## Curriculum 2025/2026



## **Curriculum Intent Statement:**

Our school motto 'Learning to Live, Living to Learn' is very much at the core of our curriculum. We aim to provide a curriculum that equips pupils with life skills for the future at all levels.

Our curriculum is designed to:

- recognise children's prior learning
- provide first hand learning experiences
- promote creativity
- allow the children to develop interpersonal skills
- build resilience and become creative, critical thinkers.
- understand their own strengths and areas for development and know how to face challenges
- promote responsibility for learning and future success.

The ability to learn is underpinned by the teaching of basic skills, knowledge, concepts and values. This involves developing learning attitudes and resilience – acquiring an understanding that we learn from occasional mistakes made. Teaching the skills of interacting with others, questioning, reasoning and explaining help to create a positive attitude to learning.

English

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6	
Writing Genres	Recounts Instructions Poetry	Narrative Writing  Letter  Poetry	Advert Instructions Non Chronological report	Recount  Narrative Story  Biography	Persuasive Argument  Newspaper: Poster  Non Chronological report	Newspaper report  Narrative Story  Poetry	
GPS Knowledge	Revision of Yr3 Word types Expanded noun-phrases incl. prepositional phrases Paragraphs						

Plural and possessive –s
Apostrophe for possession – singular & plural
Fronted adverbials
Use of comma after fronted adverbial
Inverted commas for direct speech
Alliteration
Fronted adverbials
Use of pronoun / noun to aid cohesion

Continue to embed statutory grammar curriculum throughout all writing

	Continue to embed statutory grammar curriculum throughout all writing							
Maths								
	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6		
	Place Value	Addition & Subtraction	Multiplication & Division B	Fractions	Decimals B	Geometry: Shape		
	Addition & Subtraction	Measurement &	Length &	Decimals A	Money	Statistics		
Blocks	Sastraction	Area  Multiplication &  Division A	Perimeter		Time	Position & Direction		
Science	_	<u> </u>			<u>'</u>	l .		
	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6		
	Animals including	States of Matter	Sound	Electricity	Living Things and	Consolidation and		
	Humans				their Habitats	Recap		
	I know how to	I know how to	I know how to	I know how to	I know how to			
	describe the	compare and	identify how	identify common	recognise that			
	simple functions	group materials	sounds are made,	appliances that run	living things can be			
T!	of the basic parts	together,	associating some	on electricity	grouped in a			
Topics	of the digestive	according to whether they are	of them with		variety of ways.			
	system in humans.	solids, liquids or	something	I know how to				
	I know how to	gases.	vibrating.	construct a simple	I know how to			
	identify the	gases.		series electrical	explore and use			
	different types of	I know how to	I know how to	circuit, identifying	classification keys			
	teeth in humans	observe that	recognise that	and naming its	to help group,			

and their simp	le some materials	vibrations from	basic parts,	identify and name
functions	change state	sounds travel	including cells,	a variety of living
I know how to	when they are	through a medium	wires, bulbs,	things in their local
construct and	heated or cooled,	to the ear.	switches and	and wider
interpret a var of food chains	•		buzzers Identify	environment.
identifying	temperature at	I know how to find	whether or not a	
producers,	which this	patterns between the pitch of a	lamp will light in a	I know how to
predators and	happens in	sound and features	simple series	recognise that
prey	degrees Celsius	of the object that	circuit, based on	environments can change and that
	(°C)	produced it.	whether or not the	this can sometimes
			lamp is part of a	pose dangers and
	I know how to	I know how to find	complete loop with	have an impact on
	identify the part played by	patterns between	a battery	living things.
	evaporation and	the volume of a	,	
	condensation in	sound and the	I know how to	
	the water cycle	strength of the	recognise that a	
	and associate the	vibrations that	switch opens and	
	rate of	produced it	closes a circuit and	
	evaporation with		associate this with	
	temperature.	I know how to	whether or not a	
		recognise that sounds get fainter	lamp lights in a	
		as the distance	simple series	
		from the sound	circuit	
		source increases.	11	
			I know how to recognise some	
			common	
			conductors and	
			insulators, and	
			associate metals	
			with being good	
			conductors	

