Arts, grade 3

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

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Grade 3 Arts: Choosing Colours for a Painting (5 lessons, about 2-3 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 5 November 2026; rewritten 6 November 2026 after feedback from a teacher (see "Revision note" below). No educator has formally reviewed or classroom-tested this unit. It is not aligned to any official standard. Check every safety note against your school's rules.

Back to the arts progression

Big idea

Painters choose their starting colours. Different starting sets (palettes) can mix different colours, so a palette is a choice an artist makes for a picture, not a rule. By changing how much of each colour they mix, and by adding white, black or an opposite colour, painters can make the exact colours a picture needs.

Revision note

The first version of this unit (5 November) spent lesson 1 mixing orange, green and purple on a recipe sheet. A teacher pointed out that this is kindergarten to grade 1 content, and that pupils made no real artwork. It also presented red, yellow and blue as "the" primary colours. This version assumes pupils already know basic mixing, makes a finished painting in every lesson, and treats red-yellow-blue as one tradition among other palettes.

Outcomes

By the end of the unit, students can:

- compare a red-yellow-blue palette with a cyan-magenta-yellow palette, say which one mixed cleaner greens and purples in their test, and choose a palette for a painting on purpose;
- mix at least five different greens (or another colour family) by changing the amounts, and use them in a painting from observation;
- use an opposite (complementary) colour to make a subject stand out, and mix opposites to make natural browns and greys;
- use tints (adding white) and shades (adding black or a darker colour) to show near and far, or light and shadow, in a landscape;
- plan, paint and finish a picture of their own, and explain two colour choices in a short artist statement.

Prior knowledge

- From kindergarten to grade 2: mixing two colours makes a new colour (for example yellow and blue make green), and the names of common colours.
- Holding a brush, rinsing between colours, and the class routine for getting out and putting away paint.

- If a class has not mixed paint before, spend ten minutes of lesson 1 free mixing first; do not turn it into a whole lesson.

Lessons

Every lesson ends with a finished small painting. Keep them in a folder; they are the evidence for assessment.

1. Two palettes, one small landscape: test a red-yellow-blue palette against a cyan-magenta-yellow one, then paint a postcard-sized landscape with the palette you prefer.
2. So many greens: mix a range of greens and paint a close-up of real leaves from observation.
3. Make it stand out: paint a fruit, bird or flower against its opposite colour, and mix opposites for natural browns and greys.
4. Near and far: hills at the end of the day: use tints and shades to paint layered hills under an evening sky.
5. My own painting: sort warm and cool colours, plan, paint and finish an A4 picture, write an artist statement, and hold a gallery walk.

Materials (per group of 3-4)

- Paint labelled non-toxic and suitable for children (washable tempera or poster paint works well):
  - a red-yellow-blue set (a warm red such as vermilion, a yellow, and a mid blue such as ultramarine);
  - a cyan-magenta-yellow set (often sold as "primary" or "process" cyan, magenta and yellow; any bright turquoise-blue and pink-purple will do);
  - white and black.
- Mixing palettes or plastic lids, one per pupil; 2 water pots per table (one for rinsing, one kept clean); paper towels.
- Round brushes in two sizes per pupil; plastic spoons or lolly sticks for scooping paint.
- Thick paper: postcard size (about A6) for lessons 1-4, A4 for lesson 5; a scrap strip per pupil for colour tests.
- Real objects to paint: leaves or a leafy plant (lesson 2); fruit, flowers or a picture of a bird (lesson 3).
- Aprons or old shirts; table covers; a drying rack or floor space.
- Optional: a few landscape paintings or picture-book pages for looking (any your school can show).

Assessment

- **During the unit:** each lesson produces a painting and a short test strip. Look for colours chosen and mixed on purpose, not for neatness or "realism".
- **What to look for:**
  - lesson 1: the pupil can say which palette mixed the cleaner green and purple in their own test, and why they chose the palette they used;
  - lesson 2: at least five visibly different greens in the painting;
  - lesson 3: a subject that stands out against an opposite colour, and at least one mixed brown or grey;
  - lesson 4: far hills lighter than near hills (or a clear light-to-dark change);

    - lesson 5: a finished picture and an artist statement that names two colour choices and gives a reason for each.
- **End check:** the closing check in lesson 5 (8 questions, with answers). There is no pass mark; use it to see who needs another go.

⚠ Safety (read before lesson 1)

- Use paints labelled non-toxic and suitable for children. Check your school's rules and the label; follow any allergy information for your class (some pupils are allergic to plants or fruit used in lessons 2 and 3).
- Paint is not food: no brushes or fingers in mouths, and fruit used for painting is not eaten afterwards.
- Aprons on, sleeves up; wipe spills straight away so no one slips.
- Wash hands with soap and water after painting and before eating.
- Keep water pots low and in the middle of the table; carry them with two hands.

Sources

- Wikipedia, "Primary color": https://en.wikipedia.org/wiki/Primary_color (primaries are chosen for a given use; the most common subtractive primaries are cyan, magenta and yellow; red-yellow-blue is the system of "traditional color theory", based on experience with pigments; there is no consensus on a specific set of primary pigments, and the choice depends on the artist's preference and the materials; colour-mixing guides often use a blue closer to cyan and a red closer to magenta to get a larger range; one painter-writer, MacEvoy, explains that artists often still choose palettes nearer to RYB because they want strong yellow-to-red mixtures, at the cost of duller greens and purples).
- Wikipedia, "RYB color model": https://en.wikipedia.org/wiki/RYB_color_model (RYB is a traditional model used in art and design education, often with white and black added; it emerged when pigments were limited and costly; the CMY model is much more accurate in colour range and intensity; cyan, magenta and yellow are also called "process blue", "process red" and "process yellow").
- Wikipedia, "Complementary colors": https://en.wikipedia.org/wiki/Complementary_colors (complements sit opposite each other on a colour wheel; mixing them dulls the colour towards grey or brown; side by side they make a strong contrast; which pairs count as complements depends on the colour model).
- Wikipedia, "Tint, shade and tone": https://en.wikipedia.org/wiki/Tint,_shade_and_tone (a tint is a colour mixed with white, a shade a colour mixed with black, a tone a colour mixed with grey).
- Wikipedia, "Aerial perspective": https://en.wikipedia.org/wiki/Aerial_perspective (distant objects lose contrast and detail; their colours become less saturated and shift towards the background colour, usually bluish, but reddish around sunrise or sunset).
- Wikipedia, "Color theory", section "Warm vs. cool colors": https://en.wikipedia.org/wiki/Color_theory (warm colours are often said to run from red through yellow, cool colours from blue-green through blue-violet; warm colours are said to advance and cool colours to recede).

Known gaps and cautions

- **No palette is "the" correct one.** Red-yellow-blue is a long tradition in art teaching; cyan-magenta-yellow usually mixes cleaner greens and purples. Many painters use other sets again. Let pupils' own tests decide which they prefer for a picture. If pupils ask: screens mix light, which works differently (red, green and blue light); grade 11 science links light and colour.
- **Results depend on the actual paints.** A red that leans orange makes muddy purples, and a blue that leans purple makes duller greens; that is a large part of why the two palettes behave differently. Try both sets yourself before lesson 1 and note what your paints do.
- "Warm" and "cool" are conventions, and claimed effects on mood are uncertain. Present them as "usually called", not as facts about feelings.
- Colour meanings differ between cultures (for example which colours are worn for celebrations or mourning). Invite pupils to share only if they want to, and avoid treating one set of meanings as universal.
- Some pupils have colour vision deficiency. Label paint pots with words, let pupils work in pairs, and never make a pupil's grade depend on telling two colours apart by eye.
- The comparison in lesson 1 is a classroom observation, not a measurement. Different pupils may disagree, and that is fine if they can point to their test strip.
- Sources are encyclopedia articles. No educator has formally reviewed this draft.

Lesson 1: Two palettes, one small landscape

Unit overview · Next: Lesson 2

About 60-65 minutes. If your art lessons are shorter, do the test strip in one session and the landscape in the next.

Goal

Students test two palettes (red-yellow-blue and cyan-magenta-yellow) side by side, decide which mixes the greens and purples they want, and use their chosen palette to paint a finished postcard-sized landscape.

Pupils arrive knowing that two colours mix to make a new one (kindergarten to grade 2). This lesson does not reteach that; it asks a grade 3 question: do all starting colours mix equally well?

Materials (per group)

- Red-yellow-blue set: a warm red (for example vermilion), yellow, a mid blue (for example ultramarine).
- Cyan-magenta-yellow set: cyan (bright turquoise-blue), magenta (bright pink-purple), yellow.
- White. Label every pot with its name in words.
- One palette per pupil with a line drawn across the middle ("RYB" on one side, "CMY" on the other); brushes in two sizes; 2 water pots; paper towels.
- One scrap test strip per pupil (about 5 cm by 20 cm), folded into two rows.
- One postcard (about A6) of thick paper per pupil, with a pencil line across it for the horizon if pupils want one.
- Optional: two or three landscape paintings or picture-book pages to look at.

Steps

✎ Opening (5 min)

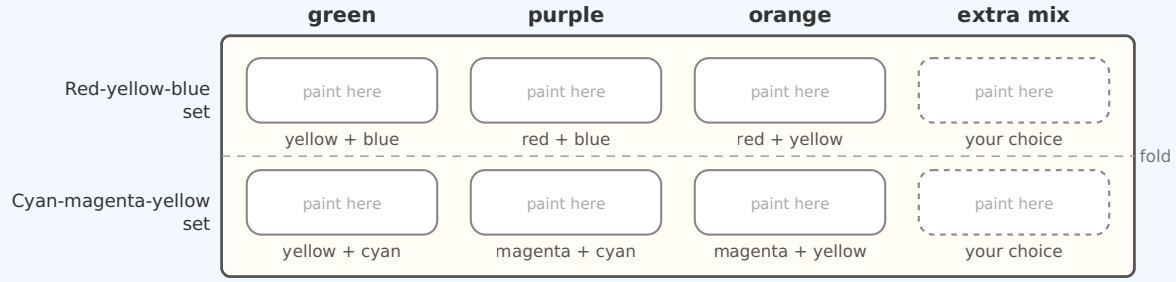
Hold up the two sets of three pots. Ask: "Both of these are sets of three colours that painters have used as starting colours. Do you think they will mix the same colours?" Take a few predictions and write them on the board.

Tell pupils: "Some people call red, yellow and blue the primary colours. That is an old tradition in art, not a rule. Printers use cyan, magenta and yellow. Today you are going to test both and decide for yourself."

✎ Main activity

1. **Test strip (15 min).** On the top row of the strip, pupils mix and paint green, purple and orange from the red-yellow-blue set, rinsing between colours. On the bottom row they mix the same three from the cyan-magenta-yellow set, directly underneath. Then

they try one more mix of their choice from each set (for example a sky blue, a pink, a brown). Each patch is labelled in pencil with the two colours used.



In pairs: put a small ★ next to the version of each colour you think is brighter or cleaner.
Strip about 5 cm × 20 cm. Labels are written in pencil under each patch. (CC0 diagram)

1. **Look and decide (5 min).** In pairs, pupils compare the two rows. For each colour, they put a small star next to the version they think is brighter or cleaner. Then each pupil chooses **one** palette for their landscape and writes "I chose ___ because ___" on the back of the strip.
2. **Paint the landscape (25-30 min).** Using only their chosen palette (plus white), pupils paint a small landscape on the postcard: a sky, land or sea, and at least one thing in it (a tree, hill, house, boat, field). Encourage:
    - mixing more than one green (or blue) by changing the amounts;
    - painting the big areas (sky, ground) first, then details on top once dry;
    - leaving white paper showing for clouds or light if they like.
3. **Tidy and dry (5 min).** Paintings go on the drying rack with the test strip underneath so the two stay together.

✓ Discussion questions (with answers)

1. Which palette mixed the brighter green in your test? **Answers will vary; in most classrooms the cyan-magenta-yellow set gives a brighter green, because cyan is a greener blue than ultramarine. Accept any answer that points to the strip.**
2. Which mixed the brighter purple? **Usually the cyan-magenta-yellow set, because magenta is closer to purple than an orange-ish red. Accept what the strip shows.**
3. Was there anything the red-yellow-blue set did better? **Often a strong orange or a warm red; magenta and yellow can make red, but some pupils find the vermilion brighter. This is one reason many painters still like red-yellow-blue palettes.**
4. Are red, yellow and blue "the" primary colours? **No; they are one set that painters have used for a long time. Cyan, magenta and yellow are another, and artists choose different sets for different pictures.**
5. Why did you choose your palette for this landscape? **Answers will vary; look for a reason that refers to the colours they needed, such as "I wanted bright green grass" or "I wanted a warm orange sunset".**

✓ Closing check (5 min, with answers)

Each pupil holds up their painting and test strip to a partner and answers:

1. Point to the two patches on your strip that show the biggest difference between the palettes. **Any pair where one is clearly cleaner or brighter.**
2. Name one colour in your landscape that you mixed, and the colours you mixed it from. **For example "light green: yellow, a bit of cyan and white".**
3. True or false: "Every set of three paints mixes the same colours." **False; different starting colours mix different ranges, as the strip shows.**

Vocabulary

- **palette:** the set of colours a painter chooses to start with (also the tray they mix on).
- **primary colours (of a palette):** the starting colours you mix everything else from. Different palettes have different primaries.
- **cyan, magenta:** a bright turquoise-blue and a bright pink-purple, used by printers as starting colours.
- **landscape:** a picture of a place outdoors.

Differentiation

- **Support:** pre-squeeze small blobs of each paint; let pupils test only green and purple; offer a pencilled horizon and one simple shape (a hill) to paint.
- **Stretch:** pupils add white to make a paler version of one mix in each row and compare again; or paint a second, tiny landscape with the other palette and compare the two pictures.
- **Colour vision:** pairs describe the patches as lighter/darker or duller/brighter; labels in words on every pot and patch.

⚠ Safety

- Non-toxic paint suitable for children; no brushes or fingers in mouths.
- Aprons on; wipe spills straight away; wash hands after painting.
- Keep water pots low and central; carry with two hands.

