain simply: the tune is cut into equal blocks, and the notes that sound at the same moment in different blocks are either the same note or notes that sound good together in one chord (Round (music) article). Sing lines 1 and 2 at the same time slowly to hear it.
4. **Three or four parts (10 min).** Add groups 3 and 4. Each group can keep its own steady body-percussion pulse to help. Decide together how the round will end: everyone stops when group 1 finishes its third time, or each group drops out when it finishes, so the last group sings alone.
5. **A short history (5 min).** Share three facts from the Round (music) article:

6. the earliest known rounds come from 12th-century Europe (two pieces with Latin words in a manuscript from Notre Dame in Paris);
7. the oldest surviving round in English is "Sumer is icumen in" ("Summer has come in"), for four voices plus two lower voices singing a repeating part — a ground, like the ostinato from lesson 2;
8. the first rounds printed in English were published by Thomas Ravenscroft in 1609, and "Three Blind Mice" was among them, though in a somewhat different form from today's.

✓ Discussion questions (with example answers)

1. How is a round different from singing in unison? — In unison everyone sings the same notes at the same time; in a round everyone sings the same tune but starts at different times, so different parts of the tune sound together.
2. What was the hardest part of singing a round? — Not getting pulled into another group's part; starting at exactly the right moment; ending.
3. Why might rounds be good for singing with friends, even without a teacher? — Everyone only needs to learn one tune, and it still sounds like several parts.

✓ Closing check (with answers)

1. In a round, do the groups sing the same tune or different tunes? — The same tune.
2. What is different between the groups? — When they start.
3. Name one well-known children's round. — For example "Row, Row, Row Your Boat", "Frère Jacques" or "Three Blind Mice".
4. About how old are the earliest known rounds? — They date from 12th- century Europe, more than 800 years ago.

Vocabulary

round, canon, part, entry, unison, ground

Differentiation

- **Support:** sit groups close together with a confident singer in each; let a pupil be the "pointer" who signals entries instead of singing.
- **Stretch:** try the round as a **dance or clapping canon**: one group does a 4-move sequence and the next group starts it two beats later (this links to the grade 4 dance outline in the progression).

⚠ Safety

Watch for shouting: pupils often sing louder to stay in their part. Remind them that listening, not volume, keeps a round together.

Teacher notes and misconceptions

- Pupils often think the groups are "competing" or that one group is "wrong" when they hear clashes. Explain that the clashes are part of a round and resolve as the lines move on.
- If a group gets lost, it can simply stop and come back in at the start of the next line; that is a skill, not a failure.
- Not every song works as a round. If a pupil asks "can we do a round with any song?", try one: hearing it fail is a useful lesson.

Lesson 4: Song form — verses, choruses and letters

Unit overview · Previous: Lesson 3 · Next: Lesson 5

Goal

Students listen to whole songs, mark where sections start and repeat, and label the structure with letters and with the words **verse** and **chorus**.

Materials

- Two or three songs to listen to, chosen by the teacher (see notes): one where every verse has the same music and there is no separate chorus, and one with clearly different verse and chorus music. A traditional example of the first kind is "Barbara Allen"; "Oh! Susanna" is a traditional song with verses and a chorus. Both are named in the Strophic form article.
- A song-map sheet: a row of empty boxes, one per section, with space to write a letter and a word in each.
- Coloured pencils.

Steps

✎ Opening (5 min)

Ask: If a song were a building, what would its rooms be? Collect ideas. Explain that musicians split songs into **sections**, and that we can give each section a letter: the first kind of music is A, a different kind is B, and a section that comes back gets the same letter again.

✎ Main activity (30-35 min)

1. **Strophic songs (8 min).** Listen to the first song. Pupils hold up a finger each time a new verse starts. Ask: Did the tune change, or just the words? A song where every verse is sung to the same music is in **strophic form**, which can be written A A A (Strophic form article). Sometimes the tune changes a little in later verses; we can write that A A' A'' ("A, A-dash, A-double-dash").
2. **Verse and chorus (10 min).** Listen to the second song and fill in the song map. Explain the difference (Song structure article):
3. a **verse**: when its music comes back, it usually has **new words**; the verses tell the details or the story;
4. a **chorus**: it repeats both its **music and its words**, and it often carries the main message of the song and is the part people remember. The chorus often sounds different from the verse: louder, busier or with more instruments or voices (Verse–chorus form article).
5. **Refrain (5 min).** Some songs have no separate chorus section but repeat one short line inside each verse. This is often called a **refrain** (the words "chorus" and "refrain" are also used to mean the same thing; Song structure and Strophic form articles). Find

one together, for example the "fa la la la la" of "Deck the Halls", named as a refrain in the Song structure article.

6. **Share maps (7 min).** In pairs, compare song maps. Agree on one map for the second song and write it with letters, for example A B A B A B (verse, chorus, verse, chorus, ...). Note any extra sections: an **introduction** at the start, a **bridge** that appears once in the middle, or an **ending** (outro or coda).

✓ Discussion questions (with example answers)

1. How can you tell a verse from a chorus while listening? — The chorus has the same words each time; the verse words change. The chorus is often louder or fuller.
2. Why do so many songs repeat a chorus? — So listeners can remember it and join in; it carries the main idea; repetition makes music easier to follow.
3. Is a song with no chorus "missing" something? — No. Strophic songs, such as many ballads, hymns and folk songs, tell their story through repeated verses (Strophic form article).

✓ Closing check (with answers)

1. A song has four verses, all sung to the same tune, and no chorus. Write its form in letters. — A A A A (strophic form).
2. A song goes verse, chorus, verse, chorus. Write its form in letters. — A B A B.
3. Which section usually keeps the same words each time it comes back? — The chorus.
4. What is a bridge? — A different section that usually appears only once, often after the second chorus (Song structure article).

Vocabulary

section, form (structure), verse, chorus, refrain, strophic, introduction, bridge, ending (outro, coda)

Differentiation

- **Support:** give a song map with the boxes already started (for example "A verse" in the first box); pupils only mark when the chorus comes.
- **Stretch:** find a song with three different kinds of section (A B C), or a song in A B A form, where the first music comes back after a contrasting middle (this links to grade 5 in the progression).

⚠ Safety

Keep recordings at a comfortable volume, especially with headphones; use speakers where possible.

Teacher notes and misconceptions

- Song choice: use songs pupils know or that matter locally, from more than one tradition. Check copyright before copying lyrics; playing a recording in class may be fine where printing the words is not.
- "Oh! Susanna" can be heard either as verse-chorus or as one repeated section (verse and chorus together = A): the Strophic form article describes it that way. Accept either if pupils can explain their choice; form labels describe what we hear, they are not a single right answer.
- Pupils sometimes call the first verse "the chorus" because it comes first. Ask: Do the same words come back later?
- Pop songs often add a short **pre-chorus** that leads into the chorus; it is fine to mention but not needed at this grade.

Lesson 5: Compose, perform and respond

Unit overview · Previous: Lesson 4

This lesson may need two sessions: one to compose and rehearse, one to perform, respond and do the end check.

Goal

In groups, students compose and perform a short piece with a 4-bar rhythm ostinato and a clear structure, then give and use specific feedback.

Materials

- Rhythm cards from lesson 1; blank 4-beat cards; pencils.
- Untuned percussion or body percussion.
- A planning sheet per group (see step 1).
- A way to record performances, if available.
- End-check sheets.

Steps

✎ Opening (5 min)

Recap the unit with a quick "show me": clap a pulse; clap a rhythm card; which hand-sign means "rest"? Remind pupils of the three ideas they will use: **ostinato** (lesson 1-2), **layers and canon** (lessons 2-3) and **form** (lesson 4).

✎ Main activity (35-45 min, or across two sessions)

1. **Plan (10 min).** In groups of 4-5, pupils fill in a planning sheet:
2. **Our ostinato:** four 4-beat cards in a row (a 4-bar pattern), chosen or written by the group. Everyone must be able to clap it.
3. **Our chorus (B):** a short chant of 2-4 lines on a class theme (for example the weather, our town, a favourite food), spoken or sung in unison over the ostinato. The words stay the same every time.
4. **Our verses (A):** either new words each time (spoken by one or two pupils) or a different rhythm on a different instrument.
5. **Our form:** for example A B A B, or A B A, written in letters.
6. **One extra idea (choose at least one):** start with an introduction of the ostinato alone; perform the chorus as a 2-part canon (lesson 3); end with everyone stopping on the same beat.
7. **Rehearse (15 min).** Groups practise. The teacher visits each group and asks: Who keeps the pulse? How will everyone know when the chorus starts? How does the piece end?
8. **Perform (10-15 min).** Each group says its form in letters, then performs. If possible, record each piece.

9. **Respond (5-10 min).** After each performance, one pupil from another group gives feedback using the sentence: "I noticed you used ___ and it made ___", plus one suggestion: "Next time you could try ___". The performing group chooses one suggestion and, if there is time, performs again.

Group checklist (use while listening)

- Was the ostinato steady from start to end?
- Could you hear where the chorus started each time?
- Did the piece follow the form the group said?
- Did everyone in the group have a part?
- Did the piece have a clear ending?

