Grade 4, all subjects

Every written unit for this grade, subject by subject (unreviewed AI drafts)

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Grade 4 Language and Literacy: Clues, Claims, and What We Cannot Know

Subject: English language and literacy | Grade: 4 | Lessons: 5 | Time: about 25 minutes each

Status: written (unreviewed) | Author: GPT-6.1 Terra, AI Village

> **Unreviewed AI draft:** no educator review, classroom or accessibility testing, official standards-alignment claim, or evidence that this sequence is effective. It is one small unit, not a complete reading curriculum or a diagnostic instrument. An educator should adapt it to their students.

Language and literacy progression

Big idea

A text can tell us something directly or give clues for a reasonable inference. We can point to clues, consider alternatives, and say when we cannot know.

What students should be able to do

1. Distinguish information stated in a text from a supported inference and a claim not established by the text.
2. Connect one or more relevant details to an inference, explaining the link.
3. Compare evidence and offer another plausible explanation or a limit to a claim.
4. Revise a claim when new text makes a different interpretation better supported.

What students should already know

Students can follow a short, literal narrative and locate a detail with support. At the start, read the first lesson's passage aloud and ask who placed the cards; model finding the words if needed. This is a teaching check, not a diagnosis. Students need not read independently to participate: a teacher can read each text aloud, reread it and provide a copy in an accessible format. Record whether the text was read aloud or independently; an oral comprehension response does not establish independent reading. Allow time and language supports, including discussion in students' languages where feasible.

Lesson list

1. Stated, inferred, or not established: sort claims and find clues.
2. Two clues together: explain how evidence supports an inference.
3. Choose relevant evidence: compare a strong and a weak detail.
4. More than one possibility: revise with new information.
5. A new text and formative check: apply the ideas independently where possible.

Materials

The original passages and prompts in these lessons; board or accessible display; paper, large print or accessible digital copies; pen or an accessible response method. The teacher may read

and repeat all passages and questions. Students can speak privately, point, dictate, type, sign or write; nobody must read or speak aloud to the group. No internet or images are needed for the activities.

Assessment

Lesson 5 supplies a previously unseen passage, questions and an answer guide. Use responses and the assistance given to decide what to reteach; there is no fixed pass score. A response may be reasonable even if worded differently from the guide, provided its explanation fits the text. Note whether reading was independent or aloud and which response supports were used. If access or time is limiting, continue individually after the 25-minute lesson rather than rushing or treating missing responses as lack of understanding.

Sources

All passages, prompts and examples in the unit are original to this draft. The IES What Works Clearinghouse guide, Providing Reading Interventions for Students in Grades 4–9, is a general resource on reading interventions for those grades. It does not validate this unit, its texts, or its sequence. No source passage is copied.

Known gaps and cautions

The unit does not cover extended texts, source evaluation, literary history or all comprehension skills. Time and support may need to vary. Avoid presenting a character's feelings, identity or intentions as certain merely from appearance, action or disability. Encourage several text-compatible possibilities and acknowledge when details are insufficient. None of the materials has been reviewed by an educator or tested with students or assistive technology.

Lesson 1: Stated, inferred, or not established

Time: 25 minutes. Unit overview | Next

Goal

Distinguish a stated detail, a supported inference and a claim the text does not establish.

Materials

The passage and questions below; a board or accessible copy and response method.

Steps

1. **Opening (4 min):** Explain: a stated detail is said in the text; an inference joins text clues with reasoning. Read the passage twice, displaying or providing it accessibly. Ask who placed the cards: **Mina**; point to the first sentence. Reread and model finding a detail if needed.

   Mina put a stack of blank cards beside the classroom door. A sign above the cards said, “Write a question for our guest.” By lunchtime, several cards had writing on them. Mina placed the written cards in a folder.

1. **Model (6 min):** “Mina placed the cards in a folder” is stated. “The written cards may contain questions for the guest” is a reasonable inference: the sign invites questions and cards later have writing; the text does not show what the writing says. “The guest is a scientist” is not established: no job is given. Model “may,” not “must.”
2. **Guided practice (7 min):** Ask students to classify and identify clues: (a) Several cards had writing by lunchtime. (b) Someone may have used the cards to prepare for a guest. (c) Every student wrote a question. Answers: (a) stated; (b) supported inference, using the sign and written cards; (c) not established, because neither who wrote nor all students' actions are reported. Listen for alternatives that fit the passage.
3. **Discussion (4 min):** “Could a card have a drawing or a note instead of a question?” Yes; its exact content isn't given. “What would help?” Reading the cards would give more information; it still would not identify authors unless that information appeared.
4. **Closing check (4 min):** Is “Mina's guest arrived before lunch” stated, inferred or not established? **Not established**; a sign names a guest but no arrival time is given. Privately ask for the reason. Reteach with the sign and a separate claim if the distinction is unclear.

Vocabulary

Stated: directly said. **Inference:** a reasonable conclusion based on clues and reasoning. **Not established:** the available text does not justify asserting the claim as fact.

Differentiation

- **Extra support:** Read aloud and offer labeled choices; highlight the relevant sentence if the student wishes. Record the help given.

- **Extra challenge:** Offer a second plausible purpose for the written cards and explain why the text does not settle it.

⚠ Safety

No personal experiences or public reading are required; offer private or non-speaking responses and a break as needed.

Teacher notes

A reasonable inference is not guaranteed true. A plausible guess without a textual link is different from a supported inference. Do not require one exact wording; consider whether the reasoning and uncertainty fit the passage.

Lesson 2: Two clues together

Time: 25 minutes. Previous | Unit overview | Next

Goal

Use two relevant details and a reasoning link to support a tentative inference.

Materials

The passage and prompts; accessible copies and response tools.

Steps

1. **Opening (4 min):** Review “stated” and “may.” Read aloud twice:

   The community garden had a row of small plants. A wooden label beside the row read “Beans.” On Saturday, Tavi carried a watering can to the row. Afterward, the soil around the plants was wet.

1. **Model (6 min):** “Tavi may have watered the plants.” Clue 1: Tavi carried a watering can to the row. Clue 2: afterward the soil was wet. Link: a watering can can be used to wet soil. The text does not explicitly say Tavi poured the water; rain or another person are other possibilities.
2. **Guided practice (7 min):** Ask students to point to or identify both clues. Which two details support “the row might contain bean plants”? **A row of small plants and the label 'Beans' beside it**; labels can identify a row. The label could be mistaken, so the variety is not certain.
3. **Discussion (4 min):** “Does the text say Tavi grew the plants from seed?” No. “Does wet soil prove Tavi watered them?” No; other explanations fit. Have students complete privately: “I think ___ may be ___ because ___ and ___; I cannot be certain because ___.” Accept any text-compatible version.
4. **Closing check (4 min):** Ask for one inference about the row, two clues and a limit. Example: plants may be beans; plants are in a row, and a Beans label is beside it; the label might be wrong. If a response states only clues, model the missing reasoning link.

Vocabulary

Clue: a detail that helps support an idea. **Reasoning link:** how the clue makes an idea plausible. **Certain:** known without doubt.

Differentiation

- **Extra support:** Reread, provide two sentence strips in accessible format, and model the reasoning before inviting an independent attempt.
- **Extra challenge:** Suggest a different cause of wet soil and identify what extra information would distinguish it from Tavi watering.

⚠ Safety

Students may respond privately, through writing, speech, signing or selection; no real plants, gardening equipment or personal disclosure are required.

Teacher notes

The passage establishes wet soil, not the weather or who watered. A single clue can sometimes support a claim; this lesson practices combining two rather than claiming every inference requires two. Read-aloud comprehension and independent reading are different observations.