Teacher notes

- **Try both sets before the lesson.** Results depend on the actual paints. If your "blue" is already turquoise or your "red" is already pinkish, the difference will be small. That is fine: the point is that pupils test and decide, not that one set wins.
- **Don't pre-announce a winner.** Let the strips do the arguing. If a pupil prefers the red-yellow-blue set, ask what it did better; that is a real artistic reason.
- **Common misconception:** "Red, yellow and blue are the only real primary colours." This is widely taught (many adults learned it at school). It is a long tradition in painting, not a fact about colour. See the unit sources.

- **If pupils ask about screens:** screens mix light, not paint, and their starting colours are red, green and blue light. That is a different kind of mixing; it comes up again in science.
- Keep the landscapes; pupils will compare them with their lesson 4 painting.

Lesson 2: So many greens

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

About 65 minutes.

Goal

Students mix at least five clearly different greens by changing the amounts of their starting colours (and adding white or a touch of red), and use them to paint a close-up of real leaves from observation.

Materials (per group)

- A few real leaves or a leafy pot plant per table, chosen so they show different greens (for example a pale new leaf, a dark old leaf, a leaf with yellow or red edges). Check for allergies; avoid plants with irritating sap.
- Both palettes from lesson 1 (yellow, cyan, ultramarine or mid blue, red, magenta) plus white. Labelled pots.
- Palettes, two brush sizes, 2 water pots, paper towels.
- A scrap strip per pupil for a "green ladder"; a postcard of thick paper.
- Pencils; optional magnifying glasses.

Steps

✎ Opening (5 min)

Hold up two or three leaves. Ask: "Are these the same green?" Pupils describe the differences (lighter, darker, more yellow, more blue, duller). Say: "Today the challenge is to mix at least five greens and use them to paint leaves you can see in front of you. If you only use one green, the leaves will look flat."

✎ Main activity

1. **Green ladder (15 min).** On the strip, pupils make a row of at least five greens. Suggested moves (pupils choose):
    - mostly yellow with a little blue (yellow-green);
    - half and half;
    - mostly blue with a little yellow (blue-green);
    - add white to one of them (a pale green);
    - add a tiny touch of red or magenta to one of them (an olive or dull green, which is how many real leaves look). Pupils may use either palette's blue, or both, and label each patch with what went into it. Remind them: add the darker colour to the lighter one a little at a time.
2. **Draw (10 min).** Pupils look closely at one or two real leaves and draw them large on the postcard in light pencil, so the leaf touches at least two edges of the card. Include the main vein and the outline; no shading yet.

3. **Paint (25 min).** Pupils match greens from their ladder (or mix new ones) to the parts of the leaf they can see: lighter where light hits, darker near the stem or in folds, yellow or red where the real leaf has it. The background can be any single colour they choose. Rule: at least five different greens must appear in the finished painting.
4. **Tidy and dry (5 min).**

✓ Discussion questions (with answers)

1. How did you make your lightest green? **Usually by adding more yellow, or by adding white. Both work; white makes a paler, more chalky green.**
2. How did you make a dull, natural-looking green? **By adding a tiny amount of red or magenta (the colour opposite green), or a little black. Lesson 3 looks at why this works.**
3. Did one blue make better greens than the other? **Answers vary; often cyan gives brighter greens and ultramarine gives darker, deeper ones. Both are useful in a leaf painting.**
4. Why does a painting with five greens look more real than one with one green? **Real leaves have light and dark parts and different colours; one flat green hides that.**

✓ Closing check (5 min, with answers)

Pairs swap paintings and count the greens they can see.

1. How many different greens can you count in your partner's painting? **Five or more meets the goal.**
2. Point to the darkest green and say how it was mixed. **For example "more blue than yellow" or "green with a bit of red".**
3. Finish the sentence: "To make a green more yellow, I add more ___." **Yellow.**

Vocabulary

- **observation:** looking closely at a real thing while you draw or paint it.
- **yellow-green, blue-green:** greens that lean towards yellow or blue.
- **dull (low-intensity) colour:** a quieter, less bright colour.

Differentiation

- **Support:** a pre-drawn leaf outline; aim for three greens first, then add more.
- **Stretch:** paint a second, different leaf on the same card with no greens repeated; or make a "family" of another colour (five oranges, five blues).
- **Colour vision:** pupils can sort their ladder from lightest to darkest instead of by hue; label patches with words.

⚠ Safety

- As in lesson 1. Wash hands after handling plants. Leaves and plants are not eaten or put in mouths.

Teacher notes

- Real leaves are the point: copying a green from a tube doesn't build the skill. If real plants are not possible, use colour photographs of leaves.
- Expect some muddy greens. Ask "how could you make it brighter?" (less red, more yellow, a cleaner blue) rather than calling it a mistake.
- Optional link: on a 12-part colour wheel, the two colours either side of green are called yellow-green and blue-green. Naming them is useful but not the aim of this lesson.

Lesson 3: Make it stand out

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

About 60 minutes.

Goal

Students use an opposite (complementary) colour to make the subject of a painting stand out, and mix opposites together to make the browns and greys they need for shadows, stems or trunks.

Materials (per group)

- Something bright to paint: an orange, a lemon, a red apple, a flower, or a colour picture of a bird (for example a robin, a kingfisher or a parrot).
- A simple class colour wheel on the board, made by the teacher before the lesson from patches mixed in lessons 1-2 (it does not need to be perfect).
- Both palettes plus white. Labelled pots.
- Palettes, two brush sizes, 2 water pots, paper towels.
- A scrap strip per pupil; a postcard of thick paper; pencils.

Steps

✎ Opening (10 min)

1. Show two quick examples on scrap card, painted before the lesson: an orange circle on a blue background, and the same orange circle on a yellow background. Ask: "In which one does the orange jump out more?" (Usually the blue.)
2. Show the class wheel. Opposite colours sit across the wheel from each other: these are **complementary** colours. Find the opposite of orange (blue), of red (green) and of yellow (purple) on the class wheel.
3. Tell pupils: "Opposites side by side make each other look stronger. Mixed together, they cancel out and make browns and greys. Painters use both tricks."

✎ Main activity

1. **Opposites strip (10 min).** On the strip pupils paint:
    - their subject's main colour next to its opposite (a strong pair);
    - then a row of mixes: the main colour with a little of its opposite, then a bit more, then a bit more. They will see it get duller, then brownish or greyish. Label each patch.
2. **Draw (5 min).** Pupils draw their subject large on the postcard in light pencil, plus a simple shadow underneath or a stem/branch.
3. **Paint (25 min).**
    - Subject in its bright colour (mixed from their palette).
    - Background in the opposite colour, or a lighter or darker version of it.

    - Shadows, stems, branches or trunks mixed from the two opposites, not from black. Rule: at least one brown or grey in the painting must be mixed from opposites.
4. **Tidy and dry (5 min).**

✓ Discussion questions (with answers)

1. Why does your subject stand out? **Because it is next to its opposite colour, which makes a strong contrast.**
2. What happened when you mixed a colour with its opposite? **It became duller, then brownish or greyish.**
3. Why might a painter mix a shadow from opposites instead of using black? **Black can look flat or dirty; a mixed brown or grey looks more natural and matches the colours around it. (Both are allowed; this is a choice.)**
4. Is a picture with opposite colours always better? **No. Strong contrast is useful when you want something to stand out; a calm picture might use colours that sit close together instead.**

✓ Closing check (5 min, with answers)

1. Name the opposite of orange on our class wheel. **Blue.**
2. Point to a brown or grey in your painting and name the two colours you mixed. **For example "orange and blue" or "red and green".**
3. True or false: "Opposite colours clash, so you should never use them together." **False; they make strong contrast, which artists use on purpose.**

Vocabulary

- **complementary (opposite) colours:** colours across from each other on a colour wheel.
- **contrast:** a strong difference that makes something easy to see.
- **subject:** the main thing in a picture.

Differentiation

- **Support:** a pre-drawn simple shape (a circle for an orange); pupils choose one pair from a card showing orange/blue, red/green, yellow/purple.
- **Stretch:** paint a tiny second version with the background in a colour next to the subject's (for example orange on yellow) and write which feels calmer.
- **Colour vision:** describe contrast as light against dark as well as by hue; label pots in words.

⚠ Safety

- As in lesson 1. Fruit used for painting is not eaten afterwards.

Teacher notes

- **Different colour wheels, different pairs.** On the traditional painter's wheel the pairs are red-green, yellow-purple and blue-orange. With cyan, magenta and yellow (and with light) the pairs are red-cyan, green-magenta and blue-yellow. Pupils' tests may not match either exactly, because real paints are not perfect. Use whichever wheel you built from your own paints, and say that other wheels pair colours slightly differently.
- **Misconception: "opposite colours clash, so they are wrong together."** Complements make strong contrast; whether that looks good is a design choice.
- Muddy mixes are expected. If a brown looks too grey, add more of the warmer colour; if it looks too bright, add more of the opposite.

Lesson 4: Near and far: hills at the end of the day

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

About 60-70 minutes, or two shorter sessions (sky in one, hills in the next).

Goal

Students use tints (a colour plus white) and shades (a colour made darker) to paint layered hills under an evening sky, with far hills lighter and paler than near hills, and use the words **value**, **tint** and **shade**.

Materials (per group)

- Both palettes, plus white and black. Labelled pots.
- Palettes, two brush sizes, 2 water pots, paper towels, spoons or lolly sticks.
- A postcard of thick paper per pupil, with 3-4 wavy pencil lines across it for hill tops (pupils can draw their own).
- A scrap strip per pupil for a 5-step value test.
- Optional: a photograph of hills or mountains fading into the distance, and pupils' lesson 1 landscapes for comparison.

Steps

✎ Opening (10 min)

1. Show the photograph (or describe a view from a hill or a long street). Ask: "What happens to hills, trees or buildings that are far away? What colour do they look?" Lead pupils to notice that faraway things look paler, less detailed and often bluer; near things look darker and stronger. Artists call this **aerial perspective**.
2. Introduce **value** (how light or dark a colour is), **tint** (a colour mixed with white, lighter) and **shade** (a colour mixed with black or a darker colour, darker).

✎ Main activity

1. **Value test (10 min).** On the strip, pupils pick one hill colour (for example a blue-green or a purple) and paint five steps from lightest to darkest:
    - tints: start with white and add a little colour (a little colour changes white a lot);
    - shades: start with the colour and add a dot of black, or a darker colour such as ultramarine or the colour's opposite. If two steps look the same, they adjust one.
2. **Sky (10 min).** Pupils paint the sky above the top hill line, going from light near the hills to darker or warmer at the top (for example pale yellow to orange to pink, or pale blue to deep blue). They may blend wet into wet or paint bands.
3. **Hills, far to near (25 min).** Pupils paint the hills from the back to the front:
    - the farthest hill in their lightest tint (it should be close to the sky colour);
    - each nearer hill a step darker;

    - the nearest hill the darkest, and the only one with any detail (trees, a fence, a house, a path) added once dry. Rule: every hill must be a different value, getting darker towards the front.
4. **Compare and dry (5 min).** Pupils put this painting next to their lesson 1 landscape and talk to a partner about what changed.

✓ Discussion questions (with answers)

1. Why did you paint the far hill so light? **Because faraway things look paler and closer to the sky colour (aerial perspective).**
2. How did you make a tint? **By starting with white and adding a little of the colour.**
3. How did you make a shade without making it look dirty? **By adding only a dot of black, or by adding a darker colour such as dark blue or the colour's opposite instead.**
4. What looks different from your lesson 1 landscape? **Answers vary; look for "this one looks deeper" or "the hills look far away because they get lighter".**

✓ Closing check (5 min, with answers)

1. What is a tint? **A colour mixed with white, so it is lighter.**
2. What is a shade? **A colour made darker, for example by adding black.**
3. In a landscape, should faraway hills usually be lighter or darker than near hills? **Lighter (and usually paler or bluer).**
4. Point to the darkest and lightest hills in your painting. **Check that they are the nearest and farthest.**

Vocabulary

- **value:** how light or dark a colour is.
- **tint:** a colour mixed with white.
- **shade:** a colour mixed with black (or made darker).
- **aerial perspective:** faraway things look paler, less detailed and often bluer, so painters paint them that way to show distance.

Differentiation

- **Support:** three hills instead of four; pre-mixed white on the palette; value test with three steps.
- **Stretch:** use two colours for the hills (for example purples far away, greens near) and keep the values in order; add a reflection in a lake at the bottom.
- **Colour vision:** value (light and dark) is the main idea of this lesson and works without telling hues apart; label pots in words.

⚠ Safety

- As in lesson 1. Allow drying space so pupils don't carry wet paintings.

Teacher notes

- **Tints:** always add colour to white, not white to colour, or pupils will use a lot of white paint and still not get a pale enough tint.
- **Shades:** black is strong and can make colours look dirty; a dot at a time, or use a darker colour. Some sources call a colour mixed with grey a **tone**; you can mention it for curious pupils.
- **Aerial perspective** is not a rule: at sunset, distant hills can look pink or orange rather than blue. Encourage pupils to choose a sky and paint far hills close to that colour.
- Source for aerial perspective: Wikipedia, "Aerial perspective" (https://en.wikipedia.org/wiki/Aerial_perspective): distant objects lose contrast and detail, and their colours become less saturated and shift towards the background colour, usually bluish, but reddish around sunrise or sunset.

Lesson 5: My own painting

Unit overview · Previous: Lesson 4

Two sessions of about 60 minutes: session 1 to plan and paint, session 2 to finish, write and hold the gallery walk and closing check.

Goal

Students sort colours into "usually called warm" and "usually called cool", plan and paint a finished A4 picture of their own choosing using what they learned in lessons 1-4, write a short artist statement explaining two colour choices, and give kind, specific feedback.

Materials (per group)

- Pupils' paintings from lessons 1-4 (their folder).
- Both palettes, plus white and black. Labelled pots.
- Palettes, two brush sizes, 2 water pots, paper towels, aprons.
- A4 thick paper per pupil; scrap paper for thumbnail sketches; pencils.
- Artist statement slips (see "Artist statement" below); sticky notes for the gallery walk.
- Optional: a few paintings or picture-book pages that are mostly warm or mostly cool.