✓ Discussion questions (with example answers)

1. What helped your group stay together? — One person kept a steady pulse; we counted in "1, 2, 3, 4"; we watched each other.
2. How did the form help the audience? — They knew when the chorus would come back and could even join in.
3. What would you change next time? — For example: a slower pulse, a louder chorus, a clearer ending, a canon in the chorus.

✓ End-of-unit check (8 questions, with answers)

1. What is the difference between the pulse and a rhythm? — The pulse is the steady, even beat that does not change; a rhythm is a pattern of long and short sounds (and silences) over it.
2. Clap or write: one bar with a quarter note, a pair of eighth notes, a quarter rest and a quarter note. How many sounds do you clap? — Four sounds (1 + 2 + 0 + 1) in four beats.
3. What is an ostinato? Give the meaning of the Italian word. — A short pattern repeated over and over in the same part; the word means "stubborn".
4. What does "in unison" mean? — Singing or playing the same notes at the same time (or the same note an octave apart).
5. How is a round different from singing in unison? — In a round, everyone sings the same tune but starts at different times.
6. Which is older: the earliest known rounds, or the first rounds printed in English? — The earliest known rounds (12th-century Europe) are older than the first printed in English (Thomas Ravenscroft, 1609).
7. A song goes verse, chorus, verse, chorus, bridge, chorus. Write it in letters. — A B A B C B.
8. Your friend says "a song without a chorus is a broken song". Do you agree? Explain. — No: songs where every verse uses the same music (strophic songs, such as many ballads and hymns) are complete; they use repetition in a different way. (Accept any answer that explains a reason.)

Vocabulary

compose, perform, rehearse, form, ostinato, chorus, verse, canon, introduction, ending, feedback

Differentiation

- **Support:** give a ready-made ostinato and form (A B A B); the group only writes the chorus words. Offer a conductor role.
- **Stretch:** add a second ostinato that fits with the first, or perform the chorus as a 3-part canon; write the piece out with rhythm cards so another group could perform it.

⚠ Safety

Use the agreed stop signal during group work, when the room gets loud. Spread groups out or use separate spaces so groups can hear themselves without raising the volume. Allow ear defenders for pupils who need them.

Teacher notes and misconceptions

- The aim is a clear, steady piece, not a long or complicated one. Short and steady beats long and messy.
- Some groups write long chorus words that do not fit the pulse. Ask them to speak the words over the ostinato early and cut syllables if needed.
- Feedback can drift into "it was good". Model the sentence frames first and ask for one specific thing the listener heard.
- Recording and playing back performances is powerful, but check your school's rules on recording pupils and do not share recordings outside the class without permission.

Grade 6 Arts: One-Point Perspective (5 lessons, about 2-3 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 5 November 2026. No educator has reviewed or classroom-tested this unit. It is not aligned to any official standard. Check every safety note against your school's rules.

Back to the arts progression

Big idea

A flat picture can look deep. Artists use clues such as overlap, size and fading colour, and one geometric system, linear perspective, makes parallel lines that go away from us meet at a single vanishing point on the horizon. It is one way of showing space, not the only "correct" one: other times and places chose other ways, often on purpose.

Outcomes

By the end of the unit, students can:

- name and point out at least four depth clues in a picture (overlap, size, height on the page, detail and colour fading with distance);
- find the horizon line (eye level) and the vanishing point in a one-point perspective photograph or drawing, and draw the lines that run to it;
- draw boxes in one-point perspective above, on and below the horizon line, using a ruler and a vanishing point;
- explain in a sentence or two what Brunelleschi and Alberti are known for, and say why historians are unsure about parts of the Brunelleschi story;
- describe one other way of showing space or importance (for example hierarchical proportion or oblique projection) without calling it "wrong";
- plan and draw a one-point perspective scene of their own and explain one choice they made.

Prior knowledge

- From grade 3 (see the colour-mixing unit): tints, shades and value; the idea that colour choices can be explained.
- From grade 2 (see the arts progression): drawing from observation, looking before drawing.
- Using a ruler to draw a straight line between two points. No angle measuring is needed.

Lessons

1. How does a flat picture look deep?: find depth clues in pictures and in the room; meet hierarchical proportion.
2. Horizon line and vanishing point: find eye level, trace a real view through a clear sheet, and see parallel lines meet.
3. Drawing boxes in one-point perspective: draw boxes above, on and below the horizon; turn boxes into letters or buildings.

4. Who worked this out, and who chose differently?: Brunelleschi, Alberti, the "N times further, N times smaller" rule, and other traditions such as Chinese and Japanese oblique projection.
5. My own deep picture: plan and draw a one-point scene, add value and fading for depth, and give kind, specific feedback.

Materials (per pupil unless stated)

- Sharp HB pencil, eraser, 30 cm ruler; A4 or larger drawing paper.
- One sheet of clear acetate or a clear plastic document sleeve (about A4) and a dry-wipe or washable marker (lesson 2). Masking tape.
- Printed photographs with strong one-point perspective (a straight road, railway track, corridor, avenue of trees, tiled floor), one per pair. Use your own photos or openly licensed images and record the credit.
- Printed artworks for lessons 1 and 4, chosen locally; see the teacher notes in lesson 4 for public-domain examples you can look up.
- Optional: coloured pencils or a soft pencil (2B-4B) for shading (lesson 5).

Assessment

- **During the unit:** a depth-clues sheet (lesson 1), the traced view with horizon and vanishing point marked (lesson 2), a page of boxes (lesson 3), a short written comparison (lesson 4) and a finished drawing with a one-sentence explanation (lesson 5). Check them against the outcomes, not for neatness.
- **End check:** the closing check in lesson 5 (8 questions, with answers). There is no pass mark; use it to see who needs another go at finding the vanishing point.
- What to look for in the final drawing: a clear horizon line, receding edges that meet at one vanishing point, and at least one other depth clue. A "realistic" or polished look is not the target.

⚠ Safety (read before lesson 1)

- Rulers are for drawing, not for flicking or sword fights. Keep pencils pointed down when walking.
- If pupils look for the horizon outside or through a window, **never look at the sun**, directly or through the acetate sheet. Face away from it.
- Going outside or into corridors needs your school's normal supervision. Keep pupils out of roads, car parks and stairwells; photograph those views in advance instead.
- Trim or tape any sharp corners on acetate sheets. Use washable markers and wash hands after using them.

Sources

- Wikipedia, "Perspective (graphical)": https://en.wikipedia.org/wiki/Perspective_(graphical) (objects appear smaller as distance increases; an object looks N times smaller if it is moved N times further from the eye; foreshortening; objects recede to points usually along the horizon line; the picture-plane idea; Brunelleschi's experiments between 1415 and 1420 and the peephole-and-mirror demonstration of about 1420 reported by Vasari and Manetti; the problems with that story, including that his panel is lost; Alberti's De pictura (c. 1435)

and its use of similar triangles; Masaccio's Holy Trinity (c. 1427) with the vanishing point at the viewer's eye level, and the finding that many 15th-century works, including that fresco, show serious errors in their geometry; Chinese artists' use of oblique projection from the first or second century until the 18th century and its use in Japanese ukiyo-e by Torii Kiyonaga; earlier art sizing figures by importance).
- Wikipedia, "Vanishing point": https://en.wikipedia.org/wiki/Vanishing_point (parallel lines appear to converge at a vanishing point; when they are perpendicular to the picture plane the construction is called one-point perspective; Alberti introduced the concept in De pictura, 1435; straight railway tracks as a familiar example).
- Wikipedia, "Aerial perspective": https://en.wikipedia.org/wiki/Aerial_perspective (with distance, contrast and detail decrease and colours become less saturated, shifting towards the background colour, usually bluish; atmospheric perspective in Pompeian frescoes as early as 30 BCE).
- Wikipedia, "Hierarchical proportion": https://en.wikipedia.org/wiki/Hierarchical_proportion (unnatural scale used to show the relative importance of figures; in ancient Egypt higher-status people were sometimes shown larger).

Known gaps and cautions

- Linear perspective is taught here because it is a useful drawing tool and links to maths. It is not the measure of good art. Lesson 4 deliberately shows other systems as choices, not mistakes; keep that framing.
- The Brunelleschi story is a famous account, and the cited source lists open problems with it. Teach it as "the story usually told", with the doubts.
- Real views rarely line up perfectly; a vanishing point found on a photo will be approximate. Treat small misses as normal.
- Two- and three-point perspective, curvilinear perspective and the exact maths of spacing (such as how far apart floor tiles should look) are left for later grades or extension work.
- Some pupils find ruler work physically hard (for example with motor difficulties). Allow a partner to hold the ruler, a ruler with a grip, or a freehand "sketch" version judged on the idea, not the straightness.
- Pupils with low vision may need large-print photos and thick markers. A raised-line drawing (for example drawn with glue) lets a pupil feel lines meeting at a point.
- Sources are encyclopedia articles. No educator has reviewed this draft.

Lesson 1: How does a flat picture look deep?

Unit overview · Next: Lesson 2

Goal

Students find and name depth clues in pictures and in the room, and learn that some art uses size to show importance instead of distance.