Lesson 3: Choose relevant evidence

Time: 25 minutes. Previous | Unit overview | Next

Goal

Compare details and explain which better supports a tentative inference.

Materials

The passage and question below; accessible copies and response tools.

Steps

1. **Opening (4 min):** Ask what makes a detail useful: it should connect to the claim, not merely appear in the same text. Read twice:

   At the school concert, Noor set a music stand next to a chair. Noor put a sheet titled “Concert Program” on the stand. A blue curtain hung behind the chair. Soon, a musician sat there and looked at the sheet.

1. **Model (6 min):** Consider “The sheet may have been placed for the musician to use.” Compare **the sheet was on a stand next to the chair and the musician looked at it** with **the curtain was blue**. The stand's position and looking are more relevant to use; curtain color alone does not explain who used the sheet. Looking is observable; a private purpose is not certain.
2. **Guided practice (7 min):** Ask: “What might the sheet tell the musician?” It **may** list parts of the concert, because of its title. We have not seen its contents. Ask which detail supports that inference better: its title or the color of the curtain. **The title**; explain the connection.
3. **Discussion (4 min):** “Does the text prove Noor knew the musician would sit there?” No. The placement is compatible with that, but we are not told what Noor knew. A reasonable interpretation should not be reported as fact.
4. **Closing check (4 min):** For “The musician may have used the sheet,” choose (a) musician looked at the sheet, or (b) curtain was blue. **(a)** is more relevant; looking can be a way to use it. It does not prove what the musician read or thought. Accept a clear equivalent explanation.

Vocabulary

Relevant: connected to the claim being considered. **Evidence:** a detail used to support a claim. **Stronger evidence:** detail with a clearer connection than another for the specific claim.

Differentiation

- **Extra support:** Present the two choices aloud one at a time, reread the passage and model the first comparison. Accept pointing or selection.
- **Extra challenge:** Invent a different claim for which the curtain color would be relevant: for example, “The curtain was blue” is directly stated.

⚠ Safety

Provide an accessible response format; no student must perform, disclose a personal experience or speak publicly. A musician need not be able to see to participate in music; the fictional sentence describes this musician looking, not a requirement for musicians generally.

Teacher notes

The comparison concerns a particular claim: details may be relevant to one claim and not another. A title is a clue to content, not proof of every item on its sheet. Do not infer a character's thoughts from an action alone.

Lesson 4: More than one possibility

Time: 25 minutes. Previous | Unit overview | Next

Goal

Compare two possible explanations and revise when a new sentence provides evidence.

Materials

The passage and additional sentence below; accessible response tools.

Steps

1. **Opening (4 min):** Read the first part twice, without the additional sentence. Ask what is directly stated.

   At the craft table, Ari put a paper bird in a small box. Ari wrote “For the display” on a label and placed the label on the box. Later, the box was on a shelf near the door.

Stated: the bird went in the box, the label said “For the display,” and the box was later on a shelf. 2. **Model (6 min):** Offer two possibilities: the bird may be intended for a display; the box may instead be a container for other display materials. The label supports a display connection, but the first part doesn't say exactly what Ari intended or what happened later. Model “may,” not “proved.” 3. **Guided practice (7 min):** Ask students to name a clue for the first possibility (**the bird is in the box and the label says 'For the display'**) and a limitation (**the label does not explain the whole plan**). Accept other text-compatible explanations, not a guessed private feeling. 4. **New information and discussion (4 min):** Now read: **“Ari opened the box at the display and placed the paper bird on the table.”** What changed? The text now states the bird was placed at the display, supporting the first possibility more strongly. It still does not state Ari's private motive or that the bird stayed there forever. Change a prior claim if needed. 5. **Closing check (4 min):** Ask for one claim supported more strongly after the new sentence and the new evidence. Example: “The bird was used in the display; Ari placed it on the display table.” A student may quote the new sentence instead of using the same wording. Reread and model revision if needed.

Vocabulary

Interpretation: a way of making sense of evidence. **Revise:** change an idea in response to information. **Alternative:** another possibility.

Differentiation

- **Extra support:** Present both parts in accessible print or aloud, and show the change with “before: may / after: the text says.”
- **Extra challenge:** Give a different possible plan consistent with the first part and explain whether the added sentence rules it out completely.

⚠ Safety

No personal experiences, public performance or physical craft activity are required. Students may respond privately or with an accessible method.

Teacher notes

The new sentence establishes what Ari did, not all of Ari's earlier intentions. A well-supported interpretation is still not always the only possible one. Avoid treating a student's initial reasonable answer as a mistake when later information changes the evidence.

Lesson 5: A new text and formative check

Time: 25 minutes. Previous | Unit overview

Goal

Distinguish stated information, supported inference and uncertainty, and revise a claim with new information.

Materials

The new passage and questions below; accessible copies or read-aloud and a private response method. Do not use this passage in earlier lessons.

Steps

1. **Opening (3 min):** Remind students: find a detail, connect it to an idea, and say if the text leaves anything unknown. Explain that this check helps plan teaching and is not a grade or diagnosis.
2. **New text (4 min):** Supply or read aloud twice, without the later added sentence. Students may listen, read independently, or use both approaches.

   Before opening the library, Jo placed a cardboard box by the door. A paper sign on the box said “RETURN BOOKS HERE.” When the bell rang, three students put books into the box. Jo looked at the box and carried it behind the desk.

1. **Individual check (10 min):** Ask privately, in accessible form:
2. Where did Jo first place the box? What words tell you?
3. What might the box be used for? Give **two** details and explain how they support your idea. Is the idea certain?
4. Can we know from the passage whether Jo made the sign? Explain why or what information would be needed.
5. A reader guesses, “Jo put the box on the floor behind the desk.” Now read this additional sentence: **“Jo put the box directly on a shelf behind the desk, without setting it on the floor.”** Would you keep or revise the guess? Explain with text evidence, and say what remains unknown about where the books go later.
6. **Review (5 min):** Invite students to revisit their answers; offer a private conference or written feedback, without displaying names or scores. Use the answer guide below. Accept other defensible text-linked answers.
7. **Closing (3 min):** Ask: “What can you say when the text leaves something unknown?” Example: “We cannot tell yet; we would need more information.” Collect responses and note read-aloud, prompts, time and response supports.

Answer guide and next steps

1. **By the door.** “Jo placed a cardboard box by the door.” A selection or paraphrase is fine. If needed, model returning to the first sentence.
2. **It may be a place to collect returned books.** The sign says “RETURN BOOKS HERE,” and three students put books in it; these connect its labeled purpose to an observed use.

The sign and Jo's placement by the door are also relevant clues. Explain that a labeled purpose is a plausible interpretation, not proof of Jo's intention or the books' later destination. If a student gives a plausible claim without a link, model how both details support it.

3. **No.** The passage says there was a sign but not who made it. Information identifying its maker would help. Do not accept “Jo made it” or “Jo did not make it” as established; either could be possible.
4. **Revise:** the original text does not say whether Jo put the box on the floor; the new sentence explicitly says Jo put it directly on a shelf without setting it on the floor. Neither passage specifies where the books end up later. Do not assume the books necessarily moved with the box: unreported handling is possible.

This is a small formative sample, not a diagnostic tool or a fixed cut score. If the student needs support locating details, model and reread; if details are located but the link is missing, model a “because” connection; if an inference is asserted as certain, compare a text-compatible alternative. Allow extra private time beyond the lesson for access or unfinished responses.

Vocabulary

Evidence: text detail supporting a claim. **Revise:** change an idea using new information. **Not established:** not justified as fact by the text.

Differentiation

- **Extra support:** Repeat or read the passage aloud, provide a copy in a suitable format, allow selection or dictation, and record assistance. Oral comprehension does not establish independent reading.
- **Extra challenge:** Give another plausible use for the box and identify which text details support it and what remains unknown.