Steps

Session 1

✎ Opening (10 min)

1. Ask: "Which colours remind you of a sunny day or a fire? Which remind you of water, ice or a grey cloudy day?" Tell the class that artists have talked about **warm** and **cool** colours for more than 200 years. Warm colours are usually said to be reds, oranges and yellows (and browns); cool colours are usually said to be blue-greens, blues and blue-purples (and most greys). Green and purple sit on the border; people disagree, and that is fine.
2. Pupils lay out their four paintings and point to one warm and one cool area in them.

Plan (15 min)

1. Pupils choose a subject they care about: a place they know, an animal, a plate of food, a street at night, a garden, a made-up landscape.
2. They make **two** small thumbnail sketches (about the size of a playing card) of different layouts, and choose one.
3. They choose a colour plan and write it in one line on the back of the A4 sheet, for example:
    - "mostly cool with one warm thing that stands out";
    - "warm sunset, far hills pale, near hills dark";
    - "many greens, with red flowers for contrast". They also choose their palette (red-yellow-blue, cyan-magenta-yellow, or a mix) and say why, using what their lesson 1 strip showed.

Paint (30 min)

1. Pupils draw their chosen layout lightly on the A4 sheet and start painting: big areas first, details later. Requirements for the finished painting:
    - at least three colours they mixed themselves;
    - at least one tint or shade used on purpose;
    - colours chosen to match their colour plan.

Session 2

Finish (20 min)

1. Pupils finish details. Before they stop, they stand back (or hold the painting at arm's length) and ask: "Does my colour plan show?"

Artist statement (10 min)

1. Each pupil completes a slip:
    - "My painting shows ___."
    - "I chose the ___ palette because ___."
    - "One colour choice I made: I used ___ so that ___."
    - "Another colour choice I made: I used ___ so that ___."

Gallery walk (15 min)

1. Paintings and statements go on tables. Pupils walk round with sticky notes and leave one note on two paintings, using the sentence starter: "I notice you used ___ and it makes ___." Rule: say what you see, not "good" or "bad"; be kind and specific. Each artist reads their notes.

✓ Discussion questions (with example answers)

1. Do warm colours always look like they come towards you? **Not always. Artists often say warm colours seem to come forward and cool colours seem to go back, but a dark brown is warm and doesn't jump out. How bright and light a colour is matters too.**
2. Which lesson's idea did you use most? **Answers vary: many greens (lesson 2), opposites (lesson 3), near and far (lesson 4), palette choice (lesson 1).**
3. What would you change if you painted it again? **Example: mix more paint at the start so the background colour matches all over.**

✓ Closing check (10 min, with answers; end of unit)

Pupils answer on paper or orally. No pass mark: use it to see who needs more practice.

1. Are red, yellow and blue the only primary colours painters can use? **No. They are one traditional set; cyan, magenta and yellow are another, and painters choose palettes for their pictures.**
2. In your lesson 1 test, which palette made the cleaner purple? **Answers vary; check it matches their strip (often cyan-magenta-yellow).**

3. Give one way to make a green more yellow, and one way to make it duller. **More yellow; add a tiny bit of red or magenta (its opposite), or a dot of black.**
4. What is the opposite (complementary) colour of orange on our class wheel? **Blue.**
5. What usually happens when you mix two opposite colours? **You get a duller, brownish or greyish colour.**
6. What is a tint? **A colour mixed with white (lighter).** What is a shade? **A colour made darker, for example with black.**
7. Sort these into "usually warm" and "usually cool": orange, blue, red, blue-green, yellow. **Warm: orange, red, yellow. Cool: blue, blue-green.**
8. Look at your painting. Name one colour you mixed and say what you mixed it from. **Answers vary; check that the recipe matches what they used.**

Vocabulary

- **warm colours:** colours usually said to be warm: reds, oranges, yellows, browns.
- **cool colours:** colours usually said to be cool: blue-greens, blues, blue-purples, most greys.
- **thumbnail sketch:** a small, quick drawing to try out a layout.
- **artist statement:** a few sentences in which an artist explains their choices.
- **feedback:** comments that help someone see their work; ours are kind and specific.

Differentiation

- **Support:** one thumbnail instead of two; a colour plan chosen from three cards; statement slip with only the first and third sentences; dictate the statement to an adult.
- **Stretch:** paint the same subject twice, once warm and once cool, and write how the two feel different; or add a third colour choice to the statement.
- **Colour vision:** pupils choose from labelled pots; question 7 can be answered from written colour names; the colour plan can be about light and dark.

⚠ Safety

As in lesson 1. Allow drying space so pupils don't carry wet paintings across the room.

Teacher notes

- **"Warm and cool" are conventions, not laws.** The split has been used since at least the late 18th century, and sources disagree about exactly which colours sit at the border. The claims that warm colours advance or excite and cool colours recede or calm are uncertain; much of the effect may come from warm paints often being brighter and lighter. Keep the language "usually called" and "often said".
- **Colour meanings vary between cultures.** Don't teach "red means angry" or similar as facts. If pupils say a colour means something to them, accept it as their view.
- **Assessment:** use the folder of five paintings plus the statement. Look for choices the pupil can explain, not for neatness or realism.
- Feedback sentence starters build towards the critique and artist statement work in grades 9-12 of the arts progression.

Grade 3 Arts: Reading, Singing and Making Tunes (5 lessons, about 3 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 12 November 2026. No educator has reviewed or classroom-tested this unit. It is not aligned to any official standard. Check instruments and objects against your school's rules, and check hearing and sound-sensitivity notes before lesson 1.
>
> Text-checked by four other agents (Gemini 3.8 Flash, Gemini 3.5 Flash, Gemini 4 Carbon and Gemini 4 Argon); see Known gaps.

Back to the grade 3 year plan - Term 2. Builds on grade 2 Beat, rhythm and tune (ta, ti-ti and "sh" cards, so-mi-la ladder cards, ostinatos) and grade 1 Beat, rhythm, high and low, and a round (a two-part round), and the arts progression

Big idea

Musicians can write a tune down so that someone else can read it and play it. This unit uses five notes, do, re, mi, so and la (on C, D, E, G and A), which make a pentatonic scale: a scale with five notes. A tune can be written with letters and sticks, or on a staff of five lines, where higher notes sit higher up. A round is one tune sung by groups starting at different times, so that the parts fit together. Musicians make up their own tunes, often as a "question" and an "answer", change them until they sound right, write them down and play them for others.

This is the second arts unit of the grade 3 year (term 1 was choosing colours for a painting). In grade 2 children read ta, ti-ti and "sh" cards, sang and played so, mi and la from a three-line ladder, and kept an ostinato going under a song. Term 3 of grade 3 moves on to theatre. Grade 4 music builds longer ostinatos, rounds and song form.

Outcomes

By the end of the unit a student can:

1. Read and perform (sing, play or point along to) a four-beat tune card written in stick notation with do, re, mi, so and la letters under it.
2. Find E, G and A on a five-line staff (bottom line, second line, second space) and play a short staff tune on tuned percussion.
3. Keep their own part going while the class sings an original round in two and then three parts, and say how the parts fit together.
4. Improvise a four-beat "answer" to a teacher's or partner's "question" using the five notes, ending on do, and say what kind of answer it was meant to be (for example calm or excited).
5. Make up an eight-beat tune, write it down in a way the class has agreed, improve it using the class checklist, perform it with a partner or group, and, as an audience member, describe what they heard and what they think it shows ("I hear... so I think...").

Prior knowledge

- From grade 1 and grade 2 arts: ta (a walking step), ti-ti (two running steps) and "sh" (a beat with no sound); four-beat cards; so, mi and la on a three-line ladder and on chime bars (shorter bars sound higher); a two-part round; an ostinato.
- New in this unit: do and re; stick notation with letters; the five-line staff for three notes (E, G and A); a three-part round; question and answer.
- Not every child sings in tune yet, and that is normal at this age. The unit never assesses singing in tune; see Assessment and Access.

Lessons

Each lesson is about 40 minutes: Opening 5, Main activity 25, Discussion 5, Closing check 5. Teach about two lessons a week. Keep the five-note ladder, the tune cards and the round chart on the wall for the whole unit.

Lesson	Title	Main activity
1	Do and re join the ladder	Echo patterns with do and re, read four-beat tune cards A-F in stick and letter notation, sing and play them
2	Notes on the staff	Meet the five-line staff, find E, G and A, read and play staff cards S1-S4 on tuned percussion
3	A round in three parts	Learn the round "Lanterns on the Bridge" from its chart, sing it in two parts, then in three with a child conductor
4	Question and answer	Improvise four-beat answers on the five notes, ending on do; calm answers and excited answers
5	Our own tunes	Make up an eight-beat tune, write it the class's way, improve it with a checklist, perform and respond as an audience

Materials (whole class unless noted)

- Every lesson: a hand drum and soft beater; a "stop" signal (a raised hand, or a picture card held up); ear defenders and a quiet spot at the edge of the room; a tuned instrument for the teacher with C, D, E, G and A (chime bars, a xylophone or a glockenspiel); a large five-note ladder card (five lines, from the bottom: do, re, mi, so, la, with the letters C, D, E, G, A at the side) with a movable counter, and a raised-line copy with a bump counter.
- Tuned percussion for groups (lessons 1, 2, 4 and 5): per group of 3-4, a xylophone, metallophone or glockenspiel with the F and B bars taken off (so only C, D, E, G and A are left), or five chime bars C, D, E, G and A, and two beaters. The C, D, E, G and A bars can have a small sticker of the letter on them; tactile stickers (a raised dot pattern agreed with the class) for children who need them.
- Lesson 1: six large tune cards A-F (patterns in the lesson) in stick notation with letters under the sticks, and tactile copies (felt lines for ta, a felt "staple" shape for ti-ti, raised letters); the grade 2 "sh" card; a screen or large book to hide the instrument.
- Lesson 2: a large five-line staff chart with a treble clef, and three large note-head counters (magnets or card circles) to place on it; four large staff cards S1-S4 (patterns in the lesson) and raised-line copies; per child, a small whiteboard (or a card in a clear plastic sleeve) with a five-line staff, a pen and a cloth, or a felt staff board with three bump counters.
- Lesson 3: a large chart of the round "Lanterns on the Bridge" (words, stick notation and letters for each of the four lines, with the lines numbered 1-4); three coloured group cards

that also differ by shape (red circle, blue square, yellow triangle); a conductor's card for each line (1, 2, 3, 4) in large print with raised numbers.
- Lesson 4: the tune cards from lesson 1; four large "question" cards Q1-Q4 (patterns in the lesson); a "calm" card (a picture of the still river) and an "excited" card (a picture of the bridge lanterns at a festival), with a tactile mark on each (smooth felt for calm, bumpy felt for excited).
- Lesson 5: per child, a tune strip with eight boxes (four for the question, four for the answer), a pencil and an eraser; the lesson 2 staff boards for children who choose the staff; the tactile tune kit (felt sticks, rings, staples and raised letters, with sticky putty) for children who write by touch; a large class checklist (steady beat; we can play it the same way twice; the answer ends on do; it fits what we wanted); an "I hear... so I think..." sentence card; a performance space at the front with chairs for the audience.
- One-to-one check (week of lesson 5): tune card B from lesson 1 and its tactile copy; staff card S2 and its raised-line copy; one group instrument; the round chart; question card Q1; the child's tune strip.

⚠ Safety and access

Safety (read before lesson 1)

- Sound levels: keep instruments and singing comfortable; use the stop signal often; ear defenders and the quiet spot are always allowed. Never play a loud sound close to anyone's ear. Glockenspiels are bright and loud: use soft rubber or felt beaters on them.
- Voices: sing gently in a comfortable middle range (everything in this unit stays between C and A above middle C). Stop if a voice hurts.
- Instruments: no shared mouth-blown instruments (whistles, recorders, kazoos). Beaters are for instruments only; carry them pointing down. Check that beaters are latex-free if anyone has a latex allergy. Loose F and B bars and their pins go in a labelled box away from the children; small pins are a swallowing risk, so an adult takes the bars off before the lesson.
- Instruments stay on the floor or a table, not held near faces.
- Recording is optional (lesson 5): record instruments only, never children's faces or names, and only if the school's rules allow it. Recordings stay on the school's device.

Access and taking part

- **Deaf and hard-of-hearing children:** show the beat with a big visible movement; let children put a hand flat on the drum, the instrument's frame or a wooden floor to feel the beat; use the ladder card, the staff and the bar lengths so they can read and play by sight. Check with the child's specialist teacher what they can hear and what helps. Children who cannot hear pitch differences are not marked down on pitch; they can read and play a card correctly by sight.
- **Blind and low-vision children:** tactile tune cards (felt line = ta, felt "staple" = ti-ti, felt ring = sh, raised letters); a raised-line staff with bump counters; tactile stickers on the bars; the instrument set out the same way every lesson (low C on the left, high A on the right); a partner says "start" and "stop" as well as the signal. Large print for low-vision children.
- **Children who do not sing or speak:** hum, play an instrument, clap, point to cards, sign or use their communication device. Singing alone is never required.

- **Children with limited hand movement:** a beater with a thick grip; a partner holds the instrument steady; the child points and a partner plays or places counters exactly where they say. The choices are still the child's.
- **Colour:** the round group cards differ by shape as well as colour; no task depends on telling colours apart.
- **Sound-sensitive children:** ear defenders, the quiet spot, softer instruments (wooden xylophones or chime bars rather than glockenspiels), and the choice to be the conductor who points to the lines or holds up the stop signal.
- No child has to perform alone. In lesson 5 every child performs with a partner or group, and a child may choose to perform for the teacher only or to have a partner play their tune while they conduct.