Materials

- Per pair: one printed photograph of a deep scene (a street, a park, a landscape with hills) and one artwork that does not use linear perspective (for example an ancient Egyptian tomb painting or a medieval manuscript page; pick public-domain images locally).
- Per pupil: a depth-clues sheet with five boxes headed **Overlap**, **Size**, **Height on the page**, **Detail** and **Colour and contrast**.
- Pencils; optional sticky notes.

Steps

✎ Opening (5 min)

Hold up a sheet of paper. Ask: "How thick is this?" (Very thin.) Then show the deep photograph: "So how can a picture on something this thin look like it goes back for kilometres?" Collect ideas on the board without judging them.

✎ Main activity (25 min)

1. **Clue hunt (10 min).** In pairs, pupils look at their photograph and fill the five boxes, each with one example from the picture:
2. **Overlap:** something in front hides part of something behind.
3. **Size:** things of the same real size look smaller when further away.
4. **Height on the page:** in many views, things further away sit higher up the picture, closer to the horizon.
5. **Detail:** you can see bricks or leaves close up, but only blurs far away.
6. **Colour and contrast:** far hills look paler and bluer, with less contrast. This is called **aerial** or **atmospheric perspective**.
7. **Room check (5 min).** Pupils look down the classroom or along a corridor. Hold up a ruler at arm's length to compare the apparent size of a near door and a far door. Which looks bigger? Which is really bigger?
8. **A different idea (10 min).** Pairs now look at the second artwork. Ask: "Who is biggest? Are they nearest, or most important?" Explain that some artists sized figures by **importance**, not distance. This is called **hierarchical proportion**; in ancient Egypt, people of higher status were sometimes shown larger. Pupils add one sentence to their sheet: "In this picture, size shows ____."

✓ Discussion questions (with example answers)

- "Which depth clue was easiest to find? Which was hardest?" Example: overlap is easy because you can see edges; colour fading is hard indoors because there isn't much air between you and things.
- "Is the Egyptian painting a mistake because the king is too big?" Example: no. The artist was showing who mattered most. It is a different goal, not a failed attempt at a photograph.
- "Could a picture use size for importance and for distance?" Example: yes; for instance a poster might make a hero huge in front while the background still gets smaller.

✓ Closing check (5 min, with answers)

1. Name two depth clues. **Any two of: overlap, size, height on the page, detail, colour and contrast (aerial perspective).**
2. Why do far mountains often look pale and bluish? **The air between us and them lowers contrast and detail, and colours shift towards the background colour, usually bluish (aerial or atmospheric perspective).**
3. In hierarchical proportion, what does a bigger figure usually show? **That the figure is more important (for example higher status), not that it is nearer.**
4. True or false: a picture without vanishing points is badly drawn. **False. Many traditions show space or importance in other ways on purpose.**

Vocabulary

depth clue, overlap, aerial (atmospheric) perspective, contrast, detail, hierarchical proportion

Differentiation

- **Support:** give pupils picture cut-outs of each clue to match to the five boxes instead of writing; accept pointing and saying.
- **Stretch:** find a picture where two clues disagree (for example something high on the page that is clearly near, like a bird or a ceiling lamp) and explain why the "height on the page" clue fails there.

⚠ Safety

- If pupils walk into the corridor, follow your school's normal rules for moving around the building.

Teacher notes and misconceptions

- "Height on the page" works for things on the ground below eye level. Things above eye level (ceilings, birds, clouds) do the reverse: they get lower as they recede towards the horizon. Lesson 2 explains why.
- Aerial perspective needs a lot of air: hills, cities in haze, long valleys. Indoors it is hard to see; use photographs.

- Some pupils will say the Egyptian or medieval picture "looks wrong". Use it as a chance to separate "different from a photo" from "wrong". The source for this unit notes early art often sized figures by importance and did not use foreshortening.

Lesson 2: Horizon line and vanishing point

Unit overview · Previous: Lesson 1 · Next: Lesson 3

Goal

Students find the horizon line (eye level) and the vanishing point in a real view and in a photograph, and see that parallel lines going straight away from us appear to meet at one point.

Materials

- Per pupil: a clear acetate sheet or plastic document sleeve (corners taped) and a washable marker.
- Per pair: a printed one-point photograph (road, railway, corridor, tiled floor) and a ruler.
- A view with long straight parallel edges: a corridor, a long table, rows of desks, floor tiles or a path seen from one end.
- Masking tape; a chair to rest elbows on, or a window sill.

Steps

✎ Opening (5 min)

Show a photograph of straight railway tracks or a long straight road. Ask: "Do the two rails really get closer together?" (No: if they did, the train would fall off.) "So why do they look like they meet?" Tell pupils that today they will find exactly where they seem to meet.

✎ Main activity (25 min)

1. **Find your eye level (5 min).** Pupils stand and look straight ahead across the room, not up or down. Ask each one to point at a spot on the far wall that is level with their eyes. Then they sit and do it again. The spot moves down. Explain: in a drawing, the **horizon line** is a line that stands for the viewer's **eye level**. Outdoors on flat ground or at sea it is where land or sea seems to meet the sky; indoors it is hidden by walls, but it is still at your eye level.
2. **Trace a real view (12 min).** Pupils hold or tape the clear sheet upright in front of them (on a window, or resting on a chair back) and close one eye. Keeping the head still, they trace the main straight edges of the view with the marker: the sides of a corridor, the edges of a table, the lines between floor tiles. Then they draw a level line across the sheet at their eye level.
3. Remind them: one eye closed and head still, or the lines will jump.
4. This is a classroom version of the idea in the source: an imaginary flat **picture plane** facing the viewer, where lines from the scene to the eye pass through it.
5. **Extend the lines (8 min).** Lay the sheet flat. With a ruler, pupils extend the traced edges that run away from them. Where do they cross? Mark the crossing with a dot and label it **vanishing point (VP)**. Check: is the dot on or near the eye-level line? Then repeat quickly on the printed photograph with a ruler.

✓ Discussion questions (with example answers)

- "Did all your lines meet at exactly one point?" Example: nearly, but not perfectly, because my head moved a bit and real walls aren't perfectly straight. Close is good enough.
- "Which lines did not go to the vanishing point?" Example: the upright door edges stayed vertical and the top edge of the whiteboard stayed level. Only lines going straight away from me went to the point.
- "The floor lines went up to the horizon. Which way did the ceiling lines go?" Example: down. Things below eye level angle up to the horizon line; things above it slope down.

✓ Closing check (5 min, with answers)

1. What does the horizon line stand for in a drawing? **The viewer's eye level.**
2. What is a vanishing point? **The point where parallel lines going away from the viewer appear to meet.**
3. In one-point perspective, which lines go to the vanishing point? **The lines going straight away from the viewer. Vertical lines stay vertical and lines running straight across stay horizontal.**
4. You sit down. Does the horizon line in your view move up or down? **Down, because your eye level is lower.**

Vocabulary

horizon line, eye level, vanishing point, parallel, picture plane, one-point perspective

Differentiation

- **Support:** give a photograph with two long edges already highlighted in colour; the pupil only extends those two lines to find where they cross.
- **Stretch:** find a photograph where the vanishing point is not in the middle (for example a road curving to one side or a corridor seen from near one wall). What changed? Try a view from lying on the floor or standing on a low step (with supervision): where is the horizon now?

⚠ Safety

- If tracing through a window, face away from the sun and never look at the sun through the sheet.
- Standing on steps only on a stable, school-approved step with an adult nearby; never on chairs or tables.
- Keep doorways and corridors clear for others while tracing.

Teacher notes and misconceptions

- **"The horizon is where the sky is."** Not quite: in a drawing it stands for eye level. In a mountain photo the land may hide it; in a room the walls do. The source for this lesson describes the horizon line as a line representing the observer's eye level.
- **"Everything goes to the vanishing point."** In one-point perspective only the set of lines running straight away from you does. Verticals stay vertical and the widths facing you stay horizontal. Lesson 3 uses this.
- Many pupils draw the horizon at the top of the page out of habit. Ask: "Where were your eyes?"
- Railway tracks are the classic example in the source. Use a photograph; never take pupils near real tracks.

Lesson 3: Drawing boxes in one-point perspective

Unit overview · Previous: Lesson 2 · Next: Lesson 4

Goal

Students use a horizon line, one vanishing point and a ruler to draw boxes above, on and below eye level, then turn boxes into letters or buildings.

Materials

- Per pupil: A4 or A3 paper (landscape), sharp HB pencil, eraser, 30 cm ruler.
- Optional: a sheet with a horizon line and VP already printed, for support.
- A board demonstration (or a visualiser/document camera).

Steps

✎ Opening (5 min)

Draw a plain square on the board. Ask: "Is this a box or a square?" Then add three lines to its corners running to a dot. "Now?" Most pupils will see a box. Today they learn the steps so the box always looks right.

✎ Main activity (25 min)

Demonstrate each step on the board, then pupils copy it. Draw lightly: some lines will be rubbed out.