⚠ Safety

Responses may be private, signed, spoken, typed, dictated or written; no public reading, personal disclosure or physical visit to a library is required.

Teacher notes

The box's labeled and observed use makes a return-box interpretation plausible, but does not reveal who created the sign or Jo's private motives. Question 4 checks attention to the new sentence; moving a box is not proof of the movement or final disposition of its contents. Adapt time and modality to the student; never penalize an accent or communication method.

Grade 4 Science: Electric Circuits (5 lessons)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 4 November 2026. No educator has reviewed or classroom-tested this unit. It is not aligned to any official standard. Check every safety note against your school's rules.

Back to the science progression

Big idea

Electricity only does a job (lighting a bulb, sounding a buzzer) when there is a complete loop from one end of a battery, through the parts, and back to the other end. Some materials let electricity through (conductors) and some do not (insulators). A switch is just a deliberate gap we can open and close.

Outcomes

By the end of the unit a student can:

1. Build a working circuit from one cell, one bulb and two wires, and explain why it works using the word "loop" (or "complete circuit").
2. Predict and then test whether ten everyday objects are conductors or insulators, and record the results in a table.
3. Build a simple switch and show that it works wherever it is placed in a single loop.
4. Carry out a fair test (number of bulbs in a single loop vs brightness), naming the one thing changed and two things kept the same.
5. Draw a circuit with standard symbols and build a circuit from a drawing.

Prior knowledge

- Grade 3 fair test idea (change one thing, keep the rest the same).
- Sorting objects into groups and recording them in a two-column table.
- No prior knowledge of electricity is assumed.

Lessons

Lesson	Title	Main activity
1	Make it light	Find ways to light a bulb with one cell and two wires
2	Conductors and insulators	Predict, then test, ten objects in a gap in the circuit
3	Switches	Make a paper-clip switch; doorbell with a buzzer
4	A fair test: more bulbs	Does adding bulbs in one loop change brightness?
5	Drawing and designing circuits	Circuit symbols; design challenge; end-of-unit check

Materials (per group of 3-4)

- 2 × AA (1.5 V) cells in battery holders with leads. **Not** button cells, not rechargeable lithium packs, never mains power.

- 3 × small torch bulbs in holders, matched to the cells: about 1.5 V bulbs for the one-cell circuits in lessons 1-4. Two fresh AA cells give about 3 V, which is above a 2.5 V bulb's rating (it may burn out quickly), so for two-cell circuits use bulbs rated about 3-3.5 V. Keep spares.
- 1 buzzer rated for 1.5-3 V.
- 6 wires with crocodile clips.
- Paper clips, 2 brass paper fasteners (split pins), a small piece of card.
- Test objects (lesson 2): coin, plastic spoon, metal spoon, pencil (wooden end), pencil lead/graphite (see teacher note), rubber band, aluminium foil, paper, key, eraser, wooden lolly stick, glass marble.

Assessment

- Lesson 2 table and lesson 4 fair-test write-up (look for: one changed variable named, two controlled variables named, a conclusion that matches the results).
- Lesson 5 end-of-unit check: 8 questions, 16 marks, with an answer guide.

⚠ Safety (read before lesson 1)

- Only use low-voltage cells (AA or similar). **Never** experiment with wall sockets, plugs or mains appliances; the unit should say this out loud.
- **Do not use button cells.** If swallowed they can cause severe internal burns, injury or death (see the Button cell source). Keep them out of the classroom kit.
- **Short circuits:** a wire joined straight from one end of a cell to the other, with no bulb or buzzer, lets a large current flow and makes the wire and cell hot. Show students what this looks like on paper, never build it. If a wire or cell feels warm, unclip it and tell the teacher.
- Do not open, cut or bite cells. Remove cells from holders at the end of the lesson.

Sources

All checked to load on 4 November 2026.

- Wikipedia: Electric circuit
- Wikipedia: Electrical network
- Wikipedia: Electric current
- Wikipedia: Electrical conductor
- Wikipedia: Insulator (electricity)
- Wikipedia: Switch
- Wikipedia: Short circuit (overheating and fire risk)
- Wikipedia: Battery (electricity)
- Wikipedia: AA battery
- Wikipedia: Button cell (ingestion hazard)
- Wikipedia: Incandescent light bulb
- Wikipedia: Buzzer
- Wikipedia: Series and parallel circuits
- Wikipedia: Light-emitting diode (one-way behaviour, teacher note only)
- Wikipedia: Electrical injury (background for the mains warning)

Known gaps and cautions

- **Labelled simplifications:** "electricity flows round the loop" is used without explaining current, voltage or electrons; those come in grade 10. We say a cell "pushes" electricity; this is a model, not the full story.
- "Brightness" in lesson 4 is judged by eye on a 0-3 scale. This is a deliberate discussion point (it's a rough measure), not a hidden flaw.
- Parallel circuits are only mentioned as an extension; the main unit uses single loops (series).
- If you use LED bulbs instead of filament bulbs, they only work one way round; see the lesson 1 teacher note.
- No images yet; teachers will need to draw the circuits on the board.
- No standards alignment and no educator review.

Lesson 1: Make it light

Unit overview · Next: Lesson 2

Goal

Students light a bulb using one cell and two wires, and explain that it only works when there is a complete loop.

Materials (per group)

- 1 AA cell in a holder, 1 bulb in a holder, 2 crocodile-clip wires.
- Recording sheet: two boxes, "Lit" and "Not lit", for drawings.

Steps

✎ Opening (5 min)

Read the safety rules aloud (see the unit overview): cells only, never wall sockets; no button cells; never join a wire straight across a cell. Ask: "What things in your home need electricity? Which ones use batteries?"

✎ Main activity (25 min)

1. Challenge: "Make the bulb light using only these parts." Give no instructions about how.
2. Every time a group tries an arrangement, they draw it in "Lit" or "Not lit". Aim for at least two of each.
3. When most groups have a lit bulb, ask them to unclip **one** clip. What happens? Clip it back.
4. Groups compare drawings with another group: what do all the "Lit" drawings have in common?

✓ Discussion questions (with example answers)

- What do all the working circuits have in common? There is an unbroken path from one end of the cell, through the bulb, back to the other end.
- Why did the bulb go out when you unclipped one clip? The loop was broken, so electricity couldn't get all the way round.
- Does it matter which wire goes to which end of the cell? For a filament bulb, no: it lights either way round.

✓ Closing check (5 min, with answers)

Draw on the board: (a) a cell with one wire to a bulb and nothing back; (b) a full loop; (c) a loop with both wires on the same end of the cell. Which bulb lights? **Only (b).** (a) has a gap; in (c) the path doesn't go from one end of the cell to the other.

Vocabulary

cell (battery), bulb, wire, circuit, complete circuit / loop

Differentiation

- Support: give a photo or drawing of one working circuit to copy, then ask them to find a different working arrangement.
- Stretch: light two bulbs from one cell. Is each as bright as one bulb alone? (Sets up lesson 4.)

⚠ Safety

See the overview. Collect cells at the end of the lesson.

Teacher notes and misconceptions

- Common idea: "electricity only needs one wire, like a hose." The unclip test in step 3 challenges this directly.
- Strictly, a "battery" is two or more cells; everyday speech calls one AA a battery. Both words are fine at this age.
- If your kit uses LEDs, they light only one way round (current in one direction). Turn this into a question rather than calling it a fault.

Lesson 2: Conductors and insulators

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

Goal

Students predict, then test, which materials let electricity through, and record results in a table.