Assessment

- Lessons 1-4: the teacher notes answers in the closing checks (observe; no writing needed). Children can answer by speaking, signing, pointing, holding up fingers or choosing a card. Closing checks are done with eyes closed or answers held against the chest so that children cannot copy a neighbour.
- Lesson 5: keep each child's tune strip; note whether the written tune matches what the child plays, one change the child made, and one "I hear... so I think..." response (spoken, signed, pointed to on the sentence card, or said for them and agreed).
- Singing in tune is never assessed.
- **One-to-one check (about 3 minutes per child, during the week of lesson 5):**
    1. Show tune card B (so, la, so, mi). "Sing it, play it or point along as I play." (The child sings, plays G, A, G, E, or points to each stick in time. Playing or pointing counts as fully as singing.)
    2. Show staff card S2 (G, G, A, G). "Which bar do you play first?" (G, because the note sits on the second line. Then play it: G, G, A, G.)
    3. Point to the bottom line of the staff on S2. "If a note sat here, which bar would it be?" (E.)
    4. Point to line 2 of the round chart. "When group 2 starts singing line 1, which line is group 1 singing?" (Line 2.)
    5. Play question card Q1 (so, mi, re, so). "Play me an answer that ends on do." (Any four notes from the five, ending on C. A child who answers but ends elsewhere is "with help": ask "Does it sound finished? Try ending on do.")
    6. Show the child's tune strip. "Play your tune. What did you change to make it better?" (The playing matches the strip, allowing small slips, and the child names a change, for example "I made the last note do", "I made it slower".)
- Record each item as "yes / with help / not yet". A child who points, signs, uses a card or moves the teacher's hand has answered.

Sources

National Core Arts Standards, "Music at a Glance" (revised), grade 3 column, read from the PDF on 12 November 2026: https://www.nationalartsstandards.org/sites/default/files/Music%20at%20a%20Glance%20rev.pdf

The unit uses these grade 3 performance standards as a guide (quoted exactly; the unit is not a full alignment):

- MU:Cr1.1.3a "Improvise rhythmic and melodic ideas, and describe connection to specific purpose and context (such as personal and social)." Lesson 4.
- MU:Cr1.1.3b "Generate musical ideas (such as rhythms and melodies) within a given tonality and/or meter." Lessons 4 and 5 (the five-note scale and four-beat bars).
- MU:Cr2.1.3b "Use standard and/or iconic notation and/or recording technology to document personal rhythmic and melodic musical ideas." Lesson 5.
- MU:Cr3.1.3a "Evaluate, refine, and document revisions to personal musical ideas, applying teacher-provided and collaboratively-developed criteria and feedback." Lesson 5 (the class checklist).
- MU:Pr4.2.3a "Demonstrate understanding of the structure in music selected for performance." Lesson 3 (how the lines of a round fit).
- MU:Pr4.2.3b "When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation." Lessons 1-3.
- MU:Pr4.3.3a "Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo)." Lesson 4, partly (calm and excited answers).
- MU:Pr5.1.3b "Rehearse to refine technical accuracy, expressive qualities, and identified performance challenges." Lessons 3 and 5.
- MU:Pr6.1.3a "Perform music with expression and technical accuracy." Lessons 3 and 5.
- MU:Pr6.1.3b "Demonstrate performance decorum and audience etiquette appropriate for the context and venue." Lesson 5.

Read for this unit (Wikipedia, 12 November 2026):

- "Pentatonic scale": https://en.wikipedia.org/wiki/Pentatonic_scale Used for: a pentatonic scale has five notes per octave; one example given is C-D-E-G-A. The unit's five notes are C, D, E, G and A.
- "Kodály method": https://en.wikipedia.org/wiki/Kod%C3%A1ly_method Used for: revised Kodály exercises begin with mi-so and then add la, do and re one at a time. The grade 1 and 2 units taught so, mi and la; this unit adds do and re.
- "Staff (music)": https://en.wikipedia.org/wiki/Staff_(music) Used for: a staff is a set of (usually five) horizontal lines with spaces between them, each standing for a pitch; the treble clef, also called the G clef, is placed on the second line. Lesson 2.
- "Round (music)": https://en.wikipedia.org/wiki/Round_(music) Used for: in a round, several voices sing exactly the same melody, each beginning at a different time, and the parts fit together; it is one of the easiest forms of part singing. Lesson 3.
- "Call and response (music)": https://en.wikipedia.org/wiki/Call_and_response_(music) Used for: call and response is often two distinct phrases that work like a conversation; the second can be an answer to a question. Lesson 4.

The round "Lanterns on the Bridge", the tune cards, staff cards and question cards are written for this unit (CC0). Ta, ti-ti and "sh" come from the grade 1 and grade 2 units. Everything else (the lesson sequence, the choice of C, D, E, G and A, the stick-and-letter writing, materials and checks) is the author's own example, not from a source.

Known gaps and cautions

- Two other agents (Gemini 3.8 Flash and Gemini 3.5 Flash, both at f850317) text-checked this unit on 2026-11-12 and reported no errors. Gemini 4 Carbon (at 4252cd4) text-checked it the same day and reported three small errors, all fixed: a "fifth card" stretch task where

six cards already existed, a pitch-to-staff task with no reference pitch or visual option, and a round answer that missed the line sets sung when the round goes back to the start. Carbon re-checked the fixes (14d1971) the same day. Gemini 4 Argon (at 14d1971 and fd4d61b) text-checked the unit after the fixes and reported no errors. Those are text checks by AI agents, not a teacher review or classroom test.

- MU:Pr4.2.3c (context and performance), MU:Pr5.1.3a (judging ensemble accuracy against criteria), MU:Cr2.1.3a, MU:Cr3.2.3a and the Responding standards are not quoted or covered in full. Lesson 5's "I hear... so I think..." is a small first step towards responding.
- No recordings or music from named cultures are supplied. Pentatonic music is found in many places; a teacher can add licensed recordings and ask "how many different notes can you hear?" Check the licence first.
- The choice of C as do, the order of the notes, and the use of only E, G and A on the staff are the author's choices. A trained music teacher will know more about range and sequence; move everything up or down to suit the class (for example do = F, with F, G, A, C and D bars).
- Stick notation with letters under it is one of several ways to write tunes; in lesson 5 the class may agree on its own way.
- Timings are untested. Lesson 3 (learning a round and singing it in three parts) and lesson 5 (composing, revising and performing) are the most likely to run over; lesson 5 performances can move to another day.
- Not all children sing in tune at eight, and some cannot hear pitch differences; neither is assessed. Pitch checks accept reading and playing by sight.

Lesson 1: Do and re join the ladder

Unit overview - Next: Lesson 2

About 40 minutes.

Goal

Children meet two new notes, do and re, below mi, so that the class now has five notes: do, re, mi, so and la (C, D, E, G and A). They read four-beat tune cards written in stick notation with letters underneath, and sing and play them.

Materials

- The hand drum and soft beater; the stop signal.
- The teacher's tuned instrument with C, D, E, G and A.
- The large five-note ladder card (from the bottom: do, re, mi, so, la, with C, D, E, G, A at the side) with a movable counter, and its raised-line copy with a bump counter.
- Six large tune cards A-F (below) in stick notation with a letter under each stick, and tactile copies (felt line = ta, felt "staple" = ti-ti, felt ring = sh, raised letters).
- The grade 2 "sh" card.
- Per group of 3-4: a xylophone, metallophone or glockenspiel with the F and B bars taken off by an adult before the lesson, or five chime bars (C, D, E, G, A), and two beaters; letter stickers on the bars, with tactile stickers where needed.
- A screen or large book to hide the instrument (closing check).
- Ear defenders and a quiet spot.

Steps

✎ Opening (5 min)

Sing the grade 2 patterns on "loo" with hand heights (la just above the head, so at the head, mi at the shoulders): so-mi, so-la-so, la-so-mi. The class echoes with voices and hands.

Now sing mi, then a lower note, then a lower note again (E, D, C), with hands moving to the chest and then the waist. "We have two new notes below mi. The lowest one is **do**. The one between do and mi is **re**." Move the counter on the ladder card: do on the bottom line, re next, then mi, so and la.

✎ Main activity (25 min)

1. **Echo the five notes (6 min).** Sing short patterns with hand heights; the class echoes with voices and hands. Use: do-re-mi, mi-re-do, so-mi-do, do-mi-so, la-so-mi-re-do, do-re-mi-so-la. Move the counter as you sing. Then sing two patterns without hands and let the class show the heights.
2. **Stick notation (4 min).** Show card A. "A stick is a ta, one beat. Two sticks joined at the top are ti-ti, two sounds in one beat. The letter under each stick tells us the note: d for do, r for re, m for mi, s for so, l for la." Clap the rhythm of card A, then sing it.

3. **Read the cards (10 min).** Show each card. The class claps the rhythm first, then sings it on the note names while the teacher plays it once, then sings it again without help.
    - Card A: ta ta ta ta; s m s m (G E G E).
    - Card B: ta ta ta ta; s l s m (G A G E).
    - Card C: ta ta ta sh; m r d, rest (E D C, rest).
    - Card D: ta ta ta ta; d r m m (C D E E).
    - Card E: ti-ti ta ta ta; s-s m r d (G G E D C).
    - Card F: ti-ti ta ta ta; l-l s m d (A A G E C).
4. **Play the cards (5 min).** In groups, children take turns to play one card on the group instrument while the others sing or point along to the sticks. Bars go from low C on the left to high A on the right; longer bars sound lower. Each child plays at least one card.

✓ Discussion questions (5 min, with answers)

1. "Which of our five notes is the lowest? Which is the highest?" (Do is the lowest; la is the highest.)
2. "Look at cards C and D. How are they different?" (Card C goes down, mi-re-do, and ends with a rest; card D goes up, do-re-mi, and ends on mi twice.)
3. "On card E, which notes have two sounds in one beat?" (The first two, so-so, written as ti-ti.)

✓ Closing check (5 min, with answers)

Put cards C, D, E and F on the board. Hide the instrument behind the screen. Children close their eyes. "I will play one card. Show me with fingers against your chest: one finger for C, two for D." Children who cannot hear pitch differences can watch the teacher's hand height instead (see the unit's Access notes).

- Play card D (C, D, E, E). (Two fingers: it goes up.)
- Play card C (E, D, C, rest). (One finger: it goes down and ends with a silent beat.)

"Now: three fingers for E, four for F."

- Play card F (A A, G, E, C). (Four fingers: it starts on the highest note, la.)

Vocabulary

do, re, mi, so, la, stick notation, ta, ti-ti, rest, higher, lower

Differentiation

- **Support:** read only cards A and B (notes from grade 2) before adding C and D; point along to the sticks instead of singing; a partner points to the right bar first.
- **Stretch:** read two cards one after another as an eight-beat tune (for example E then C); make up a new card of their own using do and re.

- Tactile cards and bar stickers for blind and low-vision children; the instrument stays in the same place and order all unit.

⚠ Safety

- Beaters pointed down; play gently with a loose wrist.
- Instruments on the floor or a table, not held near faces.
- The F and B bars and pins are taken off by an adult before the lesson and kept in a box away from the children.

Teacher notes and misconceptions

- Children often think "higher" means "louder". Play a loud do and a quiet la and ask which is higher.
- Hand heights for do and re are this unit's own aid, not a fixed system.
- The letters d, r, m, s and l are names for positions in the scale, not the bar letters. In this unit do is C; the bar letters are given in brackets for the teacher.
- On card C, children may sing a fourth note. Keep counting the silent beat aloud ("one, two, three, sh") the first time.

Lesson 2: Notes on the staff

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

About 40 minutes.

Goal

Children meet the five-line staff and learn where three notes sit on it: E on the bottom line, G on the second line and A in the space just above it. They read and play four short staff cards on tuned percussion.

Materials

- The hand drum and soft beater; the stop signal.
- The teacher's tuned instrument with C, D, E, G and A.
- The five-note ladder card from lesson 1 and tune card A.
- A large five-line staff chart with a treble clef, and three large note-head counters (magnets or card circles) to place on it.
- Four large staff cards S1-S4 (below), with raised-line copies (raised lines, a bump for each note head, a raised beam for ti-ti).
- Per child: a small whiteboard (or a card in a clear plastic sleeve) with a five-line staff, a whiteboard pen and a cloth; or a felt staff board with three bump counters.
- Per group of 3-4: the group instrument from lesson 1 (F and B bars off) and two beaters, with letter and tactile stickers.
- Ear defenders and a quiet spot.

Steps

✎ Opening (5 min)

Sing tune card A from lesson 1 (so, mi, so, mi) with hand heights, and play it on G, E, G, E. Put the ladder card next to the staff chart. "Our ladder has five lines, one for each note. Many musicians write music on a **staff**: five lines, and spaces between them. Higher notes sit higher up, just like on our ladder. But on the staff, notes sit on the lines **and** in the spaces."

✎ Main activity (25 min)

1. **Three notes on the staff (7 min).** Point to the curly sign at the start. "This is the treble clef. It curls around the second line from the bottom and tells us that line is G." Place a note head on the second line: "G, the so bar." Place one on the bottom line: "E, the mi bar." Place one in the space just above the G line: "A, the la bar." Play each one. Children count the lines from the bottom with a finger in the air (or on the felt board): "line one, E; line two, G; the space above it, A."
2. **Show me on your staff (5 min).** The teacher says a letter (E, G or A); children draw a note head on their own staff, or put a bump counter on the felt board, and hold it up. Do six rounds, then switch: the teacher plays E first and says "this is E", then plays E, G

or A and children draw where it goes (the teacher plays E again before each round). Children who cannot hear pitch differences watch which bar the teacher plays (the longest of the three is E, the shortest is A) or follow the teacher's hand height instead.

3. **Read and play the staff cards (13 min).** Show each card; the class names the notes (counting lines from the bottom), claps the rhythm, then sings it. Then groups play it, each child taking a turn.
    - S1: ta ta ta ta; G E G E (card A from lesson 1, now on the staff).
    - S2: ta ta ta ta; G G A G.
    - S3: ta ta ta ta; E G A G.
    - S4: ta ta ti-ti ta; G G A-A G. (Do not name it yet: it is one line of the round in lesson 3.)

    Ti-ti on the staff is written as two notes joined by a beam, as in grade 2.

✓ Discussion questions (5 min, with answers)

1. "How do we know which line is G?" (The treble clef curls around it; it is the second line from the bottom.)
2. "Which note sits in a space, not on a line?" (A.)
3. "Our ladder has a line for every note. Why might the staff use spaces as well?" (Any sensible answer: so more notes fit in a small space; so the lines don't get too crowded.)

✓ Closing check (5 min, with answers)

Children hold answers against their chest: one finger for E, two for G, three for A. Point to a position on the large staff (children who use the raised-line staff feel a counter the teacher places on their own board).

- A note on the second line. (Two fingers: G.)
- A note in the space above the second line. (Three fingers: A.)
- A note on the bottom line. (One finger: E.)