1. **Set up.** Draw a horizontal **horizon line** across the middle of the page. Put one dot on it near the centre: the **vanishing point (VP)**.
2. **Front face.** Below the horizon and to the left, draw a rectangle with the ruler: two horizontal sides, two vertical sides. This is the side of the box facing you, so it is drawn flat, with no slant.
3. **Lines to the VP.** From each corner of the rectangle, draw a light line to the VP. (Pupils can skip any corner whose line would pass through the front face, because that edge is hidden.)
4. **Back edges.** Decide how deep the box is. Somewhere along those lines, draw the back edge: a **horizontal** line for the back top edge and a **vertical** line for the back side edge, each stopping where it meets the lines to the VP. Back edges are parallel to the front edges.
5. **Clean up.** Rub out the parts of the lines beyond the back edges. Darken the box outline. Shade the top or side lightly so it reads as solid.
6. **Three positions.** Draw two more boxes: one above the horizon (you see its underside) and one on the horizon, to one side of the VP (you see neither top nor bottom). Compare what is visible in each.

7. **Make it yours (remaining time).** Turn a box into a block letter (the first letter of your name), a building with doors and windows, or a row of boxes getting further away down a street. Windows on the front face stay rectangles; windows on a side face have top and bottom edges that run to the VP.

✓ Discussion questions (with example answers)

- "Why can you see the top of a box below the horizon but not one above it?" Example: the horizon is my eye level. If the box is lower than my eyes I look down onto it; if it is higher I look up at its underside.
- "Why are the back edges drawn horizontal and vertical, not slanted?" Example: they are parallel to the front edges, which face me. Only edges going away from me slant to the VP.
- "What happens if two boxes on the same page use different VPs?" Example: the picture looks broken, as if seen from two places at once, unless the boxes are turned at different angles on purpose.

✓ Closing check (5 min, with answers)

1. In one-point perspective, how is the front face of a box drawn? **As a flat rectangle (or square) with horizontal and vertical sides, no slant.**
2. Where do the receding edges of the box go? **To the vanishing point on the horizon line.**
3. A box floats above the horizon line. Which face can you see besides the front? **The bottom (underside), plus a side face if it is to the left or right of the VP.**
4. A box sits exactly on the horizon line, to the right of the VP. Which faces can you see? **The front and the left side. Neither the top nor the bottom.**

Vocabulary

front face, receding lines (orthogonals), back edge, horizon line, vanishing point, construction lines

Differentiation

- **Support:** a sheet with the horizon, VP and three front rectangles already printed; the pupil draws only the lines to the VP and the back edges. A partner may hold the ruler.
- **Stretch:** draw a row of identical fence posts or lamp posts going away from you, each smaller than the last, using two lines to the VP from the top and bottom of the first post to keep the tops and bottoms in line. Or draw a box with a hollow inside (an open crate).

⚠ Safety

- Rulers are drawing tools; no flicking or swinging. Pencils point down when walking to the sharpener.

Teacher notes and misconceptions

- **Slanting the front face.** Pupils often tilt the front rectangle as if it were receding. Remind them: the face that looks straight at you is drawn flat.
- **Back edge drawn to the VP.** If a back edge slants, the box will look twisted. Back edges are always parallel to front edges in one-point.
- **Boxes that look too long.** If a box is drawn very deep, or far from the VP, it can look stretched. That is a real limit of the method near the edges of a picture; keep boxes reasonably close to the VP for now.
- The receding lines are often called **orthogonals** in art teaching. The word is optional; "lines to the VP" works.
- Keep construction lines light. Pupils who press hard will struggle to rub them out; show them the difference before starting.

Lesson 4: Who worked this out, and who chose differently?

Unit overview · Previous: Lesson 3 · Next: Lesson 5

Goal

Students test the rule that something looks N times smaller when it is N times further away, hear the usual story of Brunelleschi and Alberti along with its doubts, and compare linear perspective with other ways artists have shown space.

Materials

- Per group of 3: an A4 sheet of card (29.7 cm tall), a ruler, a metre stick or tape measure, masking tape to mark distances on the floor.
- Printed images, one set per group (see teacher notes for what to look up): a 15th-century Italian painting using linear perspective; a Chinese or Japanese picture using oblique projection; an ancient Egyptian painting using hierarchical proportion.
- A comparison sheet with three columns: **How is space shown?**, **What do you notice first?**, **What might the artist have wanted?**

Steps

✎ Opening (5 min)

Tell the story usually told, in about two minutes:

> In Florence, between about 1415 and 1420, the architect Filippo Brunelleschi is said to have made careful perspective pictures of buildings. In one famous demonstration, a viewer looked through a small hole in the back of his painting of the Baptistery, at a mirror held up in front, and could compare the reflected painting with the real building. About 1435 his friend Leon Battista Alberti wrote a book, De pictura (On Painting), explaining how to show distance, and introduced the idea of the vanishing point.

Then add: "Historians are not sure all of this happened as told. Why might that be?" Collect ideas, then give the reasons from the source: the painting is lost; no other perspective picture by Brunelleschi is known; the main written account comes from decades later and never uses the word "experiment"; and some details in it contradict each other.

✎ Main activity (25 min)

1. **Test the size rule (12 min).** One pupil holds the A4 card upright at chest height. A second stands 2 m away, holds a ruler at arm's length, closes one eye and measures how tall the card looks on the ruler. A third records. Repeat at 4 m and 8 m, keeping the same arm straight each time. Groups compare: what happened to the measurement each time the distance doubled? (It roughly halved.) Explain: the source states that an

object looks N times smaller if it is moved N times further from the eye. Alberti worked out apparent sizes with **similar triangles**, a piece of geometry pupils will meet in maths.

2. **Compare three pictures (13 min).** Groups fill one row of the comparison sheet for each image:
3. **Linear perspective** (the Italian painting): lines run to a vanishing point; we see one moment from one spot.
4. **Oblique projection** (the Chinese or Japanese picture): receding edges stay parallel and do not meet, so things far back are not shrunk. Chinese artists used this from about the first or second century until the 18th century, and it appears in Japanese ukiyo-e prints, for example by Torii Kiyonaga (1752-1815).
5. **Hierarchical proportion** (the Egyptian painting): size shows importance. Finish with one sentence: "One thing oblique projection or hierarchical proportion can do that one-point perspective can't is ____."

✓ Discussion questions (with example answers)

- "Did your measurements halve exactly?" Example: not exactly, because arms wobble and it's hard to read a ruler that far away, but close. Real measurements always have some error.
- "Masaccio's Holy Trinity (about 1427) puts the vanishing point at the viewer's eye level. Experts have still found errors in its geometry. Does that make it a worse painting?" Example: no. It still looks deep and people have admired it for centuries. "Correct geometry" and "a good painting" are different questions.
- "Why might a long scroll painting avoid a single vanishing point?" Example: you look at it bit by bit as you unroll it, so there isn't one place to stand. Parallel lines let every part of it be seen the same way. (This is a reasonable idea to discuss, not a fact from the source.)

✓ Closing check (5 min, with answers)

1. A tree looks 6 cm tall on your ruler. You walk back until you are three times as far away. About how tall does it look now? **About 2 cm (three times smaller).**
2. What book did Alberti write, and about when? **De pictura (On Painting), about 1435.**
3. Give one reason historians are unsure about the Brunelleschi story. **Any one of: his panel is lost; no other perspective picture by him is known; the main account was written decades later and doesn't call it an experiment; details in the account contradict each other.**
4. In oblique projection, do receding lines meet at a vanishing point? **No. They stay parallel.**

Vocabulary

linear perspective, oblique projection, hierarchical proportion, similar triangles, treatise, Renaissance

Differentiation

- **Support:** for the size test, give a recording table with the distances already filled in, and accept "smaller, then smaller again" before numbers. For the comparison, give sentence starters.
- **Stretch:** plot the group's three measurements against distance. What would you predict at 16 m? Or: find out what "foreshortening" means (an object's depth along the line of sight looks shorter than its width facing you) and find an example in one of the pictures.

⚠ Safety

- Mark distances with tape in a clear space indoors or on a playground; keep away from doorways and traffic routes.
- Measuring with one eye closed while walking is a trip risk: stand still to measure, walk with both eyes open.

Teacher notes and misconceptions

- **What to look up.** These works are centuries old and in the public domain, but photographs of them carry different licences, so check and record the credit of the image you print: Masaccio, Holy Trinity (about 1427); a painting by Piero della Francesca (the source calls his paintings a model of the genre); a print by Torii Kiyonaga; an ancient Egyptian tomb painting. Local galleries and museum websites with open-access images are a good place to look.
- **"Brunelleschi invented perspective."** Earlier artists already showed far things smaller; the source describes ancient Greek stage scenery (skenographia), Euclid's Optics (about 300 BC), and Roman frescoes using several vanishing points "in a systematic but not fully consistent manner". The Florentine contribution was a consistent geometric system. Alberti was trained in optics under the influence of a scholar who studied Alhazen's Book of Optics, translated into Latin around 1200.
- **"Other traditions didn't know how."** Avoid this. The source says medieval European, Islamic and Chinese artists knew far things look smaller but were ready to override it for other reasons. Present systems as choices.
- The size rule uses the apparent height on a ruler at a fixed arm's length. Numbers will differ between pupils (arm lengths differ); the halving pattern is the point.

Lesson 5: My own deep picture

Unit overview · Previous: Lesson 4

Goal

Students plan and draw a scene of their own in one-point perspective, add at least one other depth clue, explain one choice, and give kind, specific feedback in a gallery walk.