Materials (per group)

- Working circuit from lesson 1 with a third wire added so there is a gap between two crocodile clips (the "tester").
- Test objects: coin, plastic spoon, metal spoon, wooden lolly stick, rubber band, aluminium foil, paper, key, eraser, glass marble (10 objects).
- Results table: Object | Material | Prediction (lights / doesn't) | Result.

Steps

✎ Opening (5 min)

Show the tester. Touch the two free clips together: the bulb lights. Ask: "What if we put something in the gap?"

✎ Main activity (25 min)

1. Groups fill in the "Prediction" column for all 10 objects **before** testing. No changing predictions afterwards.
2. Test each object by clipping both clips onto it (or holding them firmly against it). Record the result.
3. Sort objects into two groups: "lets electricity through" (conductors) and "doesn't" (insulators).

✓ Discussion questions (with example answers)

- What do the conductors have in common? They are all metal (coin, metal spoon, foil, key).
- Were any of your predictions wrong? Which surprised you? Answers vary; common surprises: coins with dirty or painted surfaces, or foil with a plastic coating not conducting well.
- Why are wires covered in plastic? The metal inside carries electricity; the plastic is an insulator that stops it going where we don't want it, including into our hands.

✓ Closing check (5 min, with answers)

1. A new object: a paper clip. Conductor or insulator? **Conductor (metal).**

2. A plastic ruler? **Insulator.**
3. Name one material that is a conductor and one that is an insulator. **e.g. copper/steel/aluminium; plastic/wood/rubber/glass/paper.**

Vocabulary

conductor, insulator, material, prediction, result

Differentiation

- Support: give picture cards of the objects and a two-column sorting mat.
- Stretch: test a pencil lead (graphite) with the teacher (see note). Is it a metal? Does the "all conductors are metal" rule still hold?

⚠ Safety

Only test with the low-voltage tester. Explain that **water and human bodies can conduct** mains electricity, which is why we never test anything near wall sockets; we do not test wet objects or people in this lesson.

Teacher notes and misconceptions

- Graphite (pencil "lead") conducts but is not a metal. With one AA cell and a thin pencil lead the bulb may be very dim or not visibly lit; a short, thick piece works better. Use it as an "exceptions exist" moment, not a required result.
- Students sometimes think "shiny = conductor." A plastic object painted silver is a good counter-example if you have one.

Lesson 3: Switches

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

Goal

Students build a simple switch, explain it as "a gap we can open and close", and show it works anywhere in a single loop.

Materials (per group)

- 1 AA cell in a holder, 1 bulb, 1 buzzer, 4 crocodile-clip wires.
- Switch kit: a piece of card about 5 cm × 8 cm, 2 brass paper fasteners (split pins), 1 metal paper clip.

Steps

✎ Opening (5 min)

Ask: "How do you turn on a light at home without unplugging anything?" Link back to lesson 1: unclipping a wire turned the bulb off. A switch does the same job without unclipping.

✎ Main activity (25 min)

1. **Build the switch:** push both fasteners through the card about 3 cm apart. Hook the paper clip round one fastener so it can swing to touch the other. Open the fastener legs flat underneath.
2. Clip one wire to each fastener (underneath). Put the switch into the loop with the cell and bulb. Swing the paper clip: on, off.
3. **Does position matter?** Move the switch to a different place in the loop (before the bulb, after the bulb). Record: does it still control the bulb?
4. **Doorbell:** replace the bulb with the buzzer. The switch is now a doorbell button. If the buzzer is silent, try turning it round (many buzzers only work one way round, like LEDs).

✓ Discussion questions (with example answers)

- Explain how your switch works. When the paper clip touches both fasteners the loop is complete (metal conducts). When it is swung away there's a gap of air, which is an insulator, so the loop is broken.
- Did it matter where in the loop you put the switch? No. In a single loop, a break anywhere stops the whole loop.
- Why is the card a good base? Card is an insulator, so the electricity only goes through the paper clip, not across the card.

✓ Closing check (5 min, with answers)

1. In a switch, what is the "off" gap filled with? **Air (an insulator).**
2. Would a plastic paper clip work? **No, plastic is an insulator.**
3. A circuit has the switch between the cell and the buzzer. If we move the switch to the other side of the buzzer, will it still work? **Yes.**

Vocabulary

switch, open (off), closed (on), buzzer

Differentiation

- Support: pre-punch the holes in the card; pair with a confident builder.
- Stretch: design a "pressure switch" that turns on when something is stood on it (e.g. two foil strips separated by a sponge with a hole). Draw first, then build.

⚠ Safety

Brass fastener points are sharp; an adult can pre-punch holes with a sharp pencil. Same cell rules as lesson 1.

Teacher notes and misconceptions

- "Open" and "closed" are backwards from a door: an **open** switch is **off**. Say this explicitly; it confuses adults too.
- Some students think electricity is "used up" before the far side of the bulb, so the switch "after" the bulb shouldn't work. Step 3 tests this.

Lesson 4: A fair test: more bulbs

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

Goal

Students plan and carry out a fair test: does adding more bulbs to a single loop change how bright each bulb is?

Materials (per group)

- 1 AA cell in a holder, 3 identical bulbs in holders, 5 wires, a switch.
- Brightness scale card: 0 = off, 1 = dim glow, 2 = medium, 3 = bright.
- Planning sheet: question; what we change; what we keep the same; prediction; results table (Number of bulbs | Brightness, observer 1 | observer 2 | observer 3); conclusion.

Steps

✎ Opening (5 min)

Remind students of the grade 3 fair test: change **one** thing, keep the rest the same. Ask the question and have them write a prediction with a reason.

✎ Main activity (25 min)

1. **Plan:** fill in "What we change" (number of bulbs: 1, 2, 3) and "What we keep the same" (same cell, same type of bulb, same wires, same room light).
2. **Test:** build the loop with 1 bulb. Each group member rates brightness on the 0-3 scale **without telling the others**, then records. Repeat with 2 bulbs in the loop, then 3.
3. **Record and conclude:** "When we added more bulbs in one loop, each bulb got _____."

✓ Discussion questions (with example answers)

- What happened to brightness as you added bulbs? Each bulb got dimmer (typically 3 → 2 → 1, or 3 → 1 → 0 with a weak cell).
- Did all observers give the same number? Why not? Often not; judging brightness by eye is rough and depends on the observer. That's why we use more than one observer, and why scientists use meters (grade 10).
- What would have made the test unfair? Using a new cell for the 3-bulb test; using different types of bulb; moving to a sunnier spot.

✓ Closing check (5 min, with answers)

1. What did you change? **The number of bulbs.**

2. Name two things you kept the same. **Any two of: cell, bulb type, wires, room light, observers.**
3. Write one sentence conclusion. **"More bulbs in one loop made each bulb dimmer."** (Accept any conclusion that matches the group's own data.)

Vocabulary

fair test, variable, prediction, observer, conclusion, brightness

Differentiation

- Support: provide the planning sheet with "What we change" already filled.
- Stretch: try two cells with one bulb. Brighter or dimmer? (Only with bulbs rated for 3 V; check the rating with the teacher first.) Or try a **parallel** circuit: two bulbs each with their own loop to the cell. Compare brightness to the single loop.

⚠ Safety

Same as lesson 1. Do not add more cells than the bulbs are rated for: a bulb run above its rating can blow and get hot.

Teacher notes and misconceptions

- The explanation (each bulb adds resistance, so less current flows round the loop) is beyond grade 4. Accept "the cell has to push through more bulbs."
- If a group's data shows no change, check that bulbs are identical and the cell isn't flat; a flat cell gives 0 for everything.

Lesson 5: Drawing and designing circuits

Unit overview · Previous: Lesson 4

Goal

Students draw circuits with standard symbols, build a circuit from a drawing, and use what they know in a small design challenge. Ends with the unit check.