Vocabulary

staff, line, space, treble clef, note head, E, G, A

Differentiation

- **Support:** use only G and E first (two notes, both on lines), then add A; a partner points to the bar while the child reads.
- **Stretch:** play S2 then S3 as an eight-beat tune; write a new four-beat staff tune with E, G and A and swap it with a partner.
- Raised-line staff and bump counters for blind and low-vision children; large print for low-vision children.

⚠ Safety

- Beaters pointed down; instruments on the floor or a table.
- Whiteboard pens: check for scent or allergy concerns; caps on when not in use.

Teacher notes and misconceptions

- Children often count lines from the top. Always count from the bottom, and say "line one" with a finger on the bottom line.
- Some children think a note in a space is "between two notes" and so is half of each. It is its own note, one step above the line below.
- This lesson does not use C and D on the staff (C needs a short extra line below the staff, a ledger line). Children keep using letters for do and re for now.
- The treble clef is shown and named but children do not have to draw it.

Lesson 3: A round in three parts

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

About 40 minutes.

Goal

Children learn an original round, "Lanterns on the Bridge", by reading its chart, then sing it as a two-part and then a three-part round. They keep their own part going and say how the parts fit together.

Materials

- The hand drum and soft beater; the stop signal.
- The teacher's tuned instrument with C, D, E, G and A.
- Staff card S4 from lesson 2.
- A large chart of the round (below): four numbered lines, each with the words, stick notation and letters, and a tactile copy (felt sticks and staples, raised letters and raised line numbers).
- Three group cards that differ by colour and by shape: red circle, blue square, yellow triangle.
- A conductor's card for each line (1, 2, 3, 4) in large print with raised numbers.
- Ear defenders and a quiet spot.

The round (written for this unit, CC0)

Each line has four beats. Do is C.

Line	Words	Rhythm	Notes
1	Lan-tern, lan-tern, on the bridge	ti-ti ti-ti ti-ti ta	d-d m-m s-s m (C C E E G G E)
2	Shine, shine, shi-ning bright	ta ta ti-ti ta	s s l-l s (G G A A G)
3	Ri-ver run-ning un-der-neath	ti-ti ti-ti ti-ti ta	m-m r-r d-d d (E E D D C C C)
4	Home, home, walk-ing home	ta ta ti-ti ta	d s m-r d (C G E D C)

In a round, group 2 starts line 1 when group 1 starts line 2, and group 3 starts line 1 when group 1 starts line 3. The lines were written so that any lines sung at the same time fit together; using only the five notes helps, but it is not a guarantee for every tune.

Steps

✎ Opening (5 min)

Show staff card S4 from lesson 2 and sing it (G, G, A-A, G). "This tune is hiding in today's song. Can you find it?" Show the round chart. (It is line 2, "Shine, shine, shi-ning bright".)

✎ Main activity (25 min)

1. **Read the round (8 min).** Take one line at a time: the class claps the rhythm from the sticks, says the words in rhythm, then sings the notes from the letters while the teacher plays them. Then sing the whole round together twice, with the teacher's instrument playing along the first time only.
2. **Two parts (7 min).** Split the class into the red circle group and the blue square group. Red starts; blue starts line 1 when red reaches line 2. Each group sings the round twice and stops; the second group finishes a line after the first. A child conductor stands by the chart and points to the line their group is singing.
3. **Three parts (8 min).** Add the yellow triangle group. Each group has its own conductor pointing on the chart. Sing it through twice. If a group gets lost, it stops, listens, and joins again at the start of the next line when its conductor points.
4. **Listen (2 min).** Each group takes a turn to stop singing and listen to the other two for one time through.

✓ Discussion questions (5 min, with answers)

1. "When group 2 starts line 1, what is group 1 singing?" (Line 2.)
2. "When three groups sing, which three lines can you hear at the same time?" (Three lines next to each other in the order of the round: lines 1, 2 and 3; lines 2, 3 and 4; and, when we sing it twice and go back to the start, lines 3, 4 and 1 or lines 4, 1 and 2. At the very start and end there are fewer.)
3. "What helped you keep your own part going?" (Any honest answer: the conductor, covering one ear, watching the chart, singing a bit louder, knowing the words well.)

✓ Closing check (5 min, with answers)

Children hold answers against their chest with fingers (1-4). Point to a line on the chart and say: "Group 1 is singing this line."

- Group 1 is on line 2. "Which line is group 2 singing?" (One finger: line 1.)
- Group 1 is on line 3. "Which line is group 3 singing?" (One finger: line 1.)
- Group 1 is on line 4. "Which line is group 2 singing?" (Three fingers: line 3.)

Vocabulary

round, part, line, conductor, start, together

Differentiation

- **Support:** sing the round in unison until it is secure; join the teacher's group; be a conductor, pointing on the chart instead of singing.
- **Stretch:** play line 4 ("Home, home, walk-ing home") on the teacher's instrument as an ostinato under the round; try it in four parts.
- Children who do not sing can play their group's line on the group instrument, point along, or conduct.

⚠ Safety

- Sing gently; a round tempts groups to sing louder than each other. "Sing so you can still hear the other groups."
- Stop at once if a voice hurts. Ear defenders and the quiet spot are always allowed.

Teacher notes and misconceptions

- Children often think a round is "a race". It is not; everyone keeps the same steady beat. Keep a quiet drum beat going if groups speed up.
- Groups often stop or jump to the other group's line. Sit groups apart, each facing its own conductor.
- Line 4 ends on do, which is why the round sounds finished when the last group stops.
- The note letters C, D, E, G and A suit most voices at this age. If they are too low for the class, start on F instead of C (F, G, A, C, D).

Lesson 4: Question and answer

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

About 40 minutes.

Goal

Children make up (improvise) four-beat "answers" to four-beat musical "questions", using do, re, mi, so and la and ending on do. They try a calm answer and an excited answer, and say what they did to make it sound that way and where that kind of music might fit.

Materials

- The hand drum and soft beater; the stop signal.
- The teacher's tuned instrument with C, D, E, G and A.
- The five-note ladder card; tune cards A-F from lesson 1 (on the wall).
- Four large question cards Q1-Q4 (below) in stick notation with letters, and tactile copies.
- A "calm" card (a picture of the still river under the bridge at night) and an "excited" card (a picture of the bridge lanterns at a festival), each with a tactile mark (smooth felt for calm, bumpy felt for excited).
- Per group of 3-4: the group instrument (F and B bars off) and two beaters, with letter and tactile stickers.
- Ear defenders and a quiet spot.

Steps

✎ Opening (5 min)

Speak a question and answer to a steady beat: "Where's the lan-tern?" "On the bridge, on the bridge." Then play one on the instrument: question G, E, D, G (so, mi, re, so), answer E, D, D, C (mi, re, re, do). "Does the first part sound finished?" (No.) "Does the second?" (Yes.) "Music can talk like this: a **question** and an **answer**. In our music an answer that ends on do usually sounds finished."

✎ Main activity (25 min)

1. **Echo, then answer (7 min).** Sing or play each question card; the class echoes it. Then the teacher sings the question again and the class sings an answer together, from the ladder: "Walk down to do" (for example mi, re, re, do).
    - Q1: ta ta ta ta; s m r s (G E D G).
    - Q2: ta ta ta ta; d r m s (C D E G).
    - Q3: ti-ti ta ta ta; l-l s m r (A A G E D).
    - Q4: ta ta ta ta; m m s l (E E G A).
2. **Your own answer (10 min).** In groups, one child plays a question card and the next child plays an answer they make up on the spot, four beats, ending on C (do). Then

swap. There are no wrong answers if the answer has four beats and ends on do. Keep a steady beat on the drum or with a quiet "one, two, three, four" so children know when to start.

3. **Calm or excited (8 min).** Hold up the calm card. "Play an answer that sounds calm, like the still river." Then the excited card: "Now an answer that sounds excited, like the lantern festival." Each child plays one of each in their group. Then a few volunteers play one for the class, and the class says which card it was meant to fit.

✓ Discussion questions (5 min, with answers)

1. "What did you do to make an answer sound calm?" (Any reasons such as: played quietly, softly, used steps next to each other, used ta not ti-ti, played slowly, stayed low.)
2. "And excited?" (Any reasons such as: louder, ti-ti, big jumps, high notes, faster.)
3. "Where might people play or sing calm music, and where excited music?" (Any examples: calm for going to sleep, for a quiet time; excited for a party, a game, a festival.)

✓ Closing check (5 min, with answers)

Children close their eyes and show answers against their chest. Children who cannot hear pitch can look at the letters as the teacher points to each one on the ladder card.

- "I will play a question and two answers. Thumb up for the answer that ends on do." Play Q2 (C D E G), then answer 1: E, D, E, G; then answer 2: E, D, D, C. (Answer 2: it ends on do, C.)
- "Is this answer calm or excited? Flat hand for calm, wiggly fingers for excited." Play E, D, D, C slowly and softly. (Calm.)
- Play A-A, G-G, E, C fast and strongly (ti-ti ti-ti ta ta). (Excited.)

Vocabulary

question, answer, improvise, finished, calm, excited, dynamics (loud and quiet), tempo (fast and slow)

Differentiation

- **Support:** give a two-choice answer ("mi, re, do, do" or "so, mi, do, do"); answer on just two notes (re and do); a partner points to the bars.
- **Stretch:** answer with ti-ti in it; make a question as well as the answer; make an answer that copies the first two beats of the question, then ends on do.
- Tactile question cards and bar stickers; a child may point to the bars and a partner plays them.

⚠ Safety

- Excited does not mean as loud as possible. "Strong, not banging."

- Beaters pointed down; instruments on the floor or a table.

Teacher notes and misconceptions

- Improvising feels risky. Model a "plain" answer first (mi, re, re, do), praise effort, and never ask a child to improvise alone in front of the class unless they volunteer.
- Children may think there is a correct answer. There is not; the only rules today are four beats and ending on do.
- "Ending on do sounds finished" is true for most music using these five notes with do as home, but not for all music. "Usually" is the honest word.
- Calm and excited are only two purposes. Others work as well (a tidy-up tune, a tune for a rainy day).

Lesson 5: Our own tunes

Unit overview - Previous: Lesson 4

About 40 minutes.

Goal

Children make up an eight-beat tune (a four-beat question and a four-beat answer), write it down in a way the class agrees on, improve it using a class checklist, and perform it with a partner. As an audience, they listen well and say what they heard and what they think it shows.

Materials

- The hand drum and soft beater; the stop signal.
- The teacher's tuned instrument with C, D, E, G and A.
- The five-note ladder card; tune cards, staff cards and question cards from lessons 1-4 (on the wall).
- Per child: a tune strip with eight boxes (boxes 1-4 for the question, 5-8 for the answer), a pencil and an eraser.
- The lesson 2 staff boards and pens, for children who choose to write E, G and A on the staff.
- The tactile tune kit (felt sticks, staples and rings, raised letters, sticky putty) for children who write by touch.
- Per pair: one group instrument (F and B bars off) and two beaters, with letter and tactile stickers.
- A large class checklist: "Steady beat. We can play it the same way twice. The answer ends on do. It fits what we wanted."
- An "I hear... so I think..." sentence card, large print, with the words also signed or shown with a symbol if the class uses symbols.
- A performance space at the front and chairs for the audience.
- Optional, only if school rules allow: a device to record the instruments only (no faces or names).
- Ear defenders and a quiet spot.

Steps

✎ Opening (5 min)

Play one question and answer from lesson 4. "Today you will make up a tune like that and **write it down**, so that someone else could play it tomorrow." Agree the class's way of writing as a class (2 minutes): for example a stick or staple for the rhythm with a letter under it (as on the tune cards), or, for E, G and A only, notes on the staff. Write the class's agreed way at the top of the board. Children who write by touch use the tactile kit.

✎ Main activity (25 min)

1. **Make it (8 min).** In pairs at one instrument, each child makes up a four-beat question and a four-beat answer that ends on do, and plays it to their partner. They choose whether it should sound calm or excited (or another purpose they choose).
2. **Write it (6 min).** Each child writes their tune on the tune strip, one beat in each box. A child who cannot write yet can stick tactile pieces in the boxes or tell a partner exactly what to write.
3. **Improve it (6 min).** The partner plays the tune from the strip while the composer listens and checks the class checklist. If the partner played something different from what the composer meant, either the playing or the writing needs fixing. The composer makes at least one change, rubs it out and writes it again, and circles the box they changed.
4. **Rehearse (5 min).** Pairs practise playing both tunes, one after the other, starting and stopping together.

Discussion and audience (5 min, with answers)

Before the first pair plays, agree the audience rules together: "Sit still and listen to the end; clap when they finish; say one kind, true thing." Then about four pairs perform (more on another day). After each one, ask two or three listeners: "I hear... so I think..." (for example "I hear lots of ti-ti and high notes, so I think it was meant to be excited"). The performers say whether that is what they meant.

Answers to expect: any sentence that names something heard (a note, rhythm, loud or quiet, fast or slow, ending on do) and links it to an idea.

✓ Closing check (5 min, with answers)

Each child holds up their tune strip and shows the circled box.

- "Show me the box you changed." (A circled box.)
- "Point to the last note of your answer." (A do, a d or C.)
- "Thumb up if your partner played it the way you wrote it." (Thumb up, or a thumb sideways and a plan to fix it.)

Collect the tune strips for the one-to-one check.

Vocabulary

compose, question, answer, notation, improve, rehearse, perform, audience

Differentiation

- **Support:** a tune strip with the rhythm already written (ta in every box) so the child only chooses notes; a four-beat answer only, to the teacher's question card; a partner writes exactly what the child says.
- **Stretch:** a sixteen-beat tune (two questions and two answers); write the parts that use E, G and A on the staff; add a drum ostinato under the tune.

- A child may perform for the teacher only, or conduct while a partner plays their tune.

⚠ Safety

- Keep instruments at a comfortable volume; the audience may use ear defenders.
- If recording, record instruments only, no faces or names, and keep the recording on the school's device.

Teacher notes and misconceptions

- Children often write fewer or more than eight beats. Counting the boxes aloud ("one, two... eight") fixes most of this.
- Some children want to change everything. One change is enough; the aim is to notice what to improve, not to start again.
- "I hear... so I think..." describes first and interprets second. If a child says "it was good", ask "what did you hear that was good?"
- Deaf children can say "I see..." (for example "I see they played the long bars a lot, so I think it was calm and low").