Materials

- Per pupil: A3 or A4 drawing paper, HB pencil, eraser, ruler; a soft pencil (2B-4B) or coloured pencils for shading.
- Pupils' lesson 1-3 work for reference; the printed photographs from lesson 2.
- Sticky notes for feedback; a sentence-starter card: "I notice you used ___ and it makes ___."

Steps

✎ Opening (5 min)

Show two or three quick ideas on the board: a corridor of doors, a street of box buildings, a tunnel or bridge, a room seen from the doorway, a made-up place (a library of giant books, a city for ants). Rules for the picture:

- one horizon line and one vanishing point;
- at least three objects drawn in one-point perspective;
- at least one **other** depth clue from lesson 1 (overlap, size, detail, or lighter, lower-contrast tones for far things).

✎ Main activity (25 min, plus time in a following session if needed)

1. **Plan (5 min).** Pupils make a small thumbnail sketch (about the size of a playing card). Decide where to put the horizon: low (looking up, things feel tall), middle, or high (looking down, like a bird). Mark the VP.
2. **Construct (10 min).** On the big sheet, draw the horizon and VP lightly, then the main boxes or walls using the lesson 3 steps. Keep construction lines light.
3. **Add depth and value (10 min).** Rub out unneeded lines. Shade one side of each object to show where the light comes from (the grade 3 idea of value). Make near things darker and more detailed, far things lighter and simpler.
4. **Explain (in the last 2 minutes).** On the back, pupils write one sentence: "I put my horizon ___ because ___."

Gallery walk and feedback (5-10 min)

Drawings go on desks. Pupils walk round and leave one sticky note on two drawings, using the sentence starter. Feedback must name something in the picture (for example "I notice you made

the far windows lighter and it makes the street look long"). No "it's bad" or "it's good" without a reason.

✓ Discussion questions (with example answers)

- "Where did people put their horizons, and how does that change the feel?" Example: a low horizon makes buildings tower over you; a high one makes it feel like looking down from a window.
- "Did anyone break a rule on purpose? Did it work?" Example: someone drew a giant character on purpose to look important, like hierarchical proportion. It works if it is clearly a choice.
- "What was hardest?" Example: keeping all the lines going to one point, and stopping back edges in the right place.

✓ End-of-unit check (8 questions, with answers)

1. Name three depth clues an artist can use. **Any three of: overlap, size (far things smaller), height on the page, detail, colour and contrast fading (aerial or atmospheric perspective), linear perspective.**
2. What does the horizon line stand for? **The viewer's eye level.**
3. What is a vanishing point? **The point where parallel lines going straight away from the viewer appear to meet.**
4. In one-point perspective, which edges of a box are drawn exactly horizontal or vertical? **The edges of the front face and the back edges (all edges facing the viewer). Only edges going away from the viewer run to the vanishing point.**
5. A box is below the horizon. Can you see its top or its bottom? **Its top.**
6. A lamp post looks 9 cm tall on your ruler. You move to three times the distance. About how tall does it look now? **About 3 cm.**
7. Who wrote De pictura about 1435, and what idea did it introduce? **Leon Battista Alberti; it introduced the vanishing point and explained how to show distance in painting (using similar triangles).**
8. A classmate says ancient Egyptian painters "couldn't draw perspective". Give a better explanation. **They often used hierarchical proportion on purpose, making important people larger. It shows importance, not distance; it is a different choice, not a failure.**

Vocabulary

thumbnail sketch, composition, horizon line, vanishing point, value, feedback

Differentiation

- **Support:** start from a sheet with the horizon, VP and one box already drawn, and add two more objects. A partner may hold the ruler. Accept a verbal explanation instead of the written sentence.
- **Stretch:** add a second set of objects that are turned at an angle (a hint of two-point perspective, with two VPs on the same horizon), or draw a reflection in a puddle or tiled

floor. Or draw the same scene twice, once in one-point perspective and once in oblique projection, and write which you prefer and why.

⚠ Safety

- Rulers and pencils as in earlier lessons. During the gallery walk, walk, don't run; touch only your own work and the sticky notes.

Teacher notes and misconceptions

- Assess against the three rules, the explanation and the feedback, not realism or neatness. A messy drawing with one clear VP and a sensible horizon meets the goal.
- **Several VPs by accident.** Ask the pupil to put a ruler on two receding lines and see where they meet. If they meet in different places, choose one VP and redraw lines to it.
- **Everything shrinks to a dot.** Some pupils make all objects end at the VP. Remind them the back edge stops the box; only construction lines reach the VP.
- Keep the feedback kind and specific; the same sentence starter is used in the grade 3 colour unit, so many pupils will know it.
- Pupils who want to share drawings outside the class should credit any photograph they copied from and follow school rules on displaying work.

Grade 10 Arts (Drama): Devising a Short Scene — Offers, Status, Objectives and Staging (5 lessons, about 2-3 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 5 November 2026. No educator has reviewed or classroom-tested this unit. It is not aligned to any official standard. Check every safety note against your school's rules.

Back to the arts progression

Big idea

A scene does not have to start from a script. A small group can build one together: accept each other's ideas, decide who wants what from whom, notice who holds power in the moment, and then choose where bodies stand and move so an audience can see all of that. This way of making theatre is called devising, and it is also a good way to understand any play from the inside.

Outcomes

By the end of the unit, students can:

- in an improvised scene, recognise an offer, accept it and add to it ("yes, and"), and explain what blocking an offer does to a scene;
- show a clear shift in status between two characters using only stance, eye contact, space and pace, and describe what changed;
- state a character's objective as an active verb aimed at another person ("I want to make her ___"), name the given circumstances, and mark one point in a scene where the objective changes;
- use stage directions correctly (upstage, downstage, stage left and right from the actor's view, house left and right) and record blocking in a simple script or plan;
- devise, rehearse and perform a 2-3 minute group scene from a stimulus, with a clear beginning image, at least one change, and a final image;
- give and use specific feedback that points to a moment in the work.

Prior knowledge

- From earlier grades in the arts progression: freeze frames and mirroring (grades 1-2), improvised scenes (grade 3), process drama (grade 4), blocking (grade 5) and status and motivation (grade 6). If your students have not done drama before, spend longer on lessons 1 and 2; nothing here assumes they can act "well".
- Working in a group of 3-5 and keeping to a stop signal.

Lessons

1. Offers and "yes, and": build scenes by accepting and adding to each other's ideas; see what blocking an offer does.
2. Status: who has the power right now?: play high and low status with the body, then swap status inside a scene.

3. What does the character want?: objectives as active verbs, given circumstances, and the moment a character changes tactic.
4. Staging: where bodies stand tells the story: stage directions, blocking, sightlines, freeze-frame images and a few Viewpoints tools.
5. Devise, rehearse, perform: build a scene from a stimulus, rehearse it, perform it and give feedback.

Materials

- A clear open space (a drama studio, hall or a classroom with desks pushed back) with a marked "stage" area and a marked audience side. Masking tape to mark the stage edges and a centre point.
- A set of chairs (one per student) and a few blocks or boxes that are safe to sit on.
- Index cards and pens; a printed stage-areas diagram (lesson 4).
- Stimulus cards for lesson 5, chosen by the teacher (see lesson 5 for examples). Use original prompts, public-domain texts or images, or openly licensed images with their credits.
- Optional: a device to record performances, **only with the consent of everyone filmed** and following your school's policy.

Assessment

- **During the unit:** short reflections at the end of each lesson, a written objective and beat change for a character (lesson 3), a blocking plan with stage directions (lesson 4), and the group's devising log (lesson 5). Check them against the outcomes.
- **Performance (lesson 5):** look for an opening image, a clear change (of status, objective or situation), staging the audience can see, and a final image. Polish, volume and confidence are not the target; clear choices are.
- **End check:** the closing check in lesson 5 (8 questions, with answers). There is no pass mark.
- Students who do not perform (see Safety) are assessed on the same choices through their role as director, stage manager or designer and their written plan.

⚠ Safety (read before lesson 1)

- **Physical space.** Clear bags and trailing cables. Agree a stop signal (for example a raised hand and "freeze") that ends all movement at once. Warm up before physical work.
- **No stage combat, lifts or falls** in this unit. Conflict is shown with distance, stillness, voice and status, not contact. Stage combat needs specialist training.
- **Touch only with consent.** Before any scene, groups agree whether touch is in or out. A handshake or hand on a shoulder is the most allowed, and only if both people agree; anyone can change their mind.
- **Emotional safety.** Scenes are fiction. Students must not use real personal trauma, real classmates, teachers or family members, or real private events as material. Steer stimuli away from self-harm, abuse and similar topics unless your school has a trained adult and a plan for them.
- **Status work** (lesson 2) can echo real social hierarchies. Never ask a student to play a status that mocks a real person, group, disability or identity, and rotate roles so no one is always "low".

- **Opt-outs that are still participation.** Any student can choose a role off stage (director, stage manager, sound, notes) for any activity, without explaining why. Anxiety about performing is common; small-group showings can come before showing to the whole class.
- **Voice.** No screaming. Projection comes from breath, not strain.

Sources

Read 5 November 2026.