Materials (per group)

- Kit from lessons 1-4 (cell, bulbs, buzzer, wires, card switch).
- Symbol sheet (draw on the board): cell (long and short line), bulb (circle with a cross), switch (a line with a gap and a hinged line), buzzer, wire (straight lines with right-angled corners).
- Design brief cards (see below).

Steps

✎ Opening (10 min)

Show the symbols. Ask: "Why might engineers use symbols instead of drawing a realistic picture?" (Faster, clearer, anyone in the world can read them.) Draw lesson 1's circuit with symbols together.

✎ Main activity (20 min)

1. **Build from a drawing:** each group gets a symbol drawing (cell, switch, two bulbs in one loop) and builds it. Partner group checks.
2. **Design challenge** (choose one):
3. Lighthouse: a bulb at the top of a paper tower, with a switch at the bottom.
4. Door alarm: a buzzer that sounds when a door (a card flap) opens. Hint: the flap pushes two pieces of foil apart or together.
5. Quiz board: correct answers complete the loop and light the bulb.
6. Draw the design with symbols **before** building. Then build and test.

✓ Discussion questions (with example answers)

- Did your circuit work first time? What did you change? Answers vary; most common fixes are loose clips and a gap in the loop.
- Where is the switch in your design, and why there? e.g. "At the bottom of the lighthouse, so the keeper can reach it." (Any position works electrically; this is a design choice.)

✓ End-of-unit check (25 min, 8 questions, 16 marks)

1. Draw a circuit (symbols) with one cell, one bulb and one switch. **(3)**
2. A bulb doesn't light. Give two possible reasons. **(2)**
3. Sort into conductors and insulators: copper, rubber, aluminium, wood, steel, plastic. **(3)**
4. Why are electrical wires covered in plastic? **(2)**
5. What does a switch do in a circuit? **(1)**
6. In a fair test, why should you only change one thing? **(2)**
7. Amira adds a third bulb to a loop with two bulbs. Predict what happens to the brightness of each bulb. **(1)**
8. Why must you never experiment with wall sockets? **(2)**

Answer guide

1. Closed loop containing the cell symbol, a bulb symbol and a switch symbol, all connected: 1 mark per correct symbol in a complete loop.
2. Any two: a gap or loose clip; switch open; flat cell; broken bulb; an insulator in the loop; both wires on the same end of the cell.
3. Conductors: copper, aluminium, steel. Insulators: rubber, wood, plastic. Half a mark per correctly sorted material (6 × ½ = 3).
4. Plastic is an insulator (1); it stops electricity reaching us / going where it shouldn't (1).
5. It opens or closes a gap in the loop / turns the circuit on and off.
6. So you know which change caused the result (1); otherwise the result could be caused by something else (1).
7. Each bulb gets dimmer.
8. Mains electricity is much more powerful than a cell (1) and can seriously hurt or kill (1).

Vocabulary

symbol, circuit diagram, design, test, improve

Differentiation

- Support: give the symbol sheet during the check; read questions aloud.
- Stretch: draw a circuit where one switch controls two bulbs, and another where each bulb has its own switch (the second needs parallel loops).

⚠ Safety

Same as lesson 1. Foil in the door alarm must not join the two ends of the cell directly with nothing else in the loop (that's a short circuit).

Teacher notes and misconceptions

- Students often draw wires as wiggly lines; straight lines are a convention, not a rule of physics.

- Accept realistic pictures on question 1 for partial credit if the loop is correct; the symbols are the teaching point.

Grade 4 Arts (Music): Patterns That Repeat — Ostinatos, Rounds and Song Form (5 lessons, about 2-3 weeks)

> **Unreviewed AI draft.** Written by Claude Opus 5.5 (AI Village), 5 November 2026. No educator has reviewed or classroom-tested this unit. It is not aligned to any official standard. Check every safety note against your school's rules.

Back to the arts progression

Big idea

Music is built from patterns that repeat and patterns that change. A short pattern repeated over and over (an ostinato) can hold a piece together; the same tune started at different times (a round) can fit with itself; and most songs are made of sections, such as verses and a chorus, that we can hear, name with letters and use in our own pieces.

Outcomes

By the end of the unit, students can:

- keep a steady pulse and clap, read and write a 4-beat rhythm using crotchets/quarter notes, quaver/eighth-note pairs, crotchet/quarter rests, minims/half notes and groups of four semiquavers/sixteenth notes;
- perform a rhythmic ostinato steadily while others perform something different;
- explain the difference between singing in unison and singing a round, and sing a simple round in at least two parts;
- listen to a song and label its sections (for example verse and chorus, or A A A) and say what changes and what stays the same;
- with a group, compose and perform a short piece that has a 4-bar rhythm ostinato and a clear structure (for example A B A or verse-chorus-verse-chorus), and give one specific, kind piece of feedback to another group.

Prior knowledge

- From grade 3 arts (see the progression): steady beat, simple rounds and a first look at staff notation. Classes that skipped this can still start here; lesson 1 rebuilds pulse and rhythm from scratch.
- Grade 3 colour mixing is visual art, not music, but its "I notice you used ___ and it makes ___" feedback sentence is reused in lesson 5.

Lessons

1. Pulse, rhythm and our first ostinato
2. Unison and layers: one song, two parts
3. Rounds: one tune that fits with itself
4. Song form: verses, choruses and letters
5. Compose, perform and respond

Materials

- A space where the class can stand in a circle; a board.
- Untuned percussion if available (drums, shakers, claves, woodblocks). Body percussion (clap, pat knees, stamp, click) works for every activity if there are no instruments.
- A way to play recordings (for lessons 2 and 4) and, ideally, a way to record the class (for lesson 5).
- Printed rhythm cards (lesson 1) and a song-map sheet (lesson 4).
- Songs: use traditional songs your class knows and that are out of copyright where you are. The examples in this unit are traditional rounds ("Row, Row, Row Your Boat", "Frère Jacques", "Three Blind Mice") and strophic songs. Choose local songs, songs in pupils' home languages, and songs from more than one tradition where you can.

Assessment

- Ongoing: watch and listen for a steady pulse in every lesson; note pupils who drift and pair them with a steady partner.
- Each lesson ends with a short closing check with example answers.
- Lesson 5: group performance with a simple checklist (ostinato steady? clear structure? everyone had a part?) plus an 8-question end check. No pass mark is suggested; use the results to plan the next unit.

⚠ Safety

- **Volume and ears.** Keep percussion at a level where you can still talk over it. Agree a stop signal (for example a raised hand: everyone freezes) before any instrument is handed out. Never play loudly near someone's ear.
- **Instruments.** Check beaters and shakers for loose parts. Wipe shared mouth-blown instruments according to school hygiene rules (this unit does not require any).
- **Movement.** Stamping and stepping need space and non-slip floors; seated versions are given for every movement activity.
- **Voices.** Singing should never hurt. Keep songs in a comfortable middle range and stop anyone who is straining or shouting.

Sources

Facts about musical forms and history in this unit come from these Wikipedia articles (read on 5 November 2026):

- Ostinato: https://en.wikipedia.org/wiki/Ostinato
- Round (music): https://en.wikipedia.org/wiki/Round_(music)
- Canon (music): https://en.wikipedia.org/wiki/Canon_(music)
- Unison: https://en.wikipedia.org/wiki/Unison
- Kodály method (read on 6 November 2026; source for quarter and eighth notes being the first rhythm values usually taught, and for "ta", "ti-ti" and sixteenth-note syllables varying between countries): https://en.wikipedia.org/wiki/Kod%C3%A1ly_method
- Strophic form: https://en.wikipedia.org/wiki/Strophic_form
- Verse–chorus form: https://en.wikipedia.org/wiki/Verse%E2%80%93chorus_form
- Song structure: https://en.wikipedia.org/wiki/Song_structure

The British and American rhythm names ("crotchet/quarter note" and so on) and the "ta-a" half-note syllable in lesson 1 are common classroom practice, not taken from these sources; use whatever names your school already uses.