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
	I know that		I know how to	I know that	I know that	I know that
	algorithms can be		add information,	algorithms can be	multiple devices	algorithms can be
	used to accomplish		images and links	used to accomplish	can access a	used to accomplish
	multiple goals.		to create a	multiple goals.	document	multiple goals.
	I know how to		working website.	I know how to	simultaneously.	I know how to
	confidentially		UI4: To begin to	confidentially debug	UT1: To use	confidentially
	debug my code		create a basic	my code when I	collaborative	debug my code
	when I encounter a		website.	encounter a	software padlet	when I encounter a
	problem. PC1		Google Sites	problem. PC1	and Google Docs.	problem. PC1
	GENERALISATION*:		The site should	GENERALISATION*:		GENERALISATION*:
	To design, write		include the new	To design, write and	I know which keys	To design, write
	and debug (correct		skills of inserting	debug (correct	to press and hold in	and debug (correct
	errors) more		hyperlinks, print	errors) more	order to move text.	errors) more
	complex		screens and	complex algorithms	UT2: To use copy,	complex algorithms
	algorithms that		cropping as well	that accomplish	paste and cut keys	that accomplish
Computing	accomplish specific		as previously	specific goals.	to move	specific goals.
	goals.		learnt skills.		information. Use	
				I know how to add	shorthand keys too	I know how to add
	I know how to add		I know how to	multiple complex	(Ctrl+C, Ctrl+V and	multiple complex
	multiple complex		use shortcuts to	variables to my	Ctrl+Z). Google	variables to my
	variables to my		copy and paste	block code. PC2: To	Docs on a laptop.	block code. PC2: To
	block code. PC2:		information. UI5:	be able to work with		be able to work
	To be able to work		To copy and	an increasing	I know that I need	with an increasing
	with an increasing		paste from the	number of variables	to input data in a	number of
	number of		internet.	and forms of input	table and then	variables and forms
	variables and			and output.	select this data to	of input and
	forms of input and		OS1: To have an		create a chart. UT3	output.
	output.		understanding	I know how to	DATA	
			that information	sequence and use	REPRESENTATION*:	I know how to
	I know how to		published online	inputs and outputs	To use data within	sequence and use
	sequence and use		is public and	effectively.PC3	spreadsheets to	inputs and outputs

inputs and outputs DECOMPOSTION\*: effectively.PC3 permanent and create graphs or effectively.PC3 be aware of **DECOMPOSTION\*:** To sequence present data in DECOMPOSTION\*: algorithms to privacy settings different ways - To To sequence on certain enable effective create a table of algorithms to To sequence data and convert websites/apps. enable effective algorithms to program function. enable effective this into an program function. PC123b: Use program function. appropriate line or PC123A: Lego Scratch on the pie chart. The above Spike Essentials iPad to Google sheets obiectives will be 'Crazy Carnival incorporate covered by games' to build speech, sensor I know how to complete the blocks, repeat and move a insert and change following /if/when blocks. images and sounds compulsory physical system, Scratch V1 combining to create one projects: variables for a whole piece of Lessons 1, 2, 5, 6, purpose with a 7,8 edited digital more complex media. UT4: To select and a physical resource. manipulate sound OS3: To develop an and images using a understanding on digital device. Use why there are age iMovie on the iPad restrictions within to manipulate apps/games and sound and images that people online simultaneously. may not be who I know how to wire they say are. OS5: To a circuit to create a physical system. demonstrate an UT5: To understand age-related understanding of how a physical Online safety when system works. communicating makey makey online. Ensure that hardware (linked to

this is appropriate to your class e.g. only chat to people online that you	electricity topic) To create a physical electrical circuit using a circuit
know and ensure an adult is around.	UT6: To understand that work can be saved to an online cloud.
	OS2: To know the meaning of 'cyberbullying' and how to be an up stander. Know who to tell or what to do if they see something upsetting on line.  E.g. a trusted adult or use the
	report/block features

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
	Mayan Civilisation			Ancient Greeks		
History						
	Know that Christoph	ner Columbus		Know that the Ancien		
Substantive	inspired people to travel to the			began in began in 100	0 BC and ended in	
Knowledge	Americas			146 BC.		