- Wikipedia, "Devised theatre": https://en.wikipedia.org/wiki/Devised_theatre (devising, also called collective creation, is theatre-making where the script or performance score comes from collaborative, often improvisatory work by an ensemble; work can begin from an image, a plot, a theme, a character, historical documents, a novel or a single line; common approaches include improvisation, physically expressive performance, a long development process and a period of accrual and excess followed by selection, editing and refining; a director, if any, often acts as a facilitator; prototypes in mime, clowning and commedia dell'arte; named companies such as Complicité and Frantic Assembly).
- Wikipedia, "Improvisational theatre": https://en.wikipedia.org/wiki/Improvisational_theatre (an offer defines some element of the scene's reality, such as a name, relationship or location; not accepting offers is called blocking, negation or denial and usually prevents the scene from developing; accepting and adding a new offer is "Yes, and...", described as the cornerstone of improvisational technique; "space object work" developed by Viola Spolin and keeping imaginary objects consistent).
- Wikipedia, "Keith Johnstone": https://en.wikipedia.org/wiki/Keith_Johnstone (British-Canadian educator and theatre director, 1933-2023, a pioneer of improvisational theatre who invented the Impro System and Theatresports; co-founded the Loose Moose Theatre in 1977; slogans including "You can't learn anything without failing" and "It's not the offer, but what you do with it").
- Wikipedia, "Impro: Improvisation and the Theatre": https://en.wikipedia.org/wiki/Impro:_Improvisation_and_the_Theatre (Johnstone's 1979 book has four sections: "Status", "Spontaneity", "Narrative Skills" and "Masks and Trance"). The status exercises in lesson 2 are common drama-classroom practice associated with this book; the source only confirms that the book has a section on status, not the details of any exercise.
- Wikipedia, "Stanislavski's system": https://en.wikipedia.org/wiki/Stanislavski%27s_system (a performance is driven by a sequence of "tasks", called "objectives" in Elizabeth Hapgood's English translation, often framed as "What do I want?" or "What do I need to make the other person do?"; "given circumstances" come mainly from the playwright but also from the director, designers and other actors; parts are broken into "bits" (often called "beats") separated by reversal points; "The best analysis of a play is to take action in the given circumstances").
- Wikipedia, "Blocking (stage)": https://en.wikipedia.org/wiki/Blocking_(stage) (blocking is the precise arrangement of actors; the term comes from 19th-century directors such as W. S. Gilbert using blocks on a miniature stage; upstage is furthest from the audience and downstage nearest, from the days of raked stages; stage left and right are the actor's left and right facing the audience, house left and right the audience's; to cross is to move; the stage manager records blocking; in German, Italian and Arabic, left and right always mean the audience's view, and French uses côté cour and côté jardin for house right and house left).

- Wikipedia, "Tableau vivant": https://en.wikipedia.org/wiki/Tableau_vivant ("living picture": a static, silent, posed scene; performers in film or theatre sometimes briefly freeze for this effect).
- Wikipedia, "Viewpoints": https://en.wikipedia.org/wiki/Viewpoints (Mary Overlie's Six Viewpoints from the 1970s: Space, Shape, Time, Emotion, Movement, Story; adapted by Anne Bogart and Tina Landau, whose 2005 book lists time viewpoints Tempo, Duration, Kinesthetic Response and Repetition and space viewpoints including Shape, Gesture, Architecture, Spatial Relationship and Topography, with definitions).
- "Freeze frame", "warm-up", "hot-seating" and "thought-tracking" are used here as common drama-classroom terms, not taken from the sources above.

Known gaps and cautions

- The named approaches (Stanislavski, Johnstone, Viewpoints) come from European and North American theatre. Many traditions build performance collectively in other ways; the devised theatre source notes that some cultural traditions have always done so. Invite local theatre makers and traditions where you can.
- Status is a tool for making scenes, not a theory of how people should treat each other. Discuss that difference explicitly (lesson 2).
- Students with mobility impairments, including wheelchair users, can do every activity: status, objectives and staging are about relationships in space, not about standing or walking. Adapt warm-ups and plan blocking with the student. Students who do not speak, or who use AAC, can perform through movement, gesture, sign or a recorded voice.
- Students with anxiety or who are new to drama: use small groups, allow off-stage roles, and do not cold-call for solo performance.
- A real drama programme would follow this with scripted work, design and a longer production. This unit is only one entry into the grade 10 ensemble work described in the progression.
- Sources are encyclopedia articles. No educator has reviewed this draft.

Lesson 1: Offers and "yes, and"

Unit overview · Next: Lesson 2

Goal

Students build short improvised scenes by noticing each other's offers, accepting them and adding to them, and they see what happens to a scene when an offer is blocked.

Materials

- Open space with a marked stage area and audience side.
- A few chairs.
- Index cards with simple locations written on them (for example: a bus stop, a lost-property office, a lighthouse, a bakery at 5 a.m.).

Steps

✎ Opening (5 min)

Agree the stop signal and the touch rule for the unit (see the unit Safety section). Quick warm-up: everyone walks around the space, filling the gaps. On "freeze" they stop; on "go" they walk again. Then add: on "freeze" they make an instant group shape of a word you call out ("a forest", "a machine", "a queue").

✎ Main activity (30 min)

1. **The gift game (8 min).** In pairs. A mimes handing B an invisible object, without saying what it is. B accepts it and names it out loud ("Oh, a jar of ... live snails!") and uses it. Then B hands A a new object. Keep it going for two minutes, then swap who starts.
2. Point out that the object stays where it is put. If someone puts a jar on a table, nobody walks through that table. Improvisers call this space object work.
3. **"Yes, but" versus "yes, and" (10 min).** In pairs, plan a class trip to anywhere. Round 1: every reply must start "Yes, but ..." and raise a problem. Round 2: every reply starts "Yes, and ..." and adds something. Ask: which conversation went further? Which was more fun to watch?
4. **Offers in a scene (12 min).** Groups of three take a location card. They play a one-minute scene. Anything a performer says or does that defines the scene (a name, a relationship, a place, an object, a problem) is an **offer**. The audience calls out the offers they spotted afterwards. Then the group replays it once with one deliberate block ("We're not at a bus stop, this is a swimming pool") and the class discusses the difference.

✓ Discussion questions (with example answers)

- "What counts as an offer?" Example: anything that defines what is real in the scene: someone's name, that we're siblings, that it's raining, that I'm holding a parcel.
- "What did the block do to the scene?" Example: it stopped. The other performer had to throw away their idea and we were back at the start, so the audience lost track.
- "Is 'yes, and' the same as agreeing with everything the other character says?" Example: no. My character can argue or refuse inside the story; what I accept is the reality my partner made, not my character's opinion. "You stole my bike!" "I did, and I'd do it again" accepts the offer.

✓ Closing check (5 min, with answers)

1. In improvisation, what is an offer? **Anything said or done that defines part of the scene's reality, such as a name, relationship, place or object.**
2. What is it called when a performer refuses an offer, and what does it usually do? **Blocking (or negation or denial); it usually stops the scene from developing.**
3. Your partner says "Captain, the ship is sinking!" Give a "yes, and" reply. **Any reply that accepts the ship sinking and adds something, for example "Then grab the map, we're rowing to the island."**
4. Which drama teacher, known for the Impro System and Theatresports, said "It's not the offer, but what you do with it"? **Keith Johnstone.**

Vocabulary

improvisation, offer, accept, block (in improvisation), "yes, and", space object work, ensemble

Differentiation

- **Support:** play the gift game with real objects first (a scarf, a cup), then switch to invisible ones. Allow a student to give offers only through mime.
- **Stretch:** play a scene where every line must be an offer and the scene must end at a new location. Or try a scene with one character who says nothing and makes all their offers through action.

⚠ Safety

- Keep warm-up walking at walking pace; no running in a crowded space.
- Any student can join the audience role of "offer spotter" instead of performing, and that counts as taking part.
- Steer scenes away from real classmates and teachers as characters.

Teacher notes and misconceptions

- **Two meanings of "blocking".** In improvisation, blocking means refusing an offer. In staging (lesson 4) it means planning where actors stand and move. Name the clash now so lesson 4 does not confuse anyone.

- **"I'm not funny, so I can't improvise."** The aim here is to notice and build, not to be funny. Johnstone's slogans in the source include "You can't learn anything without failing"; let early scenes be clumsy.
- The source says the "yes, and" rule applies to a scene's early stage, when a shared reality is set up. After that, characters can and should disagree; performers still keep the reality they built together.

Lesson 2: Status: who has the power right now?

Unit overview · Previous: Lesson 1 · Next: Lesson 3

Goal

Students show high and low status using stance, eye contact, space and pace, and they shift status between characters inside a short scene.

Materials

- Open space, chairs.
- A pack of playing cards (or cards numbered 1-10) for the status game.
- Two-line scene starters on cards, for example:
- A: "You're late." B: "I know."
- A: "Is this yours?" B: "Maybe."
- A: "Can I help you?" B: "I hope so."

Steps

✎ Opening (5 min)

Walk the space again. Call out: "Walk as if you own this room." Then: "Walk as if you hope nobody notices you." Then: "Walk as if you own the room but don't want anyone to know." Ask what people changed in their bodies.