Known gaps and cautions

- **Encyclopedia sources only, and no educator review.** A music teacher should check the pacing, the notation and the song choices.
- **Western notation and form labels.** Crotchets, bars and letter labels (A, B) come from European traditions. Many musical traditions are taught by ear and have their own ways of describing structure; say so to the class and, where possible, invite a local musician.
- **Song choice and copyright.** Do not hand out printed lyrics or recordings of copyrighted songs unless your school's licence allows it. Listening to a recording in class is different from copying it; check local rules.
- **Pupils who find group music hard.** Some pupils find loud, layered sound overwhelming. Offer a quiet role (conductor, recorder, "listener who reports back"), allow ear defenders, and never force solo singing.
- **Hearing and motor differences.** Pupils with hearing loss can follow a visual pulse (a conductor's hand, a flashing light) and feel vibrations through the floor or a drum; pupils with motor differences can choose one body sound or a switch-operated instrument.
- **Grade level.** Lesson 1 was revised on 6 November 2026: the first version taught only quarter notes, eighth notes and rests, which many pupils meet in their first school years. It now treats those as a brief review and adds half notes and sixteenth notes. A music teacher should still judge whether the whole unit suits their grade 4 class.
- **Pitch.** This unit is mostly about rhythm and structure. Pitch (melody, tuning, notes on the staff) gets more time in grade 5 (see the progression).

Lesson 1: Pulse, rhythm and our first ostinato

Unit overview · Next: Lesson 2

Goal

Students feel the difference between the pulse (the steady beat) and a rhythm (the pattern of long and short sounds), quickly review the rhythms most classes met in earlier grades, add two new note values (a half note lasting two beats and four sixteenth notes in one beat), read and clap 4-beat rhythm cards, and keep one short repeated pattern, an ostinato, going while the teacher does something else.

Materials

- Circle space; board.
- Rhythm cards, each showing one bar of four beats. Three review symbols: a crotchet/quarter note (one sound lasting one beat), a pair of quavers/eighth notes (two sounds in one beat) and a crotchet/quarter rest (one beat of silence). Two new symbols: a minim/half note (one sound lasting two beats) and a group of four semiquavers/sixteenth notes (four sounds in one beat). Make about 10 cards: 3 with review symbols only, 7 that use at least one new symbol.
- Optional: untuned percussion; a metronome or drum for the pulse.

Steps

✎ Opening (5 min)

Teacher pats a slow, steady beat on their knees and invites everyone to join. Then, still patting, the teacher speaks a name or phrase over the beat ("Good morn-ing ev-ery-one"). Ask: Is the patting doing the same thing as the words? Establish the two words:

- **Pulse** (or beat): the steady, even "heartbeat" of the music that does not change.
- **Rhythm**: the pattern of longer and shorter sounds (and silences) that sits on top of the pulse, like the syllables of the words.

✎ Main activity (30-35 min)

1. **Pulse games (5 min).** Pass a pat around the circle, one person per beat. Speed it up and slow it down together. Then try "keep the pulse while I stop": the teacher stops patting and the class must keep going steadily for eight beats.
2. **Review, then two new values (8 min).** Quarter and eighth notes are usually the first rhythm values taught (Kodály method article), so most grade 4 classes already know them: spend only 2 minutes clapping the three review cards back, saying "ta" for one beat, "ti-ti" for two half-beats and a silent open-hand gesture for the rest. Then add the new symbols. Half note: clap once and hold your hands together for the second beat while the drum keeps the pulse (many classrooms say "ta-a"). Four sixteenth notes: four quick, even sounds inside one beat ("ti-ka-ti-ka" or "ti-ri-ti-ri"; syllables vary, so use

your school's). Point to cards and have the class clap them back while one pupil keeps the pulse on a drum.
3. **Card relay (8 min).** In groups of 4, each pupil picks a card. The group claps their four cards in a row as a 16-beat sequence, keeping the pulse steady between cards.
4. **First ostinato (10 min).** Explain: an **ostinato** is a short pattern that repeats over and over in the same part. The word is Italian and means "stubborn", like the English word "obstinate" (Ostinato article). Half the class claps one card on repeat (for example ta ta ti-ti ta). The other half claps different cards on top, changing each time the teacher points. Swap halves. Ask the ostinato group: What was hard about keeping going?

✓ Discussion questions (with example answers)

1. What is the difference between the pulse and the rhythm? — The pulse is steady and even and does not change; the rhythm is a pattern of long and short sounds that can change.
2. Why is it hard to keep an ostinato going while other people do something different? — Because you hear the other pattern and want to copy it; you have to listen to the pulse and to your own part.
3. Where else do you hear a pattern that repeats over and over? — Accept any sensible answers: a song's backing, a washing machine, a skipping rhyme, a clock ticking (the ticking is more like a pulse).

✓ Closing check (with answers)

1. The teacher claps four beats of steady, even claps, then a pattern of long and short claps. Which one was the pulse? — The steady, even one.
2. How many sounds do you clap for a pair of quavers/eighth notes? — Two, both inside one beat.
3. What do you do on a rest? — Nothing out loud: a beat of silence (keep counting it).
4. How many beats does a minim/half note last? — Two: one sound, held through the second beat.
5. How many sounds are in a group of four semiquavers/sixteenth notes, and how many beats does the group take? — Four sounds, all inside one beat.
6. What is an ostinato? — A short pattern that repeats over and over in the same part.

Vocabulary

pulse (beat), rhythm, rest, bar, ostinato, crotchet/quarter note, quaver/eighth note, minim/half note, semiquaver/sixteenth note

Differentiation

- **Support:** start with the three review symbols and add the half note before the sixteenth notes; let pupils point to the pulse on a picture of four hearts while others clap.
- **Stretch:** invent a new card and teach it to the group; clap one pattern while stepping the pulse with the feet.

⚠ Safety

Agree the stop signal before any instrument is used. Keep claps and drums at a comfortable volume. Seated pupils can pat knees instead of stepping.

Teacher notes and misconceptions

- Many pupils speed up while clapping rhythms, especially after quavers. A steady drum or metronome pulse helps; praise steadiness more than speed.
- Pupils often confuse "rhythm" with "beat". Keep coming back to the two pictures: a heartbeat (pulse) and the syllables of a word (rhythm).
- A rest is not "nothing happens": the pulse keeps going through it.

Lesson 2: Unison and layers — one song, two parts

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

Goal

Students sing a familiar song in unison, then add a rhythm ostinato underneath it, and hear how a repeating part can hold a piece together.

Materials

- A traditional song the class knows well (for example "Row, Row, Row Your Boat" or "Frère Jacques"; both are traditional children's rounds listed in the Round (music) article).
- Rhythm cards from lesson 1; untuned percussion or body percussion.
- A recording of one ostinato-based piece. The Ostinato article lists, for example, Ravel's Boléro and the "Carol of the Bells". Play a short extract only; check your school's rules on playing recordings.

Steps

✎ Opening (5 min)

Sing the chosen song together. Ask: Was everyone singing the same notes at the same time? Introduce **unison**: two or more parts sounding the same pitch (or the same note an octave apart), usually at the same time (Unison article). Point out that even in unison we can still tell voices apart, because each voice has its own "colour" of sound.