Know that Hernan Cortez travelled to Mexico in 1519
Know that the conquistadors discovered the Ancient Mayan civilisation.

Know that there are many primary sources of evidence for the Ancient Mayans

Know that the Maya believed in many Gods.

Understand that the Maya believes that the Gods controlled the world Understand that the gods were closely tied to the Mayan calendar and astronomy

Know that there were more pyramids in Mayan civilisations than the rest of the world combined.

Understand why they built two types of pyramids.

Know that pyramids were used for landmarks, military defense, burial places and for religious purposes.
Know that they would make sacrifices on pyramids

Know that some pyramids were built as homes for the Gods.

Understand why the Ancient Maya built two types of pyramids.

Know that people lived in Greece for 40,000 years.

Know that the height of the Ancient Greek civilisation is broken down into 3 periods: Archaic Period 800BC to 500BC, Classical Period 500 BC to 323 BC and Hellenistic Period 323 BC to 30 BC

Know that there are many primary sources of evidence for the Ancient Greeks

Know that Ancient Greece was divided into many city states. Two of the most famous were Athens and Sparta. Know that people in Athens voted for a ruler of a democracy.

Know that Athens valued art and creativity.

Know that boys could choose whether to join the army.

Know that girls were not valued in the same way as boys and could not fight or take part in education.

Know that people in Sparta were ruled by a King.

Know that Sparta was a warrior state and valued strength and its army.

Know that boys did not have to work or be educated as they trained to be warriors from a young age and had to join the Spartan army.

Know that there were different levels of Mayan's society
Know that Maya had city states and each one was ruled by a king who was the most important person in a society and they traded between each other Understand the hierarchy of the Maya's society from the king to the slaves and the roles each one played.

Know that Mayan's built temples, palaces, causeways, schools and market places.

Know that places had a ceremonial center for the royals and nobles Know the features of ordinary people's homes

Understand that Mayan's were hunters and farmers

Know that Mayan's used wood, stone and obsidian to make weapons.

Know the importance of cocoa to Mayan culture.

Know that the cocoa tree was the tree of the Gods.

Maya were the first people to grow the cocoa plant for food.

Know that Mayan invented their own calendar

Know that Mayan had their own writing system

Know that girls were given an education and were taught to fight as fit women produced stronger fighters.

Know the Ancient Greeks believe in Gods and Goddesses. Each had a power over a different aspect of life or the world. Know that Greeks built temples to the gods and goddesses and worshiped them Know that Zeus was the King of the Gods. Understand that Greeks believed that dead went to the underworld ruled by Hades.

Know that the Olympics started in 776 BC. Know that all wars stopped to allow city states to safely travel to the Olympics. Know that the Olympics were held every 4 years in Olympia to honour the god Zeus. Know that women were not allowed to take part and married women were not allowed to view the Olympics. Married women who did were thrown off a mountain!

Know that the Ancient Greek Olympics involved running, long jump, shot put, javelin, boxing, wresting, pankration and equestrian events
Know that they competed naked in the Ancient Greece Olympics.
Know that women had their own games called the Heraean Games in honour of

Zeus' wide Hera.

