Arts, grade 2

All units for this subject and grade (unreviewed AI drafts)

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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.