✎ Main activity (30 min)

Tell students that in drama **status** means who has the upper hand between characters at this moment. It is about behaviour in a scene, not about job titles or real-life worth: a servant can play high status and a king low. Keith Johnstone's 1979 book Impro has a whole section on status, and status games like these are common in drama classrooms.

1. **Status signals (8 min).** In pairs, A and B stand facing each other. Try one change at a time and notice how it feels and looks:
2. eye contact held steadily versus looking away and back;
3. head still while speaking versus small nods and touches to the face;
4. taking up space (feet apart, arms relaxed) versus making yourself small;
5. moving slowly and pausing before speaking versus moving quickly and filling silences. Students write two signals of each kind on a card. These are stage conventions that work in many classrooms; they are not rules about real people or cultures (see Teacher notes).
6. **The card game (10 min).** Each student secretly draws a card (1 = lowest status, 10 = highest) and holds it to their forehead without looking, so others can see it but they cannot. Everyone mingles at a party and treats each person according to the number

they see. After two minutes, students line up in the order they think they are. Then they look. Discuss how they could tell.

7. **Status see-saw (12 min).** In pairs with a two-line scene starter, play a short scene in which A starts high and B low, and by the end they have swapped. The audience calls "Swap!" at the moment they saw the change and says what caused it (a revelation, a mistake, a piece of news, a change of position).

✓ Discussion questions (with example answers)

- "What was the single most powerful status signal?" Example: stillness. When she stopped moving and just looked, she was suddenly in charge, even without speaking.
- "Can someone be high status and kind?" Example: yes. A calm doctor can be high status and gentle; the status is about control of the moment, not meanness.
- "What made the see-saw happen?" Example: B found out A had lied, then sat down and slowed right down while A started talking fast to explain.

✓ Closing check (5 min, with answers)

1. In drama, what does "status" mean? **Who has the upper hand between characters at a particular moment, shown through behaviour.**
2. Name two signals that often read as high status on stage. **Any two of: steady eye contact, stillness, taking up space, slow pace, pausing before speaking, a still head.**
3. Can a character with a low-status job play high status? Give an example. **Yes; for example a calm waiter dealing with a panicking customer.**
4. Name the 1979 book by Keith Johnstone that has a section called "Status". **Impro: Improvisation and the Theatre.**

Vocabulary

status, high status, low status, status shift, stillness, convention

Differentiation

- **Support:** work on one signal at a time (only eye contact, then only pace). Use the card game with just 1, 5 and 10.
- **Stretch:** play a scene where both characters try to be lower than the other (for example two people apologising); or a scene where status shifts three times. Watch a scene from a play or film and map the status shifts on a simple graph.

⚠ Safety

- Status work can echo real hierarchies in the room. Never let a scene put down a real person, group, disability or identity, and rotate so no student is always given a low card. Stop a scene that turns into real teasing.
- Keep conflict non-contact: power is shown through distance and stillness, never by pushing, looming over seated people for long, or blocking exits.

- Any student may watch and call "Swap!" instead of performing.

Teacher notes and misconceptions

- **"High status means being loud and bossy."** Often the reverse: loud and hurried can read as low status trying to win. Stillness is usually stronger.
- **Signals differ between cultures and people.** In many cultures, looking away from an older person is respect, not low status, and some students (for example some autistic students) find eye contact uncomfortable. Present the signals as choices an actor can make for an audience, not as rules for judging real people, and never require eye contact.
- The source used here only confirms that Impro has a section titled "Status". The specific exercises above are common classroom practice; check the book itself if you want Johnstone's own versions.

Lesson 3: What does the character want?

Unit overview · Previous: Lesson 2 · Next: Lesson 4

Goal

Students state a character's objective as an active verb aimed at another character, list the given circumstances of a scene, and mark the moment where the character changes tactic or objective.

Materials

- Open space, chairs.
- A short original two-person scene (below), printed, one per pair.
- Index cards; pens.

"The Key" (original scene for this unit, CC0)

A: Have you seen my key?
B: Which key?
A: You know which key.
B: I've been here all afternoon.
A: That's not what I asked.
B: ... It's on the hook. Where it always is.
A: It isn't.
B: Then I don't know.
A: Fine. I'll wait.

Steps

✎ Opening (5 min)

Ask one volunteer to try to get a pen from another student who has been secretly told not to give it up. Allow 30 seconds; no touching. Then ask the class: "What did she want? What did she try first? What did she try when that failed?" Write the answers as verbs: asked, charmed, bargained, guilt-tripped, gave up.

✎ Main activity (30 min)

Introduce three tools from the actor and director Konstantin Stanislavski, whose ideas are often called his "system":

- **Objective (task).** What the character wants at this moment, often framed as "What do I want?" or "What do I need to make the other person do?" (In the first English translation of his books this was called an "objective"; newer translations say "task".)
- **Given circumstances.** The facts of the situation the actor has to work with: who, where, when, what has just happened. Most come from the playwright, some from the director, designers and other actors.

- **Bits (often called beats).** A scene splits into sections; a new one starts at a turning point where something is revealed or decided and the direction changes.
- **Given circumstances (8 min).** Pairs read "The Key". It has almost no facts. Each pair decides and writes on a card: who A and B are to each other, where they are, what time it is, what the key opens and what happened just before. Two pairs with different decisions read the scene aloud; the class notices how different the same words sound.
- **Objectives as verbs (10 min).** Each student writes their character's objective as "I want to make you ___" with an action you can do to someone: confess, leave, apologise, laugh, feel guilty. Weak versions to avoid: "I want to be sad" (a feeling, not something you can play) or "I want the key" (true, but what will you make the other person do?). Replay the scene pursuing those objectives.
- **Find the turn (12 min).** Pairs mark the line where the first bit ends and a new one starts. In many versions it is B's pause before "It's on the hook", or A's "Fine. I'll wait." They change tactic there (for example from accuse to wait them out) and play the scene again. The audience says where they saw the turn.

✓ Discussion questions (with example answers)

- "Why is 'I want to make her confess' more useful than 'I'm angry'?" Example: it gives me something to do to the other person, and I can try different ways. If I just play 'angry' the scene stays the same.
- "How did changing the given circumstances change the scene?" Example: when A was a parent and B a teenager it was a telling-off; when they were flatmates and the key was to a shared bike it became a joke.
- "Where was the turn in the version you watched?" Example: on the pause before "It's on the hook". B gave up pretending, and A switched from questions to waiting.

✓ Closing check (5 min, with answers)

1. Write an objective for A as an active verb aimed at B. **Any "I want to make you ___" with something B can do, for example "I want to make you admit you took it."**
2. What are given circumstances? **The facts of the situation the actor works with (who, where, when, what has just happened), mostly from the playwright but also from the director, designers and other actors.**
3. What marks the start of a new bit or beat? **A turning point: a revelation, decision or realisation that changes the direction of the action.**
4. "I want to be sad" is a weak objective. Why? **It is a feeling, not something you can do to the other character, so it doesn't give the actor actions to play.**

Vocabulary

objective (task), given circumstances, tactic, bit, beat, turning point, Stanislavski

Differentiation

- **Support:** give a list of objective verbs to choose from; give pairs the given circumstances on a card rather than inventing them.
- **Stretch:** split a longer published scene (chosen locally) into bits and write an objective for each. Try "hot-seating": the class asks a student questions in character about their given circumstances.

⚠ Safety

- Characters' circumstances are invented. Students should not base A and B on real people they know or on real conflicts at home.
- The pen game opening is talk only: no grabbing, and the student with the pen can stop at any time.

Teacher notes and misconceptions

- **"The objective is the same as the plot."** No. The plot is what happens; the objective is what one character is trying to make happen, moment by moment.
- **"Stanislavski's system means feeling real emotions."** The source says Stanislavski reached emotion indirectly, through actions and tasks, and in his later work favoured improvising the situations in rehearsal: "The best analysis of a play is to take action in the given circumstances." Students do not need to feel anything; they need to pursue something.
- Translators disagree on terms (task/objective, bit/beat). Use whichever your later curriculum uses, and mention the other once.

Lesson 4: Staging: where bodies stand tells the story

Unit overview · Previous: Lesson 3 · Next: Lesson 5

Goal

Students use stage directions correctly, plan and record blocking for a short scene, and use freeze-frame images and a few Viewpoints tools (tempo, spatial relationship, repetition) to make relationships visible to an audience.

Materials

- Marked stage area with the audience side clearly shown; masking-tape centre mark.
- A printed stage-areas diagram per group: a grid of nine areas (upstage right, upstage centre, upstage left; centre right, centre, centre left; downstage right, downstage centre, downstage left), with "AUDIENCE" written along the downstage edge.
- "The Key" scene from lesson 3; pencils.

Steps

✎ Opening (5 min)

Ask: "If a director says 'cross stage left', which way do you go?" Take answers, then explain. **Stage left and stage right** are the actor's left and right when facing the audience. **House left and house right** are the audience's. **Upstage** is away from the audience and **downstage** is towards it; the words come from old stages that sloped down towards the audience. **To cross** means to move across the stage.