	Understand that there were many reasons why the Ancient Maya civilasation declined Know that there were many battles	Know the Ancient Gr music and dance Understand that the	. ,
	between city states documented on stone stelae Know that small groups of Maya continue to live in rainforest and volcanic mountains of Mesoamerica.	theatres. Know that there were comedies, tragedies Know that the most playwright was Soph Understand that all t	re three types of play: and satyrs. successful Athenian ocles. the actors were men e way they looked by
		Know that the Ancie the Greek alphabet. Understand that the used today in scienc Know that other alphabet exist because of the	Greek alphabet is still e and maths. nabets, such as Latin
		Know that the Ancie pottery, wine and o world. Know that city states between themselves figs, pulses, perfume	s trades good s, such as cereal, wine,
History Disciplinary Knowledge			

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
Geography	Countries of the World I can name the seven continents of the world independently. I can compare the seven continents by size, number of countries and population. I can name several different countries in each continent. I can name some major capital cities of the world. I know where the North and South Poles are.		Volcanoes I know that the equator separates the Northern and Southern Hemispheres. I can describe what a volcano is. I know some facts, such as the height and age of some of the world's most famous volcanoes. I can explain why a volcano erupts.			Earning a Living I know that the UK's industries are dependent on geographical areas.  I understand the concept of trade links and the concept of an economy.  I can identify a variety of jobs that belong to different sectors.  I know what some of the UK's top industries are.  I can describe how climate and landscape help

	I know that ash,	determine a
I can compare two	gas, lava and	country's
different countries	rocks are released	industries.
and state their	when a volcano	
similarities and	erupts.	I can explain how
differences.		unemployment
	I can explain how	affects people in
I know that places	a volcano	the UK and around
have different	eruption affects	the world.
climate zones	the local people	
depending on	and environment.	I can explain how
where they are		child labour around
located, such as	I know some of	the world affects
desert, arctic and	the strategies put	the economy.
tropical.	in place to help	
	people survive	
I can describe	when they are	
what some of the	near a volcano	
climate zones of	eruption.	
the world are like.		
	I can explain the	
I can identify key	difference	
physical features	between:	
of the seven	A composite,	
continents,	shield and dome	
including the	volcano. A	
tallest mountain	dormant, active	
and longest river	and extinct	
in each.	volcano.	
	I know what	
	tectonic plates	
I can describe the	are.	
difference		

between human	I know that:	
and physical	Most world's	
geography.	volcanoes are	
	found at the	
I can use a variety	boundaries of	
of sources to find	tectonic plates.	
out about the		
physical and	The 'ring' of fire'	
human geography	is an area around	
of a particular	the Pacific Ocean	
country.	where most of	
	the world's	
	earthquakes and	
	volcanoes occur.	
	Minerals, fertile	
	soil, geothermal	
	energy and	
	tourism are some	
	of the reasons	
	why people	
	choose to live	
	near volcanoes.	
	I can identify	
	some of the	
	animals and	
	plants that live in	
	volcanic areas.	
	I can describe	
	some of the	
	human and	
	physical features	

of Hawaii, a volcanic area.  I know that the capital of Hawaii is Honolulu.	
I can identify similarities and differences between England and Hawaii (a non-volcanic and volcanic area).	
I can carry out my own research about a particular volcano.	

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
	Drawing and	Print, Collage and	Working in 3	Paint, Texture,	Working in 3	Collaboration and
	Sketchbooks	Colour	Dimensions	Colour	Dimensions	Community
	Drawing	Drawing Collage,	Making,	Painting, Drawing,	Drawing	Painting, Drawing
	Sketchbooks		Sketchbooks	Collage,	Sketchbooks	Collage,
Art				Sketchbooks	Making	Sketchbooks
	Pupils will explore	Pupils will relax	Pupils will become			Making
	the work of two	into making a	familiar with the	Pupils will become	Pupils will explore	
	artists who create	sensory drawing	term 'plinth', and	familiar with the	artists who draw	Pupils will become
	illustrations that	by making holes	the concept behind	term 'still life'. They	parallels with other	familiar with artists
	tell stories. Pupils	in a page with a	it. They will explore	will respond to the	beings (birds) so	who create

will respond to their work through verbal discussion in class as well as by collecting and consolidating information with visual notes.