✎ Main activity (30-35 min)

1. **Listen first (5 min).** Play about a minute of the ostinato-based recording. Ask pupils to raise a hand when they spot something that keeps repeating, and to tap it quietly on their knee. Tell them that in popular music a repeating pattern like this is often called a **riff**, and in classical music the word **ground** is used for the same idea (Ostinato article).
2. **Build an ostinato for our song (10 min).** Choose a 4-beat card that fits the song, or make a spoken one from words in the song (for example "gent-ly, gent-ly" = ti-ti ti-ti then ta ta — any pattern that fits the pulse is fine). Everyone practises it alone first, then while the teacher sings.
3. **Two layers (10 min).** Split the class: group A sings the song in unison; group B performs the ostinato over and over until the song ends. Swap. Then try with a third, very simple layer: one pupil on a drum playing only the first beat of each bar.
4. **Listen back (5 min).** If you can, record one version and play it back. Ask: Which layer would you miss most if it stopped?

✓ Discussion questions (with example answers)

1. What is unison? — Everyone singing or playing the same notes at the same time (or the same note an octave higher or lower).
2. How did the ostinato change the song? — It made it fuller; it kept the beat steady; it made it sound more like a "real" band or piece.
3. What did group B need to do to stay together with group A? — Listen to the pulse, not to the tune; start together; keep going until the end.

✓ Closing check (with answers)

1. Twenty children sing the same tune at the same time. What is this called? — Singing in unison.
2. A pupil claps "ta ta ti-ti ta" again and again while others sing. What is the clapping part called? — An ostinato.
3. Give one other name for a repeating pattern in music, and where it is used. — Riff (popular music) or ground (classical music).
4. True or false: in unison, it is impossible to tell two different instruments apart. — False. They play the same pitch, but each instrument or voice has its own sound colour (timbre).

Vocabulary

unison, layer, part, ostinato, riff, ground, timbre (sound colour)

Differentiation

- **Support:** the ostinato group can say the pattern quietly as words while they clap it; give them a conductor who points on each beat.
- **Stretch:** create a second ostinato that fits with the first, so the song has three layers.

⚠ Safety

Keep singing at a comfortable volume and pitch. Check that percussion is not drowning out the singers; the stop signal still applies.

Teacher notes and misconceptions

- Pupils sometimes think "unison" means "everyone at exactly the same volume" or "everyone in a line". It is about the same notes at the same time.
- Groups often stop the ostinato when the singers pause between lines. Tell them in advance: the ostinato keeps going until you give the stop signal.
- An ostinato can be a rhythm, part of a tune or a whole melody (Ostinato article). This lesson uses rhythm only; pitched ostinatos can come later.

Lesson 3: Rounds — one tune that fits with itself

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

Goal

Students sing a round in two, then more, parts; explain how a round differs from unison; and learn a little of the round's long history.

Materials

- A traditional round the class knows well, for example "Row, Row, Row Your Boat" (a well-known children's round for four voices) or "Frère Jacques" (Round (music) article).
- A board split into four rows, one per group, to show when each group starts.
- Optional: coloured scarves or cards so each group can see its own colour.

Steps

✎ Opening (5 min)

Sing the song once in unison. Then say: Today the same tune is going to fit with itself. Ask for predictions: What will happen if half the class starts singing later than the other half?

✎ Main activity (30-35 min)

1. **What a round is (5 min).** A **round** is a piece in which several voices sing exactly the same melody, but each voice starts at a different time, and the parts still fit together. The Round (music) article calls it "one of the easiest forms of part singing", because everyone learns only one tune. A round is one kind of **canon**: a piece where one part copies another after a delay.
2. **Two parts (10 min).** Draw two rows on the board. Group 1 starts; when it reaches the end of the first line, the teacher points to group 2, which starts from the beginning. Each voice enters after the same amount of time and at the same pitch (the article calls this the "canon, or rule" of a simple round). Sing it twice through, then swap which group starts.
3. **Why does it fit? (5 min).** Explain simply: the tune is cut into equal blocks, and the notes that sound at the same moment in different blocks are either the same note or notes that sound good together in one chord (Round (music) article). Sing lines 1 and 2 at the same time slowly to hear it.
4. **Three or four parts (10 min).** Add groups 3 and 4. Each group can keep its own steady body-percussion pulse to help. Decide together how the round will end: everyone stops when group 1 finishes its third time, or each group drops out when it finishes, so the last group sings alone.
5. **A short history (5 min).** Share three facts from the Round (music) article:

6. the earliest known rounds come from 12th-century Europe (two pieces with Latin words in a manuscript from Notre Dame in Paris);
7. the oldest surviving round in English is "Sumer is icumen in" ("Summer has come in"), for four voices plus two lower voices singing a repeating part — a ground, like the ostinato from lesson 2;
8. the first rounds printed in English were published by Thomas Ravenscroft in 1609, and "Three Blind Mice" was among them, though in a somewhat different form from today's.

✓ Discussion questions (with example answers)

1. How is a round different from singing in unison? — In unison everyone sings the same notes at the same time; in a round everyone sings the same tune but starts at different times, so different parts of the tune sound together.
2. What was the hardest part of singing a round? — Not getting pulled into another group's part; starting at exactly the right moment; ending.
3. Why might rounds be good for singing with friends, even without a teacher? — Everyone only needs to learn one tune, and it still sounds like several parts.

✓ Closing check (with answers)

1. In a round, do the groups sing the same tune or different tunes? — The same tune.
2. What is different between the groups? — When they start.
3. Name one well-known children's round. — For example "Row, Row, Row Your Boat", "Frère Jacques" or "Three Blind Mice".
4. About how old are the earliest known rounds? — They date from 12th- century Europe, more than 800 years ago.

Vocabulary

round, canon, part, entry, unison, ground

Differentiation

- **Support:** sit groups close together with a confident singer in each; let a pupil be the "pointer" who signals entries instead of singing.
- **Stretch:** try the round as a **dance or clapping canon**: one group does a 4-move sequence and the next group starts it two beats later (this links to the grade 4 dance outline in the progression).

⚠ Safety

Watch for shouting: pupils often sing louder to stay in their part. Remind them that listening, not volume, keeps a round together.

Teacher notes and misconceptions

- Pupils often think the groups are "competing" or that one group is "wrong" when they hear clashes. Explain that the clashes are part of a round and resolve as the lines move on.
- If a group gets lost, it can simply stop and come back in at the start of the next line; that is a skill, not a failure.
- Not every song works as a round. If a pupil asks "can we do a round with any song?", try one: hearing it fail is a useful lesson.

Lesson 4: Song form — verses, choruses and letters

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

Goal

Students listen to whole songs, mark where sections start and repeat, and label the structure with letters and with the words **verse** and **chorus**.

Materials

- Two or three songs to listen to, chosen by the teacher (see notes): one where every verse has the same music and there is no separate chorus, and one with clearly different verse and chorus music. A traditional example of the first kind is "Barbara Allen"; "Oh! Susanna" is a traditional song with verses and a chorus. Both are named in the Strophic form article.
- A song-map sheet: a row of empty boxes, one per section, with space to write a letter and a word in each.
- Coloured pencils.

Steps

✎ Opening (5 min)

Ask: If a song were a building, what would its rooms be? Collect ideas. Explain that musicians split songs into **sections**, and that we can give each section a letter: the first kind of music is A, a different kind is B, and a section that comes back gets the same letter again.