✎ Main activity (30 min)

1. **Stage-areas drill (6 min).** Everyone stands on stage facing the audience. Call out areas ("downstage left", "upstage centre") and they walk there. Then a student caller gives the directions.
2. **Tableaux (8 min).** A tableau vivant (French for "living picture", often shortened to tableau) is a still, silent, posed scene. Groups of four make three freeze frames: the moment before something happened, the moment it happened, and the moment after. Rule: the audience must be able to see every face. Watch them and ask: "Who looks most powerful? Why?" (Height, centre, distance, who others look at.)
3. **Viewpoints tools (6 min).** Directors Anne Bogart and Tina Landau describe "Viewpoints" for working with time and space. Try three:
4. **Tempo:** how quickly or slowly something happens. Replay a tableau transition very slowly, then very fast.
5. **Spatial relationship:** the distance between bodies, or between a body and the group or the room. Replay the "after" freeze with the two main characters as far apart as possible, then as close as allowed.

6. **Repetition:** repeating a movement. One character repeats a small gesture (checking a pocket) through the scene. Ask what each change made the audience think.
7. **Block "The Key" (10 min).** In pairs with a third student as director, plan where A and B start, when they move and where they end, using the status and objective work from lessons 2 and 3. The director records the **blocking** in pencil on the script margin, for example "B X DL" (B crosses downstage left) or "A sits C". Run it twice, keeping to the record. Swap so everyone directs once if time allows.

✓ Discussion questions (with example answers)

- "Why should the director, not just the actor, write the blocking down?" Example: so it's the same every time. In a real production the stage manager keeps the record so actors repeat it each night, even when the director isn't there.
- "How did distance change the scene?" Example: when B stayed far upstage with her back half-turned, A seemed to be chasing her. Close together it felt like an argument between equals.
- "What did the audience need to see that they couldn't?" Example: B's face at the pause. We moved B so she was facing out, not side-on to the audience.

✓ Closing check (5 min, with answers)

1. An actor faces the audience and moves to their own right. Which stage direction is that? **Stage right.**
2. Which part of the stage is downstage? **The part nearest the audience.**
3. What is blocking, in staging? **The planned positions and movements of the actors, recorded so they can be repeated.**
4. Name two Viewpoints from this lesson and say what each one is about. **Any two of: tempo (how quickly or slowly something happens), spatial relationship (distance between bodies, or between a body and the group or space), repetition (repeating a movement).**

Vocabulary

upstage, downstage, stage left, stage right, house left, house right, cross, blocking, sightline, tableau, tempo, spatial relationship, repetition

Differentiation

- **Support:** label the floor with tape for the nine areas. Give the director a list of shorthand (X = cross, DL, UC and so on).
- **Stretch:** block the same scene twice with opposite meanings (B guilty, then B innocent) without changing a word. Research what "côté cour" and "côté jardin" mean in French theatre and why.

⚠ Safety

- Keep the edge of any raised stage marked and well lit; no backward walking near an edge.
- Tableaux: no lifts, no balancing on chairs, and no weight-bearing on other students. Any touch follows the group's agreed consent rule.
- Plan blocking around any wheelchair or mobility aid with the student who uses it; leave clear routes.

Teacher notes and misconceptions

- **Stage left versus house left** is the most common mix-up. A useful check: "Whose left? The actor's, facing out." Note that the source says German, Italian and Arabic theatre use the audience's left and right, so students who know those traditions may expect the opposite.
- **Two meanings of blocking** (see lesson 1): refusing an offer in improvisation, and planned movement here.
- The source traces the word to 19th-century directors such as W. S. Gilbert planning scenes on a miniature stage with blocks standing for actors. A quick version: let groups plan on paper with coins before standing up.
- Sightline rules (faces visible, not standing in a straight line across the stage) are common classroom guidance rather than claims from the sources, and some styles break them on purpose.

Lesson 5: Devise, rehearse, perform

Unit overview · Previous: Lesson 4

Goal

Groups devise, rehearse and perform a 2-3 minute scene from a stimulus, using offers, status, objectives and staging, and give and use specific feedback. This lesson usually needs two or three sessions.

Materials

- Stimulus cards (one per group, chosen by the teacher). Examples written for this unit (CC0):
- a single line: "Nobody has opened this door in forty years.";
- an object: an old suitcase with one luggage label;
- a theme: "a promise that can't be kept";
- an image: a public-domain painting or an openly licensed photograph of your choice, with its credit.
- A devising log sheet per group (headings below).
- Stage area, chairs, simple props (no blades, glass or real valuables).

Steps

✎ Opening (5 min)

Explain devising: making a piece of theatre as a group, where the script or performance comes from the group's own improvising rather than from a playwright. Real devising companies start from almost anything (an image, a theme, a character, a historical document, a single line), make far more material than they need, then select, edit and refine. Today groups will do a small version of the same process.

✎ Main activity (session 1: 35 min; session 2: rehearsal; session 3: showing)

1. **Generate (10 min).** Groups of 3-5 take a stimulus. Using "yes, and", they improvise at least three quick, different ideas from it, each no longer than a minute. Nobody judges yet. One student logs the ideas.
2. **Select (5 min).** Choose one idea. On the log, write:
3. the given circumstances (who, where, when, what just happened);
4. each character's objective as "I want to make you ___";
5. the turning point: where status or objective changes;
6. the opening image and the final image (two tableaux).
7. **Build and block (20 min).** Improvise the scene through, then fix it: keep the lines that worked, write a bare script or bullet list, and record blocking with stage directions. Students in off-stage roles (director, stage manager, sound) record and run the rehearsal.

8. **Rehearse (session 2).** Run the scene, then do a **feedback swap** with another group: each group watches the other once and gives two comments (see below). Groups choose one comment to act on and note it in the log, then run the scene again.
9. **Perform (session 3).** Each group performs. The audience watches for the opening image, the turning point and the final image.

Feedback frame: "At the moment when ___, I noticed ___, and it made me think/feel ___." and "Next time you could try ___ at the moment when ___." Feedback must point to a moment in the work, not to the person.

Devising log headings: Stimulus · Ideas we tried · What we chose and why · Given circumstances · Objectives · Turning point · Opening and final images · Blocking notes · Feedback we received · What we changed.

✓ Discussion questions (with example answers)

- "What did you throw away, and why?" Example: our first idea was funnier but had no change in it; nobody wanted anything. We kept the one where the sister finally tells the truth.
- "Which feedback did you use, and what did it change?" Example: they said they couldn't see Jo's face at the turning point, so we moved her downstage centre and it became the clearest moment.
- "How is devising different from performing a script?" Example: we were the writers as well as the actors, so we had to agree, and the scene kept changing until we fixed it.

✓ Closing check: end of unit (with answers)

1. What is devised theatre? **Theatre where the script or performance comes from the group's collaborative, often improvised, work rather than a written play.**
2. Your partner says "Look, the river's flooding the street!" Give a "yes, and" response. **Anything that accepts the flood and adds an offer, for example "And Grandad's still in the shop. Come on!"**
3. Name two ways an actor can raise their character's status without words. **Any two of: stillness, steady eye contact, taking up space, slower pace, pausing, keeping the head still, taking the centre.**
4. Rewrite "My character wants to be happy" as a playable objective. **Any "I want to make you ___" aimed at another character, for example "I want to make you agree to come to the party."**
5. What is a turning point (the start of a new beat)? **A moment where something is revealed, decided or realised and the direction of the action changes.**
6. You face the audience and the director says "cross downstage left". Where do you go? **Towards the audience and to your own left.**
7. Devising companies often make far more material than they need. What do they do next? **Select, edit and refine it.**
8. A classmate says "Your scene was good." Rewrite it as specific feedback. **Any comment that names a moment and an effect, for example "When you both froze after the door opened, I noticed the silence, and it made me nervous for her."**

Vocabulary

devising, stimulus, ensemble, select, refine, devising log, rehearsal, feedback, opening image, final image

Differentiation

- **Support:** give a stimulus plus a ready-made situation card (who and where). Allow a scene of 1-2 minutes. Groups can perform to one other group rather than the whole class.
- **Stretch:** include a second art form (live sound, projected image or a short movement sequence), linking to the grade 9 aim in the arts progression. Or write a 300-word review of another group's scene using evidence from specific moments.

⚠ Safety

- Check every group's chosen idea before rehearsal starts. Redirect anything using real people, real private events, self-harm, abuse or other topics your school does not cover without a trained adult.
- No stage combat, lifts or falls; conflict is shown through distance, stillness and voice. Any touch follows the agreed consent rule.
- Props: nothing sharp, glass, hot or valuable. Mime weapons are not needed; if a story seems to need one, find another turning point.
- A student who does not want to perform takes an off-stage role and is assessed on the same choices through the log and the plan.
- Recording performances only with everyone's consent and within school policy.

Teacher notes and misconceptions

- **"Devising means no one is in charge."** Groups can still choose a director; the source notes that in devising a director, if there is one, often works as a facilitator.
- **"We need a twist ending."** A clear change is enough. A scene where one person finally admits something is a complete scene.
- Groups often over-plan by talking. Insist on trying ideas on their feet first; talk afterwards.
- Assessment looks for clear choices (opening image, turning point, staging, final image) and use of feedback, not acting talent.