Pupils will use toys, poetry, and their own text to create richly illustrated narratives contained within a single drawing. Pupils will juxtapose objects to create their still life scenes from which they will work. Pupils will explore the materials charcoal, chalk, compressed charcoal pencil, and eraser to make their drawings.

needle. They repetitive nature of the activity will encourage pupil to make decisions as they go to create a rhythmic piece. Pupils will discover an artist who explores patterns, signs and motifs that hold significance to her identity and will respond to her work in a class discussion.

sharp pencil and

Pupils will devise their own process criteria to help them make drawings inspired by Sol Lewitt. Pupils will experiment with materials and colours to invent their own unique patterns. They will consider angles and mathematical

a variety of artists who use plinths in their work. They will consider the context and presentation. Pupils will make visual notes in sketchbooks in response to what they see and think.

Pupils will be introduced to a sculptor. They will respond through class discussion and visual notes in sketchbooks. Pupils will explore clay as a 'short term' construction material to make clay figurative sketches. Through this they will begin thinking about the distinctions between 'audience' and 'art'.

Option1: Pupils will curate, photograph

work of Cezanne by capturing elements of his paintings in their sketchbooks, focusing particularly on colour, line, and shape. Pupils will engage in a drawing exercise to help them see shapes / explore line and colour.

Pupils will explore a variety of contemporary artists who study still life in different forms. They will respond verbally in class discussion. Pupils will compare contemporary work with the work of **Dutch and Flemish** 16<sup>th</sup> Century artists. They will record and reflect throughout in their sketchbooks.

Pupils will create their own still life artworks. that we can learn about ourselves. They will engage in peer/class discussion and will collect information and reflect in their sketchbooks by making visual notes.

Pupils will create observational and experimental drawings of nests using a variety of media. Through their work they will explore how drawings might be neat or messy as an expression of their personalities. Pupils will test materials in sketchbooks.

own instinct and intuition to make sculptures of a nest. They will question what it is like to be a bird

Pupils will use their

sculpture based on food. They will be introduced to Claes Oldenburg and contemporary artist Lucia Hierro's soft sculptures. Pupils will respond by filling a couple of sketchbook pages with visual notes, jotting down quick drawings, words about how they feel, similarities and differences between the artist's work, and any other thoughts. Pupils will show you what they can see by creating observational drawings from film / life. They will consider shape, colour, texture, and composition whilst using a variety (and combination) of materials.

Pupils will explore how they can build and share a story through a series of images. They will work from evocative literature or poetry to create either a concertina or a poetry comic. Pupils will have lots of opportunity to explore different materials such as charcoal, graphite, ink, or pastel. Pupils will use sketchbooks to develop ideas throughout.

Pupils will display their work in a clear space and reflect on the half term, sharing what they like and what they would like to try again through peer discussion.

terms such as "parallel". They will work in sketchbooks, collaborate, and discuss aims and outcomes.

Option 1: Pupils will become familiar with tessellations. They will invent their own shape that fits together repeatedly. Pupils will explore colour theory such as complimentary colours, and cold and warm colour.

Option 2: Pupils will explore the work of a surface pattern designer. They will use collage to make their own repeat pattern, thinking about colours and shapes, and the relationship

and build their own pocket-sized gallery. They will be both artists and curators, engaging in conversations about "intention", "curation" and reflection.

Option 2: Pupils will work in small teams to respond to the Fourth Plinth Challenge. They will use sketchbooks to come up with creative ideas about how they might use a "plinth" in the school.

Option 3: Pupils will make dynamic figures which stand on a plinth, built up from one single wire. Pupils will think carefully about their positioning of the figures. They will

Option 1: Pupils will use collage to create their still life artwork. They will paint their own sheets of paper, thinking about line, colour, and texture to use in their collage.

Option 2: Pupils will arrange and photograph their own still life compositions before taking them into paint. They will consider colour, line and texture throughout the process.

Option 3: Pupils will

work with clay to create fruit tiles.
They will gain skills in working with clay as a resistant material, resulting in an exploration of texture, mark making, colour and composition.

placing the first tentative twigs in place to build their nest. Pupils will explore different materials and construction methods to build inventive nests.