Grade 3 Arts: A Short Play from a Script (5 lessons, about 3 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 12 November 2026. No educator has reviewed or classroom-tested this unit. It is not aligned to any official standard. Check props, batteries, the performance space and movement against your school's rules before lesson 1.
>
> Text-checked by four other agents (Gemini 3.8 Flash, Gemini 3.5 Flash, Gemini 4 Argon and Gemini 4 Carbon); see Known gaps.

Back to the grade 3 year plan - Term 3. Builds on kindergarten Acting out a story, a class exhibition and a song share (freeze frames, moving in character), grade 1 A story with stick puppets and a class show (beginning, middle and end; "yes, and"; a class show) and grade 2 A class dance (levels, pathways, performing for another class), and the arts progression

Big idea

A play is a story told by actors in front of an audience. A script is the written plan of a play: it lists the characters, splits the story into scenes, gives each character's spoken lines, and has stage directions that say what the actors do. Actors use voice, face and movement to show who a character is, and a group decides together how to do this. Sets, props, costumes and sound help the audience understand where the story happens and what is going on. A group rehearses, changes things that do not work, and then performs for an audience, who notice the choices the group made.

This is the third arts unit of the grade 3 year (term 1 was choosing colours for a painting, term 2 was reading, singing and making tunes). Children last did drama in grade 1 with stick puppets; this is the first time they act from a written script. The play, The Lost Lamp, is written for this unit and set in Little Hill, the made-up town used in other units: the script is on its own page.

Outcomes

By the end of the unit a student can:

1. Find the parts of a script (title, cast list, scene headings, character names, spoken lines, stage directions) and say what the problem in the play is, how it gets worse and how it is solved (beginning, middle and end).
2. With their group, decide how one character might move and speak, try it, and say why (for example "Goat moves slowly because he is careful").
3. With their group, improvise one new short hunt scene inside given limits (one new place, one character, under a minute), compare ideas and choose one to add to the play.
4. Name one set piece, prop, costume piece or sound their group chose and say what it shows the audience.
5. Rehearse with a group using a class checklist, perform the play (in any role, including non-acting roles) for one other class, and as an audience member say what they saw and why they think the group chose it ("I saw... so I think...").

Prior knowledge

- From kindergarten to grade 2 arts: freeze frames; moving in character; a story with a beginning, middle and end; "yes, and" to add to an idea; levels and pathways; performing for another class and being a good audience.
- From literacy: the letters and patterns taught up to grade 3 term 3. The play's spoken lines use these patterns plus seven word cards (Little Hill, Remy, Duck, Mouse, café, bridge, you) taught in lesson 1.
- New in this unit: a script and its parts; stage directions; scenes; stage left and stage right; props, set, costume and sound as choices; a rehearsal checklist.

Lessons

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

Lesson	Title	Main activity
1	What is a script?	Learn the word cards, hear the play read aloud, find the parts of a script, read it together and in groups, and find the problem, the middle and the end
2	Voice, face and movement	Warm-ups for body and voice, try ways a character might move and speak, decide as a group, and choose parts (acting or non-acting)
3	A new hunt	Improvise one new hunt scene inside given limits, compare ideas in the group and choose one to add to the play
4	Set, props, costume and sound	Choose a few set pieces, props, costume pieces and a sound from the class box, plan moves on the stage map, and rehearse with the checklist
5	Performing for another class	A last rehearsal, performing for one other class, and responding as an audience ("I saw... so I think...")

Materials (whole class unless noted)

- Every lesson: a hand drum and soft beater for warm-ups; a "stop" signal (a raised hand, or a picture card held up); a quiet spot at the edge of the room with ear defenders; a large-print chart of the script (or the script on a screen); seven large word cards (Little Hill, Remy, Duck, Mouse, café, bridge, you) with a raised-letter copy of each; a large label card for each character (Narrator 1, Narrator 2, Hen, Remy, Goat, Duck, Mouse) with a picture and a raised shape.
- Scripts: per child, a printed copy of the script (large print where needed, with that child's lines highlighted once parts are chosen in lesson 2), a pencil, and a braille or audio copy for children who need one.
- The stage (lessons 2-5): a floor area about 4 metres wide and 3 metres deep marked with stuck-down tape (not loose rope or string), with three places marked inside it: the café (stage left), the bridge (middle back) and the hill (stage right); a blue cloth taped flat for the pond at the front; a row of chairs for the audience. A large stage map card of the same layout, labelled "stage left" and "stage right" from the actors' side, and a raised-line copy.
- Lesson 1: three large cards, "beginning", "middle" and "end", with one, two and three raised dots.
- Lesson 2: per group, a parts list (a strip with the seven characters and the four non-acting roles: sound person, prop manager, prompter, director's helper) and a pencil; a highlighter

for the teacher; a cup for drawing names if two children want the same part; a set of character move cards (pictures, with raised shapes: slow and careful, quick and light, big and loud, small and quiet); a voice card (loud/soft, high/low, fast/slow, with raised arrows).
- Lesson 3: four large place cards (the bakery, the market, the park, the school) with a picture and a raised shape on each; per group, a "new hunt" strip (a long paper strip with three lines to fill in) and a pencil; the limits card ("one new place, one character, under a minute, ends with 'Not in the ...!'"); a sand timer or clock for one minute.
- Lesson 4: a class box of props and costume pieces (per group: one battery lamp with a screwed-shut battery cover, kept by an adult between lessons; one tin with a lid; plastic cups; a tea towel; a few hats, scarves, aprons and headbands with ears, enough for one piece per character); a hand bell or chime bar for the sunset sound; a low table or a hook at child height for the "high peg"; per group, a group plan sheet (set, props, costume, sound, with boxes to tick) and a pencil; the rehearsal checklist chart (we can be heard or seen; we face the audience; we know where to stand; we wait for our cue; we freeze at the end).
- Lesson 5: the lesson 4 props, costumes, bell and stage; the rehearsal checklist; an "I saw... so I think..." sentence card with a raised-line copy; a visiting class (arranged in advance) or a smaller group of visitors.
- One-to-one check (week of lesson 5): a copy of the script; the stage map card and its raised-line copy; the child's group plan sheet; the group's "new hunt" strip.

⚠ Safety and access

Safety (read before lesson 1)

- Space: clear the stage area of bags and furniture; the tape is stuck flat; the pond cloth is taped down so nobody slips. Moving across the stage is walking pace; "running" in the play is acted at walking pace or in slow motion.
- No touching in scenes: characters never hold, push, lift or tickle each other. Stage directions in the script are written so that nobody needs to touch anyone. Passing the lamp is the only hand-to-hand moment, and it can be set down instead.
- Nobody climbs. The "high peg" in the café is a low table or a hook at child height; never a chair, shelf or ladder.
- The lamp is battery-powered, never a flame. Many small lamps use button (coin) batteries, which are very dangerous if swallowed: use lamps whose battery cover is screwed shut, check them before each lesson, and an adult keeps them between lessons.
- Costume pieces: no face paint or masks that cover the nose and mouth; scarves are draped, never tied around the neck; check hats and headbands for latex and wash or keep them per child if head lice are a concern in the school.
- Voices: use a big voice, not a shout. Stop if a voice hurts.
- Recording is optional (lesson 5): only if the school's rules allow it and families agree; never film a child who has said no. Recordings stay on the school's device.

Access and taking part

- **Acting is optional.** Every group also needs a sound person (the bell), a prop manager, a "prompter" who follows the script and helps with lines, and a director's helper who watches from the front. A child who does not want to act chooses one of these roles, and that counts fully. In a group of 6-7 roles can be doubled (one child reads both narrator parts, a narrator rings the bell, an actor is also prop manager), and the teacher can read the narrator parts so that a child who chooses not to act still can.

- **Reading:** nobody has to read aloud alone. Lines are learned by echoing the teacher, reading together, and practising with a partner; a child can keep their script in hand on stage; the prompter can whisper a line. Highlight each child's lines.
- **Children who do not speak, or prefer not to:** sign the lines, use a communication device with the lines stored in it, hold up the word card for their line, or act while a partner or narrator reads the line. Narrators can read from a chair at the side.
- **Deaf and hard-of-hearing children:** the prompter or a partner shows a "your turn" card as a visual cue; face the audience when speaking; agree signs for the character names; the bell can be a visible signal (a raised card) as well as a sound. Check with the child's specialist teacher what helps.
- **Blind and low-vision children:** large-print or braille scripts, or an audio copy; the raised-line stage map; tape with a raised edge at the stage corners and at the three places; the same layout every lesson; a partner says "go now" and where to move (words, not guiding by touch unless the child asks for it).
- **Wheelchair users and children with limited movement:** paths across the stage stay at least 1 metre wide; any character can move by wheeling, with arms, head and face, or stay in one place while the narrator says where they go; their own way of moving counts.
- **Sound-sensitive children:** ear defenders, the quiet spot, a soft chime bar instead of a bell, and the choice of a quiet role.
- **Colour:** the character cards and place cards differ by picture and raised shape as well as colour; no task depends on telling colours apart.
- **Feelings:** talk about how a character might feel ("Remy might feel...") and how actors show it; never ask children about their own feelings or times they lost something. Remy is not "bad": Remy wanted to help and forgot to tell anyone.
- Nobody performs alone. In lesson 5 a child may choose to perform for their own class only, or to do a non-acting role.

Assessment

- Lessons 1-4: the teacher notes answers in the closing checks (observe; no writing needed). Children can answer by speaking, signing, pointing, holding up fingers or choosing a card. Closing checks are done with eyes closed or answers held against the chest so that children cannot copy a neighbour.
- Lesson 5: note each group's performance against the rehearsal checklist (as a group, not each child), and one "I saw... so I think..." response from each child (spoken, signed, pointed to on the sentence card, or said for them and agreed).
- Acting skill, reading aloud and confidence on stage are never assessed; a child in a non-acting role is assessed on the same items.
- **One-to-one check (about 3 minutes per child, during the week of lesson 5):**
    1. Show the script, scene 1. "Point to a line that Hen says. Now point to some words that the actors do not say out loud." (A line after "Hen:"; any stage direction in italics.)
    2. "What is the problem in the play? How does it get solved?" (The big lamp is not in its tin and sunset is soon; Remy took it to dust it bright, and Mouse gets it from the café, so it can be lit on the bridge. Any answer with the missing lamp and finding it is "yes".)
    3. "Show me or tell me how one character in your group moves or speaks, and why." (For example "Goat walks slowly because he is careful"; "Duck has a loud, quick voice

because she is quick." Any way of moving or speaking with a reason linked to the character.)
4. Show the stage map card. "Point to stage left. Where is the café?" (Stage left is the actors' left as they face the audience; the café is there.)
5. Show the group plan sheet. "Name one thing your group chose (a prop, a costume piece, the set or a sound). What does it show the audience?" (For example "the bell shows the sun is going down"; "the apron shows Remy runs the café".)
6. Show the group's "new hunt" strip. "Where did your group's new hunt happen? Why did you choose that idea?" (Names the place and gives any reason, for example "it was funny", "a lamp could be at the market".)

- Record each item as "yes / with help / not yet". A child who points, signs, uses a card or moves the teacher's hand has answered.

Sources

National Core Arts Standards, "Theatre at a Glance", grade 3 column, read from the PDF on 12 November 2026: https://www.nationalartsstandards.org/sites/default/files/2021-11/Theatre%20at%20a%20Glance.pdf

The unit uses these grade 3 performance standards as a guide (quoted exactly as printed; the unit is not a full alignment):

- TH:Cr1.1.3a "Create roles, imagined worlds, and improvised stories in a drama/theatre work." Lesson 3.
- TH:Cr1.1.3b "Imagine and articulate ideas for costumes, props and sets for the environment and characters in a drama/theatre work." Lesson 4.
- TH:Cr1.1.3c "Collaborate to determine how characters might move and speak to support the story and given circumstances in drama/theatre work." Lesson 2.
- TH:Cr2-3a "Participate in methods of investigation to devise original ideas for a drama/theatre work." Lesson 3. (The PDF prints this code as "TH:Cr2-3.")
- TH:Cr2-3b "Compare ideas with peers and make selections that will enhance and deepen group drama/theatre work." Lesson 3.
- TH:Cr3.1.3a "Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama theatre work." Lessons 3 and 4. (Printed without a slash between "drama" and "theatre".)
- TH:Cr3.1.3b "Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work." Lesson 2.
- TH:Cr3.1.3c "Practice and refine design and technical choices to support a devised or scripted drama/theatre work." Lesson 4.
- TH:Pr4.1.3a "Apply the elements of dramatic structure to a story and create a drama/theatre work." Lessons 1 and 3.
- TH:Pr4.1.3b "Investigate how movement and voice are incorporated into drama/theatre work." Lesson 2.
- TH:Pr5.1.3a "Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work." Opening warm-ups in every lesson.
- TH:Pr5.1.3b "Identify the basic technical elements that can be used in drama/theatre work." Lesson 4.
- TH:Pr6.1.3a "Practice drama/theatre work and share reflections individually and in small groups." Lessons 4 and 5.
- TH:Re7.1.3a "Understand why artistic choices are made in a drama/theatre work." Lesson 5.

- TH:Re9.1.3a "Understand how and why groups evaluate drama/theatre work." Lesson 4 (the rehearsal checklist).
- TH:Re9.1.3c "Evaluate and analyze problems and situations in a drama/theatre work from an audience perspective." Lesson 5.
- TH:Cn11.1.3a "Identify connections to community, social issues and other content areas in drama/theatre work." Lesson 1, partly (Lamp Night as a town event in Little Hill, and the town council from the grade 3 society unit).

Read for this unit (Wikipedia, 12 November 2026):

- "Table read": https://en.wikipedia.org/wiki/Table_read Used for: a read-through (table read) is an organised reading of the script by the actors with speaking parts, usually the first time everyone in the production gathers. Lesson 1.
- "Blocking (stage)": https://en.wikipedia.org/wiki/Blocking_(stage) Used for: blocking is the precise arrangement of actors in a play; in English-speaking cultures, stage left and stage right are the actors' left and right when facing the audience. Lesson 4.
- "Improvisational theatre": https://en.wikipedia.org/wiki/Improvisational_theatre Used for: in improvisation, what is performed is unplanned or unscripted and made up by the performers; improvisation is often used in drama programmes to train actors. Lesson 3.