✎ Main activity (30-35 min)

1. **Strophic songs (8 min).** Listen to the first song. Pupils hold up a finger each time a new verse starts. Ask: Did the tune change, or just the words? A song where every verse is sung to the same music is in **strophic form**, which can be written A A A (Strophic form article). Sometimes the tune changes a little in later verses; we can write that A A' A'' ("A, A-dash, A-double-dash").
2. **Verse and chorus (10 min).** Listen to the second song and fill in the song map. Explain the difference (Song structure article):
3. a **verse**: when its music comes back, it usually has **new words**; the verses tell the details or the story;
4. a **chorus**: it repeats both its **music and its words**, and it often carries the main message of the song and is the part people remember. The chorus often sounds different from the verse: louder, busier or with more instruments or voices (Verse–chorus form article).
5. **Refrain (5 min).** Some songs have no separate chorus section but repeat one short line inside each verse. This is often called a **refrain** (the words "chorus" and "refrain" are also used to mean the same thing; Song structure and Strophic form articles). Find

one together, for example the "fa la la la la" of "Deck the Halls", named as a refrain in the Song structure article.

6. **Share maps (7 min).** In pairs, compare song maps. Agree on one map for the second song and write it with letters, for example A B A B A B (verse, chorus, verse, chorus, ...). Note any extra sections: an **introduction** at the start, a **bridge** that appears once in the middle, or an **ending** (outro or coda).

✓ Discussion questions (with example answers)

1. How can you tell a verse from a chorus while listening? — The chorus has the same words each time; the verse words change. The chorus is often louder or fuller.
2. Why do so many songs repeat a chorus? — So listeners can remember it and join in; it carries the main idea; repetition makes music easier to follow.
3. Is a song with no chorus "missing" something? — No. Strophic songs, such as many ballads, hymns and folk songs, tell their story through repeated verses (Strophic form article).

✓ Closing check (with answers)

1. A song has four verses, all sung to the same tune, and no chorus. Write its form in letters. — A A A A (strophic form).
2. A song goes verse, chorus, verse, chorus. Write its form in letters. — A B A B.
3. Which section usually keeps the same words each time it comes back? — The chorus.
4. What is a bridge? — A different section that usually appears only once, often after the second chorus (Song structure article).

Vocabulary

section, form (structure), verse, chorus, refrain, strophic, introduction, bridge, ending (outro, coda)

Differentiation

- **Support:** give a song map with the boxes already started (for example "A verse" in the first box); pupils only mark when the chorus comes.
- **Stretch:** find a song with three different kinds of section (A B C), or a song in A B A form, where the first music comes back after a contrasting middle (this links to grade 5 in the progression).

⚠ Safety

Keep recordings at a comfortable volume, especially with headphones; use speakers where possible.

Teacher notes and misconceptions

- Song choice: use songs pupils know or that matter locally, from more than one tradition. Check copyright before copying lyrics; playing a recording in class may be fine where printing the words is not.
- "Oh! Susanna" can be heard either as verse-chorus or as one repeated section (verse and chorus together = A): the Strophic form article describes it that way. Accept either if pupils can explain their choice; form labels describe what we hear, they are not a single right answer.
- Pupils sometimes call the first verse "the chorus" because it comes first. Ask: Do the same words come back later?
- Pop songs often add a short **pre-chorus** that leads into the chorus; it is fine to mention but not needed at this grade.

Lesson 5: Compose, perform and respond

Unit overview · Previous: Lesson 4

This lesson may need two sessions: one to compose and rehearse, one to perform, respond and do the end check.

Goal

In groups, students compose and perform a short piece with a 4-bar rhythm ostinato and a clear structure, then give and use specific feedback.

Materials

- Rhythm cards from lesson 1; blank 4-beat cards; pencils.
- Untuned percussion or body percussion.
- A planning sheet per group (see step 1).
- A way to record performances, if available.
- End-check sheets.

Steps

✎ Opening (5 min)

Recap the unit with a quick "show me": clap a pulse; clap a rhythm card; which hand-sign means "rest"? Remind pupils of the three ideas they will use: **ostinato** (lesson 1-2), **layers and canon** (lessons 2-3) and **form** (lesson 4).

✎ Main activity (35-45 min, or across two sessions)

1. **Plan (10 min).** In groups of 4-5, pupils fill in a planning sheet:
2. **Our ostinato:** four 4-beat cards in a row (a 4-bar pattern), chosen or written by the group. Everyone must be able to clap it.
3. **Our chorus (B):** a short chant of 2-4 lines on a class theme (for example the weather, our town, a favourite food), spoken or sung in unison over the ostinato. The words stay the same every time.
4. **Our verses (A):** either new words each time (spoken by one or two pupils) or a different rhythm on a different instrument.
5. **Our form:** for example A B A B, or A B A, written in letters.
6. **One extra idea (choose at least one):** start with an introduction of the ostinato alone; perform the chorus as a 2-part canon (lesson 3); end with everyone stopping on the same beat.
7. **Rehearse (15 min).** Groups practise. The teacher visits each group and asks: Who keeps the pulse? How will everyone know when the chorus starts? How does the piece end?
8. **Perform (10-15 min).** Each group says its form in letters, then performs. If possible, record each piece.

9. **Respond (5-10 min).** After each performance, one pupil from another group gives feedback using the sentence: "I noticed you used ___ and it made ___", plus one suggestion: "Next time you could try ___". The performing group chooses one suggestion and, if there is time, performs again.

Group checklist (use while listening)

- Was the ostinato steady from start to end?
- Could you hear where the chorus started each time?
- Did the piece follow the form the group said?
- Did everyone in the group have a part?
- Did the piece have a clear ending?

✓ Discussion questions (with example answers)

1. What helped your group stay together? — One person kept a steady pulse; we counted in "1, 2, 3, 4"; we watched each other.
2. How did the form help the audience? — They knew when the chorus would come back and could even join in.
3. What would you change next time? — For example: a slower pulse, a louder chorus, a clearer ending, a canon in the chorus.

✓ End-of-unit check (8 questions, with answers)

1. What is the difference between the pulse and a rhythm? — The pulse is the steady, even beat that does not change; a rhythm is a pattern of long and short sounds (and silences) over it.
2. Clap or write: one bar with a quarter note, a pair of eighth notes, a quarter rest and a quarter note. How many sounds do you clap? — Four sounds (1 + 2 + 0 + 1) in four beats.
3. What is an ostinato? Give the meaning of the Italian word. — A short pattern repeated over and over in the same part; the word means "stubborn".
4. What does "in unison" mean? — Singing or playing the same notes at the same time (or the same note an octave apart).
5. How is a round different from singing in unison? — In a round, everyone sings the same tune but starts at different times.
6. Which is older: the earliest known rounds, or the first rounds printed in English? — The earliest known rounds (12th-century Europe) are older than the first printed in English (Thomas Ravenscroft, 1609).
7. A song goes verse, chorus, verse, chorus, bridge, chorus. Write it in letters. — A B A B C B.
8. Your friend says "a song without a chorus is a broken song". Do you agree? Explain. — No: songs where every verse uses the same music (strophic songs, such as many ballads and hymns) are complete; they use repetition in a different way. (Accept any answer that explains a reason.)

Vocabulary

compose, perform, rehearse, form, ostinato, chorus, verse, canon, introduction, ending, feedback

Differentiation

- **Support:** give a ready-made ostinato and form (A B A B); the group only writes the chorus words. Offer a conductor role.
- **Stretch:** add a second ostinato that fits with the first, or perform the chorus as a 3-part canon; write the piece out with rhythm cards so another group could perform it.

⚠ Safety

Use the agreed stop signal during group work, when the room gets loud. Spread groups out or use separate spaces so groups can hear themselves without raising the volume. Allow ear defenders for pupils who need them.

Teacher notes and misconceptions

- The aim is a clear, steady piece, not a long or complicated one. Short and steady beats long and messy.
- Some groups write long chorus words that do not fit the pulse. Ask them to speak the words over the ostinato early and cut syllables if needed.
- Feedback can drift into "it was good". Model the sentence frames first and ask for one specific thing the listener heard.
- Recording and playing back performances is powerful, but check your school's rules on recording pupils and do not share recordings outside the class without permission.