Pupils will display their work in a clear space and reflect on the half term, sharing what they like, what they would like to try again, the creative journey, and the skills learnt through peer discussion.

## **Marcus Coates**

Pupils will explore their favourite foods through sculpture.

Option 1: Pupils will explore painting and sculpture by recreating tins and iars of their favourite foods. They will explore line, shape, and colour through three different exercises. Pupils will turn their paintings into 3D sculptures to form a classroom shop installation.

Option 2: Pupils will explore
Modroc as a new material to make a sculptural feast which will contribute to a class meal. They will explore texture and modelling as

T	Т.	Γ	Γ	
	between the	make notes in their	Option 4: Pupils will	well as colour and
Laura Carlin,	components to	sketchbook about	work with ink and	form.
Shaun Tan	create a balanced	their decision	cardboard to create	
	composition.	making, including	powerful 3d graphic	Pupils will lay out a
		fabric swatches	images. Pupils will	picnic, including
	Option 3: Pupils	and diagrams.	engage in exercises	food which
	will fold paper		such as continuous	contributes colour,
	and use pattern	Option 4: Pupils	line drawings and	texture, pattern,
	to make an	will be given an	thoughtful mark	and form to inspire
	object. They will	imaginary	making before	lots of creative
	explore colour,	billboard, what will	moving onto their	drawings into
	line, and shape to	they put on it?	still life.	cloth. Pupils will
	create patterns			work on a new
	within their	Pupils will display	Pupils will display	surface (cloth) and
	puzzle purse.	their work in a	their work in a clear	see how using this
		clear space and	space and reflect on	material is
	Pupils will display	reflect on the half	the half term,	different to
	their work in a	term, sharing what	sharing what they	working on paper.
	clear space and	they like and what	like and what they	
	reflect on the half	they would like to	would like to try	Pupils will display
	term, sharing	try again through	again through peer	their work in a
	what they like	peer discussion.	discussion.	clear space and
	and what they		Paul Cezanne, Peter	reflect on the half
	would like to try	<b>Anthony Gormley,</b>	Claesz, Melchior d'	term, sharing what
	again through	Yinka	Hondecoeter, <b>Jan</b>	they like and what
	peer	Shonibare, Thomas	Davidsz, Jacob	they would like to
	discussion. They	J Price	Vosmaer, Hilary	try again through
	will take photos		Pecis, Nicole Dyer,	peer
	of their work		Baas	discussion. Pupils
	thinking about		Meeuws, Hirasho	will reflect upon all
	focus and light.		Sato	stages of the
				journey and
	Rachel Parker,			reference the
	Shaheen Ahmed,			artists studied. If

Andy Gilmore,	available, they will
<b>Louise Despont</b>	take photographs
	of their work on
	tablets or cameras.
	Claes Oldenberg,
	Lucia Hierro

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
		Seasonal	Seasonal Food			Making Mini
		Stockings	I can explain			Greenhouses
		I can explain the	what the term			I know what a
		difference	'seasonal food'			greenhouse is and
		between the	means.			how they work.
		function and				
		visual appeal of a	I know that			I can explore a
		product.	different parts of			range of different
			the world have			greenhouses.
D&T		I can evaluate the	different seasonal			I know how
ואַעו		function and	food.			greenhouses are
		visual appeal of a				used today.
		variety of	I can discuss the			
		Christmas	benefits and			I can explain how
		stockings.	problems of			the shape of a
			unseasonal food			structure affects its
		I can use pins to	being available in			stability.
		temporarily	shops all year			
		fasten two pieces	round.			I know that the
		of fabric together.				weight of the