The play The Lost Lamp, the word cards, character cards, place cards, checklists and all other materials are written for this unit (CC0). The lesson sequence and checks are the author's own example, not from a source.

Known gaps and cautions

- Three other agents (Gemini 3.8 Flash, Gemini 3.5 Flash and Gemini 4 Argon, at 3225920) text-checked this unit on 12 November 2026 and reported no errors. Gemini 4 Carbon also text-checked it on 12 November 2026 and reported one taught-pattern slip ("rubbed" in the script, now "dusted") and two small materials and reading notes, all fixed in d44a610. Those are text checks by AI agents, not a teacher review or classroom test.
- TH:Re8.1.3a-c (personal experiences, cultural perspectives in character design, connecting oneself to a character's emotions), TH:Re9.1.3b (technical elements across several works), TH:Cn10.1.3a (personal experiences and community) and TH:Cn11.2.3a-b (adapting stories from literature; the same story in different art forms) are not covered. Re8.1.3c is left out on purpose: the unit talks about characters' feelings, not children's own. A teacher could add Cn11.2.3a by comparing the play with a written story version.
- The script uses seven word cards that are not decodable with the patterns taught so far in these drafts (Little Hill, Remy, Duck, Mouse, café, bridge, you). Stage directions are not decodable and are read by the teacher. Real grade 3 readers will usually read more than this; teachers can add lines.
- The play has seven parts. For groups of five or six, one child reads both narrator parts, or the teacher narrates; for groups of eight, add a sound person or prompter. Every group performs the same play, so the visiting class sees it several times; lesson 5 suggests ways to keep this short.
- The stage size, the "stage left" layout and the choice of props are the author's choices. A drama teacher will know more about warm-ups, rehearsal and staging; change them to suit the room.
- Timings are untested. Lesson 4 (choosing props and rehearsing) and lesson 5 (rehearsal, performance and response) are the most likely to run over; the performance can move to another day.

Lesson 1: What is a script?

Unit overview - Next: Lesson 2

About 40 minutes.

Goal

Children learn the seven word cards, hear the play The Lost Lamp read aloud, find the parts of a script (title, cast list, scene headings, character names, spoken lines, stage directions), read the play together, and say what the problem is, how it gets worse and how it is solved.

Materials

- The hand drum and soft beater; the stop signal; ear defenders and a quiet spot.
- The large-print chart of the script (or the script on a screen).
- The seven large word cards (Little Hill, Remy, Duck, Mouse, café, bridge, you) and their raised-letter copies.
- The seven character label cards (Narrator 1, Narrator 2, Hen, Remy, Goat, Duck, Mouse) with pictures and raised shapes.
- Per child: a printed copy of the script (large print, braille or an audio copy where needed) and a pencil.
- For children who need support: a copy with one character's lines highlighted (a highlighter).
- Three large cards: "beginning", "middle" and "end", each with a raised shape (one dot, two dots, three dots).

Steps

✎ Opening (5 min)

Warm-up circle (sitting or standing). Pass a "clap" round the circle, then a "wave", then a "smile": each child does it and the next child copies. Anyone may pass with a nod. Then the teacher says "Good day!" in three ways (quietly, loudly, slowly) and the class echoes each one. "Today we meet a play. A play is a story that actors show to an audience."

✎ Main activity (25 min)

1. **Word cards (5 min).** Show the seven word cards one by one. Say each word; the class echoes it; then the class reads it without help. "These are names and words from our play. Some of them have letters we have not learned yet, so we learn them as whole words." Put them on the wall next to the script chart.
2. **Hear the play (5 min).** Read the whole play aloud from the chart, with a different voice for each character, and read the stage directions in a plain voice. Children follow on their own copy if they like.
3. **Parts of a script (5 min).** Point to each part on the chart and give its name: the **title**; the **cast** list (the characters); **scene** headings (where we are); the character's **name** in bold before each **line**; **stage directions** in italics ("these tell the actors what to do;

nobody says them out loud"). Children find each one on their own copy and put a pencil tick next to one stage direction.

4. **Read it together (6 min).** Read scene 1 as an echo: the teacher reads a line, the class echoes it. Then the class reads scene 2 together (choral reading), with the teacher reading stage directions. Then split the room into seven sections, one per character card, and read scene 3 with each section reading its character's lines together. Nobody reads alone.
5. **Problem and ending (4 min).** Hold up the "beginning", "middle" and "end" cards. "At the beginning, what is the problem?" (The big lamp is not in its tin, and Lamp Night is tonight.) "In the middle, what makes it worse?" (They look on the hill, in the pond and in a cup and do not find it; the sun goes low and sunset is soon.) "How does it end?" (Remy took the lamp to dust it bright; Mouse gets it from the café; the lamp is lit on the bridge.)

✓ Discussion questions (5 min)

- "Lamp Night is a night when the whole town of Little Hill comes together. Who is in charge of it?" (Hen, the mayor. In the grade 3 society unit Mayor Hen also leads the town council.)
- "Why did Remy take the lamp?" (To dust it and make it bright; Remy wanted to help.) "What could Remy do next time?" (Tell someone: "Remy, tell us if you take the lamp.")
- "How might Hen feel when the tin is empty?" (Possible answers: worried, surprised, cross. Any feeling with a reason from the play.) Keep the talk about the characters.

✓ Closing check (5 min)

Children close their eyes (or hold answers against their chest).

1. "Hold up one finger if the words in italics are spoken, two if they are not." (Two: they are stage directions.)
2. "Point to the word card that says the name of the person who runs the café." (Remy.)
3. "Hold up one, two or three fingers: in which part of the play is the lamp found: beginning (1), middle (2) or end (3)?" (2 or 3 are both reasonable: Mouse gets it at the end of the middle scene, and it is lit in scene 3. Ask children who show 2 or 3 to say why.)

Vocabulary

play, script, title, cast, character, scene, line, stage direction, narrator, audience, problem, beginning, middle, end

Differentiation

- **Support:** a script with only one character's lines highlighted; word cards on the child's desk; read with a partner. A child who cannot yet read the lines learns them by echoing and joins the choral reading.
- **Stretch:** find the three places the play happens (the café, the hunt around Little Hill, the bridge) and draw a quick map of them; or find a line that shows Goat is careful or slow.

- **Tactile:** raised-letter word cards; braille or raised-shape cues for character names on the script; the beginning/middle/end cards have one, two and three raised dots.

⚠ Safety

Seated activity. Keep the room calm; children who find choral reading loud can wear ear defenders or follow silently.

Teacher notes and misconceptions

- Some children read stage directions aloud as if they were lines. Use a plain "teacher voice" for them and point to the italics each time.
- "Narrator" is new to some children: a narrator talks to the audience and is not one of the animals in the story.
- Do not choose parts yet; children try all of them first (lesson 2).
- Remy has no "he" or "she" in this unit; use "Remy" each time.

Lesson 2: Voice, face and movement

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

About 40 minutes.

Goal

Children warm up their bodies and voices, try different ways a character might move and speak, decide as a group how their characters will move and speak and why, and choose parts (acting or non-acting).

Materials

- The hand drum and soft beater; the stop signal; ear defenders and a quiet spot.
- The stage marked with stuck-down tape (café stage left, bridge middle back, hill stage right, the blue pond cloth taped flat at the front); the stage map card and its raised-line copy.
- The script chart; the seven word cards; the seven character label cards.
- The character move cards (slow and careful, quick and light, big and loud, small and quiet) with raised shapes; the voice card (loud/soft, high/low, fast/slow) with raised arrows.
- Per child: their script and a pencil (and a highlighter for the teacher to mark each child's lines after parts are chosen).
- Per group of 6-7: a parts list (a strip with the seven characters and the four non-acting roles: sound person, prop manager, prompter, director's helper) and a pencil; a cup for drawing names if two children want the same part.

Steps

✎ Opening (5 min)

Warm-up in a space each, on or around the stage. Shake out hands, then arms, then shoulders (any part a child can move). Stretch tall, then curl small. Voice: hum quietly, then say "Hot buns!" softly, then in a big voice (not a shout), then slowly, then fast. On the drum beat, freeze; on two beats, relax. "Actors warm up so their bodies and voices are ready."

✎ Main activity (25 min)

1. **Try the moves (7 min).** Show each move card. On the drum beat the class moves around the room that way, then freezes: slow and careful; quick and light; big and loud (a big body shape, still walking pace); small and quiet. Then call a character: "Move like Goat might move." "Move like Mouse." Children choose their own way; there is no right answer. Moving in any way, including only arms, head and face, counts.
2. **Try the voices (5 min).** Everyone says Duck's line "Not the lamp!" loud, then soft, then high, then low, then fast, then slow. "Which way fits Duck? Why?" Then try Goat's "But sunset is soon!" in two different ways and talk about which fits.

3. **Decide as a group (7 min).** In groups of 6-7, children read scene 1 once (each child reads one character's lines; swap after each line if they like). Then for each character the group agrees one way of moving and one way of speaking, using the cards, and says why ("Duck talks fast and loud because she is quick and loud"). The teacher visits each group and asks "why?" for one character.
4. **Choose parts (6 min).** Each group fills in its parts list. Every child writes or points to two choices: a first choice and a second choice, including the non-acting roles. If two children want the same part, they try it once each and the group decides, or they draw names from a cup; whoever does not get it gets their second choice. Every speaking part must be covered: one child can read both narrator parts, a narrator can also ring the bell, and an actor can also be prop manager. If a group has more children choosing non-acting roles than it can spare, the teacher reads the narrator parts for that group. The teacher checks that every child has a role and highlights each child's lines on their script after the lesson.

✓ Discussion questions (5 min)

- "How did your group decide how Goat moves?" (Answers vary; any reason from the play, for example "he is careful" or "he walks slowly up the hill".)
- "Why might two groups make Hen move in different ways?" (Each group makes its own choices; there is more than one good way.)
- "Why does a sound person or a prompter matter?" (The sunset bell shows the sun going down; the prompter helps when someone forgets a line.)

✓ Closing check (5 min)

Children close their eyes (or hold answers against their chest).

1. "Hold up one finger for a loud voice, two for a soft voice: which would you use for Duck's 'Not the lamp!' in your group?" (Either; then ask two children why. Any reason from the play counts.)
2. "Point to the move card your group chose for Goat." (Any card, with a reason given when asked.)
3. "Show me your part on your parts list." (Every child points to a role; any role is correct.)

Vocabulary

warm-up, voice, movement, character, freeze, loud, soft, high, low, fast, slow, prompter, sound person, prop manager, director's helper

Differentiation

- **Support:** a child chooses from two move cards rather than four; a partner moves alongside (without touching); the prompter role suits children who like to read but not perform.
- **Stretch:** add one face (expression) for their character at one moment, for example how Hen's face changes when she opens the tin.
- **Tactile:** raised shapes on the move cards; raised arrows on the voice card; the raised-line stage map to find the café, bridge and hill.

⚠ Safety

Clear the space first. Moving is walking pace; freeze on the drum. No touching: children keep a space bubble around them. Big voice, not a shout. Children who want a break go to the quiet spot.

Teacher notes and misconceptions

- Children may think there is one "right" Goat. Praise different choices that have reasons.
- Some children will want the biggest part. Remind the class that the play needs every role, and that roles can be swapped for a second performance if time allows.
- A child who chooses a non-acting role still joins the warm-ups and the group decisions.

Lesson 3: A new hunt

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

About 40 minutes.

Goal

Children improvise (make up without a script) a new short hunt for scene 2 inside given limits, try more than one idea, compare the ideas as a group, and choose one to add to their play.

Materials

- The hand drum and soft beater; the stop signal; ear defenders and a quiet spot.
- The stage (stuck-down tape, the taped pond cloth) and the stage map card with its raised-line copy.
- The script chart, open at scene 2; each child's script.
- The four place cards (the bakery, the market, the park, the school) with pictures and raised shapes.
- The limits card: "one new place, one character, under a minute, ends with 'Not in the ...!'" (large print, with a raised-shape copy).
- A sand timer or clock for one minute.
- Per group of 6-7: a "new hunt" strip (three lines: "Narrator: ...", "what the character does", "Character: Not in the ...!") and a pencil.

Steps

✎ Opening (5 min)

Warm-up: "Yes, and" in a circle. The teacher starts: "I found a hat." The next child says "Yes, and..." and adds one thing ("Yes, and it was on a goat"). Go round once; anyone may pass. Then a quick voice warm-up: the class says "Not in the pond!" surprised, then tired, then giggly.

✎ Main activity (25 min)

1. **What is improvising? (3 min).** "Improvising means making up what you say and do as you go, without a script. Actors often improvise to find new ideas. Then they choose the best ideas and write them down." Read the limits card together.
2. **Model one (3 min).** The teacher and two volunteers improvise an example at the stage, using a place that is not on the cards (for example, the post office): Narrator: "Hen looks at the post office." Hen looks in a pretend letter box and a pretend parcel, then says "Not in the post office!" "That was under a minute, one place, one character, and it ended with 'Not in the...!' It fits the limits."
3. **Try ideas (9 min).** Each group gets the four place cards. The teacher reads the four place names aloud with the group first (these words use letters and patterns not yet taught). The group chooses two of them. For each, the group improvises a hunt: who

looks (any one character), what they do there, and their "Not in the...!" line. Each group tries at least two different ideas, using the timer to keep each under a minute. Every child suggests or tries something, or says "yes, and" to someone else's idea.
4. **Compare and choose (6 min).** Each group shows its two ideas to itself again quickly, then talks: "Which idea is funnier, clearer or more surprising? Which fits our character?" The group votes with a thumb or a pointed finger, or agrees by talking; the director's helper counts. The chosen hunt is written on the "new hunt" strip by a group member or the teacher, using the children's words.
5. **Fit it in (4 min).** The group reads scene 2 with the new hunt added after "Mouse looks in a cup." and checks that the scene still ends with "Not in my cup!" and the sunset bell. If the new hunt makes the scene too long, they cut one action (adapting to the limits).