		I know that some	structure needs to
	I can use running	foods, like wheat,	be evenly spread
	stick, back stitch,	are available all	on the base to
	overstitch and	year round in the	make it secure.
	zigzag stitch to	UK.	
	join two pieces of		I know that the
	fabric together.	I can practise	wider a structure's
		cooking skills	base is, the more
	I can hide the	including slicing,	stable it will be.
	finishing knot.	dicing, beating,	
		whisking, folding,	I can use 3D nets to
	I can identify a	sieving, rolling	explore potential
	variety of	and grating.	structures for a
	decorative		greenhouse,
	techniques that	I can follow a	assessing their
	have been used	recipe to make	stability.
	to decorate	fairy cakes.	
	Christmas		I can investigate
	stockings.	I can describe the	ways of making a
	I can sew a	cycle of wheat	structure more
	button, bead,	production in the	stable, e.g. by
	sequin or pipe	UK.	inserting dowelling
	cleaner onto a		or adding triangles
	piece of fabric.	I can distinguish	at the joins.
		between fruits	I can experiment
	I can embroider	that are grown in	with a range of
	shapes and	the UK and those	materials to test
	patterns into a	that are grown	which would be
	piece of fabric.	abroad.	most appropriate
			for making the
	l can use appliqué	I know how food	structure of a mini
	to add decoration	producers can	greenhouse.
	to a piece of	speed up or slow	
	fabric.	down the	

	ripening process	I can design a mini
I can desig	n a to make fruits	greenhouse using
Christmas	and vegetables	specific design
stocking	available all year	criteria.
incorporat	ing a round.	
range of		I can select
decorative	l can follow a	appropriate tools
technique	s. recipe to make	and materials to
	fruit tarts using	make a mini
I can use a	seasonal fruit.	greenhouse.
template t	o cut	
out front a	and I can follow a	I can follow my
back patte	rn recipe to make	design to make a
pieces.	stuffed peppers.	mini greenhouse.
I can follow	w a I know some of	I can evaluate my
design to design	create a the nutrients we	finished mini
Christmas	get from fruits,	greenhouse for
stocking.	vegetables, meat,	stability,
	fish and dairy	effectiveness and
I can evalu	'	visual appeal.
function a		
visual app		
my finishe		
Christmas		
stocking	UK and which are	
	available all year	
	round.	
	I can follow a	
	recipe to make	
	meatballs.	

I know some
vegetarian
options that
provide the same
nutrients as
meat.
I can explain how
fish are caught or
reared, processed
and used in
healthy meals.
I can use what I
have learnt about
seasonal food to
design healthy
meals and menus

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
	L2.8 What does it mean to be a Hindu in Britain today (Part 2)	L2.5a How do people from religious and non-religious communities	L2.7 What does it mean to be a Christian in Britain today? (Part 2)	L2.3 Why is Jesus inspiring to some people?  Connect the story of	L2.9 What can we learn from religions about deciding what is right and wrong?	L2.6 Why do some people think that life is a journey? What significant experiences mark
RE	Describe puja and how it shows Hindu faith (A1)  Make connections with some Hindu	celebrate key festivals?  Describe how the way people	Describe two things that Christians do to show their faith making	the unforgiving servant with an example of Christian life or action.	Describe what temptation is and how it can affect people's behaviour.	this?  Suggest why some people see life as a