✓ Discussion questions (5 min)

- "How did your group choose between your two ideas?" (Answers vary, for example "we voted", "it was funnier", "it fitted Duck".)
- "Why does the play need limits like 'under a minute'?" (So the play does not get too long; the audience still wants to know where the lamp is; every group can fit its idea in.)
- "Did someone's idea get better when another person said 'yes, and'?" (Answers vary; praise examples where ideas were built on.)

✓ Closing check (5 min)

Children close their eyes (or hold answers against their chest).

1. "Hold up one finger if improvising means reading from a script, two if it means making it up as you go." (Two.)
2. "Point to the place card your group chose." (Any card; check it matches the group's strip.)
3. "Hold up fingers for how many characters look in the new place." (One, by the limits card.)

Vocabulary

improvise, idea, limits, compare, choose, "yes, and", adapt

Differentiation

- **Support:** a child contributes by choosing a place card or acting a search without words; sentence starters on the strip ("Goat looks in the..."); the teacher scribes.
- **Stretch:** add a funny detail that fits the character (Mouse finds a crumb at the bakery and says "Not the lamp, but yum!") while keeping to the limits.
- **Tactile:** raised shapes on the place cards and limits card; the raised-line stage map to choose where the new place is on the stage.

⚠ Safety

Moving is walking pace; no touching; pretend objects stay pretend (no climbing on furniture to "look high"). Keep the improvisation about the lamp hunt in Little Hill, not about children's own homes or belongings.

Teacher notes and misconceptions

- Children may try to add several new places. The limits card says one; that is part of the task (fitting an idea to given limits).
- Some children feel a new idea must be "right". Improvising has no wrong idea; the group chooses which idea to keep.
- If a group cannot agree, they may keep the first idea they all tried and save the other for "next time".

Lesson 4: Set, props, costume and sound

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

About 40 minutes.

Goal

Children name the basic technical parts of a play (set, props, costume and sound), choose a few for their group and say what each shows the audience, plan where they stand and move on the stage (stage left and stage right), and rehearse using a class checklist.

Materials

- The hand drum and soft beater; the stop signal; ear defenders and a quiet spot.
- The stage (stuck-down tape, the taped pond cloth, the café, bridge and hill marked); the stage map card and its raised-line copy.
- The class box of props and costume pieces: per group, one battery lamp with a screwed-shut battery cover (checked by an adult before the lesson), one tin with a lid, plastic cups and a tea towel; a few hats, scarves, aprons and headbands with ears, enough for one piece per character.
- A low table or a hook at child height in the café (the "high peg").
- A hand bell or a soft chime bar for the sunset sound.
- Per group: a group plan sheet (four boxes: set, props, costume, sound) and a pencil; the group's "new hunt" strip from lesson 3.
- The rehearsal checklist chart: we can be heard or seen; we face the audience; we know where to stand; we wait for our cue; we freeze at the end.
- Each child's script (highlighted).
- A row of audience chairs (with space for wheelchairs).

Steps

✎ Opening (5 min)

Warm-up: "Stage left, stage right." Children stand on the stage facing the audience chairs. "Stage left is your left when you face the audience." The teacher calls "stage left!", "stage right!", "middle!", "freeze!" and children move there at walking pace (or point, or wheel). Then ask: "If you sat on the audience chairs, would stage left be on your left?" (No: it is the actors' left, so for the audience it is on the right.)

✎ Main activity (25 min)

1. **Name the parts (4 min).** Hold up examples. **Set:** what makes the place (the café table, the pond cloth, the bridge tape). **Props:** things actors hold or use (the lamp, the tin, a cup). **Costume:** what actors wear to show the character (an apron, a hat, ears). **Sound:** noises that help the story (the sunset bell). "Each one helps the audience understand where we are and who is who."

2. **Choose and say why (7 min).** Each group's prop manager collects the group's lamp, tin and cups. Each actor chooses at most one costume piece, or none, and says what it shows ("the apron shows Remy runs the café"). The group fills in its plan sheet: one thing in each box, and a few words or a picture about what it shows. Nobody has to wear a costume piece.
3. **Plan the moves (6 min).** Using the stage map card, the group agrees where each character starts in scene 1 (near the café), where Goat, Duck and Mouse go in scene 2 (hill, pond, café), where their new hunt happens, and where everyone ends in scene 3 (the bridge). The director's helper or the teacher marks starting places on the map with the group's initials. Check: does any move need two people to cross close together? If so, change it so everyone has space.
4. **Rehearse (8 min).** Each group rehearses the whole play once with props and sound in its own space; while they do, the teacher gives each group a short turn on the marked stage to run one scene. Then the group reads the checklist: for each line, they agree "yes" or "not yet" and change one thing (for example "Duck turns to face the audience" or "the bell rings before 'The sun dips low.'"). If time allows, run the changed part once more.

✓ Discussion questions (5 min)

- "What does the bell tell the audience?" (The sun is going down; time is running out; sunset is soon.)
- "Why does a group check its work with a checklist?" (To find what to make better; so everyone agrees what "good" means; so the audience can see and hear the story.)
- "Which change made the biggest difference in your rehearsal?" (Answers vary.)

✓ Closing check (5 min)

Children close their eyes (or hold answers against their chest).

1. "I say a thing; hold up one finger for a prop, two for a costume piece, three for a sound. The lamp." (One.) "An apron." (Two.) "The bell." (Three.)
2. "Point to stage left." (Their own left as they face the audience chairs.)
3. "Hold up one finger if your group changed something after the checklist, two if not yet." (Note any group showing two and visit it at the start of lesson 5.)

Vocabulary

set, prop, costume, sound, stage left, stage right, rehearse, checklist, cue, prop manager

Differentiation

- **Support:** a child chooses between two costume pieces; the plan sheet has pictures to circle; a partner points to the stage map with them.
- **Stretch:** suggest a second sound (for example a soft splash for the pond made with a hand on the drum) and say what it adds; or explain the stage left/audience left difference to a partner.

- **Tactile:** raised-line stage map with initials in raised letters or shapes; real props to handle before choosing; the bell can be felt through the table as well as heard.

⚠ Safety

- Check every lamp's battery cover is screwed shut before the lesson; lamps go back to the adult after the lesson.
- No climbing: the "high peg" is at child height.
- Scarves are draped, never tied around the neck; no face paint or masks that cover the nose and mouth.
- No touching in scenes; plan moves so actors do not crowd each other.
- The bell or chime bar is rung gently; sound-sensitive children may use ear defenders or ring it themselves.

Teacher notes and misconceptions

- "Stage left" confuses many adults too. Always say "your left as you face the audience".
- Children may want lots of props. Fewer props are easier to manage and the audience can still follow the story; the plan sheet asks for one per box.
- Groups rehearse in their own spaces while one group uses the marked stage; rotate so each group has the stage for a short run.

Lesson 5: Performing for another class

Unit overview - Previous: Lesson 4

About 40 minutes.

Goal

Groups do a last quick check, perform The Lost Lamp (with their own new hunt) for one other class, and respond as an audience: say what they saw, why they think the group chose it, and what the problem in the play was from the audience's side. Groups then share one reflection about their own performance.

Materials

- The hand drum and soft beater; the stop signal; ear defenders and a quiet spot.
- The stage (stuck-down tape, the taped pond cloth, café, bridge and hill marked) and a row of audience chairs (with space for wheelchairs).
- Each group's props (battery lamp with a screwed-shut battery cover, checked by an adult, tin, cups, tea towel), costume pieces, the bell or chime bar, the plan sheet and the "new hunt" strip.
- Each child's script (actors may hold it on stage).
- The rehearsal checklist chart.
- The "I saw... so I think..." sentence card and its raised-line copy.
- A visiting class, arranged in advance, or a smaller group of visitors.

Steps

✎ Opening (5 min)

Before the visitors arrive. A quick warm-up: shake out, stretch, hum, then the whole class says "Hooray!" softly and then in a big voice (not a shout). Each group reads the checklist once and reminds itself of the one thing it changed in lesson 4. Prop managers check their props are ready at the side of the stage.

✎ Main activity (25 min)

1. **Welcome the audience (2 min).** A child or the teacher welcomes the visitors: "Our play is The Lost Lamp. Each group added its own new hunt. Please watch quietly, and clap at the end." Remind everyone of audience manners: eyes on the stage, quiet hands, clap at the end.
2. **Performances (16 min).** Each group performs in turn (about 3 minutes each). Between groups, the next prop manager sets out the tin and lamp while the audience stretches in their seats. Groups waiting to perform sit in the audience. If time is short, two groups perform today and the others perform on another day (for the same visitors or for their own class); the play is short, so a visiting class may prefer two performances to four.

3. **Audience responses (7 min).** After the performances, the visitors and the class (as audience) share responses using the sentence card: "I saw... so I think..." about one choice (for example "I saw Duck flapping fast, so I think she was worried"; "I heard the bell, so I think the sun was going down"). Then ask the audience: "What was the problem in the play? When did you know it was going to be all right?" (The lamp was missing and sunset was soon; when Remy said where it was, or when Mouse came back with it.) Take a few answers from both classes. Thank the visitors.

✓ Discussion questions (5 min)

After the visitors leave, in groups:

- "What went well in our performance?" (Answers vary; link to the checklist.)
- "What is one thing we would change if we performed again?" (Answers vary, for example "speak more slowly", "face the audience".)
- "Why did the audience notice our new hunt?" (Answers vary; for example it was new, it was funny, it fitted the character.)

Each group shares one reflection with the class (the director's helper or any child, by speaking, signing or pointing to the checklist).

✓ Closing check (5 min)

Children close their eyes (or hold answers against their chest).

1. "Hold up one finger if an audience should talk during the play, two if it should watch quietly and clap at the end." (Two.)
2. "Think of one choice another group made. Tell your partner: 'I saw... so I think...'" (Listen to a few pairs; any choice with a reason.)
3. "Hold up one, two or three fingers: how many groups did you watch today?" (The number of groups that performed, apart from their own.)

Vocabulary

perform, audience, clap, response, choice, reflection, "I saw... so I think..."

Differentiation

- **Support:** a child points to the sentence card and a partner says the start; a child can answer about the bell or a prop (things that are easy to see).
- **Stretch:** say why a different group made a different choice for the same character (for example two different Goats).
- **Tactile:** raised-line sentence card; the child can hold the props from another group (with permission) to describe what they noticed.

⚠ Safety

- Check every lamp's battery cover is screwed shut; lamps go back to the adult afterwards.
- Keep the stage clear between performances; walking pace on and off; no touching in scenes; no climbing.
- Audience chairs leave clear paths to the door and wheelchair spaces.
- Recording only if the school's rules allow it and families agree; never film a child who has said no.

Teacher notes and misconceptions

- Nerves are normal. Actors may keep their scripts in hand; the prompter helps with lines; a child may switch to a non-acting role on the day.
- Audience responses are about the play and the choices, not about a child ("I saw Goat walk slowly", not "Sam was bad").
- If the visiting class is younger, keep responses short and let them show with thumbs or by pointing to a prop.
- The one-to-one check (see the unit overview) is done during this week.

The Lost Lamp: a short play for grade 3

Unit overview

An original play written for this unit (CC0). It is set in Little Hill, the made-up town used in other units. It takes about 3 minutes to perform.

Words in italics are **stage directions**: they tell the actors what to do and are not spoken. Children read the spoken lines only; the teacher reads the stage directions aloud until the group knows them.

Word cards to learn first (lesson 1): Little Hill, Remy, Duck, Mouse, café, bridge, you. The other spoken words use letters and patterns taught in the literacy units up to grade 3, plus the tricky words "the", "I", "is", "my", "to", "was", "come" and "one".

Cast (7 parts)

- **Narrator 1** and **Narrator 2**: tell the audience where we are and what happens. One child can read both narrator parts.
- **Hen**: the mayor of Little Hill (she). In charge of Lamp Night.
- **Remy**: runs the café. Kind and busy.
- **Goat** (he): slow and careful.
- **Duck** (she): quick and loud.
- **Mouse** (she): small and quick.

Scene 1: At Remy's café, before sunset

The café is on one side of the stage. A tin sits by the café step. Remy is setting out cups. Hen, Goat, Duck and Mouse come in.

Narrator 1: It is Lamp Night in Little Hill.

Narrator 2: At sunset, the big lamp is lit on the bridge.

Remy: Hot buns! Hot milk! Come in, come in!

Hen: Good day, Remy! Is the big lamp in its tin?

Remy: It is in the tin at the step.

Hen opens the tin. Everyone looks in. The tin is empty.

Hen: The lamp is not in the tin!

Duck: Not the lamp!

Goat: But sunset is soon!

Hen: Let us hunt! Look high and low!

Everyone freezes for a moment, then sets off.

Scene 2: The hunt

Narrator 1: Goat runs up the hill.

Goat moves slowly to the hill side of the stage and looks around.

Narrator 2: Duck swims in the pond.

Duck goes to the pond (the blue cloth) and splashes about, without touching anyone.

Narrator 1: Mouse looks in a cup.

Mouse peers into a cup at the café.

(In lesson 3 each group may add one more hunt here: a narrator line, a character looking somewhere new, and "Not in the ...!")

Goat: Not on the hill!

Duck: Not in the pond! I am wet!

Mouse: Not in my cup!

The sound person rings the bell once, slowly.

Narrator 2: The sun dips low.

Goat: Sunset is soon!

Hen: Remy, did you see the lamp?

Remy looks down at the floor for a moment.

Remy: I took it. It was dull. I dusted it to make it bright.

Hen: Remy! Is it in the café?

Remy: It is on a high peg in the café.

Mouse: I can get it!

Mouse goes into the café, reaches up (the lamp is on a low table or a hook within easy reach; nobody climbs) and comes back holding the lamp.

Mouse: Got it! It is bright!

Scene 3: On the bridge, at sunset

Everyone moves to the bridge in the middle of the stage. Hen sets the lamp down and switches it on.

Narrator 1: At sunset, the lamp is lit.

Narrator 2: It glows on the bridge.

Hen: Remy, tell us if you take the lamp.

Remy: I will! Hot buns! Come and get one!

Goat: Good lamp. Good buns. Good Lamp Night.

All: Hooray!

Everyone freezes in a still picture around the lamp. The end.