beliefs and	celebrate festivals	connections to a	Connect the story of		journey and
teachings about	might show	Christian belief or	the feeding	Make links	identify some of
aims	something about	teaching for each	of the five thousand	between stories	the key
and duties in life	their beliefs (A2)	(A1)	with an example of	about temptation	milestones on this
(A1).			Christian life or	examples of people	journey (A2).
	Describe how	Describe how one	action.	being tempted now	
Describe some	survey data and	hymn or song			Describe what
ways in which	interviews might	shows specific	Define clearly and	Describe ways in	happens in
Hindus	tell us something	Christian beliefs	illustrate key	which followers of	Christian, Jewish,
express their faith	about people's	or teaching (A2)	Christian terms by	Judaism	and/or Hindu
through puja,	beliefs and		referring to	and Christianity	ceremonies of
aarti and bhajans	worldviews (A1)	Describe two	events from Holy	might use the	commitment
(A2).		things that might	Week and	Beatitudes	and say what these
	Identify some	be hard or a	Easter	and Ten	rituals mean (A3).
Suggest at least	differences in the	challenge about		Commandments to	
two reasons why	way festivals (e.g.	being a Christian	Describe how and	help them	Suggest reasons
being a Hindu is a	Christmas) are	(B2)	why Christians	decide right and	why marking the
good thing in	celebrated (B1)		celebrate/mark	wrong	milestones
Britain today, and		Give reasons why	Palm Sunday,		of life are
two reasons why	Describe how the	Christians and	Maundy Thursday,	Explain how Golden	important to
it might be hard	way people	others help other	Good Friday and	Rule can be found	Christians, Hindus
sometimes (B2).	celebrate	people (C2)	Easter day.	in the	and/or Jewish
	Christmas might			thinking of many	people (B2).
Discuss links	show	Note similarities	Identify the most	different groups of	
between the	something about	and differences	important	people	Link up some
actions of	their beliefs (B1)	between the	parts of Easter for	including Jewish	questions and
Hindus in helping		reasons that	Christians	people, suggest	answers about
others and ways in	Suggest how the	religious people	and say why they	ways Jewish	how believers
which people of	celebrations	and on religious	are important	people might	show commitment
other faiths and	studies might	people give for		follow the rule	with their
beliefs, including	make a difference	helping people			own ideas about
pupils themselves,	to	(C2)		Give examples of	community,
help others (C2).	how pupils think			how the ten	belonging and
	and live (C2)				belief (C1).

Describe how the	Describe an	commandments
life of Gandhi	example of a	might show Jewish
shows Hindu	Christian you	people
beliefs in action	have studied who	how to live.
(C2)	helped others by	
	his or her actions.	
	Why did they do	Explain that many
	this? (C2)	Christians are
		guided to
		know what is right
		and wrong by
		words of
		Jesus, including the
		Beatitudes and two
		great
		commandments.

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
PSHE	Me & My	Valuing	Keeping Safe	Rights and Respects	Being My Best	Growing &
	Relationships	Difference	To define the	To learn about	To identify how	Changing
	To know that	To identify	words danger and	human rights and	they and their	To identify the
	feelings can vary	different origins,	risk and explain	responsibilities and	friends are unique.	different emotional
	by intensity,	national, regional,	the difference	how they can	I can say how being	reactions to
	person and	ethnic and	between the two.	impact their	unique makes	different types of
	change over time.	religious		community.	everyone special,	change and discuss.
		backgrounds.	l can	I can name some	different and	I can describe how
	I can talk about		demonstrate	responsibilities and	valuable	change can make a
	how feelings	I can say how	strategies for	rights that I have.		person feel (both
	change and be	differences	dealing with a		To recognise that	negative and
	different for	sometimes cause	risky situation	To recognise that	we all make	positive).
	others.	conflict but can		they have a part in	different choices	

	also be something	To describe the	caring for and	because we are	To understand how
To know and	to celebrate.	different types of	supporting their	unique.	the onset of
understand the		things that may	community.	•	puberty can have
qualities of a	To understand	influence a	,	I can give examples	emotional as well
positive, healthy	the need to	person to take a	I can share ideas	of choices I make	as physical impact.
relationship'.	manage conflict	risk.	and make decisions	and the choices	
•	or differences and		that affect others.	others make for	I can explain why
I can read	suggest ways of	I can give		me.	young people can
different emotions	doing this,	examples of	To recognise		have mixed up
by a person's body	through	people or things	influences, facts and	To understand that	feelings when they
language.	negotiation and	that might	opinions and doing	the body gets	go through
	compromise.	influence me to	so in a critical	energy from food,	puberty.
To know when it's		take risks and	manner.	water and oxygen	
appropriate to say	I can begin to	make decisions.		and that exercise	
no and how.	manage conflict		I can give my own	and sleep are	
I can say 'no' in a	by using	To understand	opinion based on	important to our	To learn what
calm and	negotiation and	and explain the	facts, opinions and	health.	happens to a
controlled way.	compromise.	risks that	other influences.	I can plan a	woman or a man's
	To recognise	cigarettes and		healthy, balanced	body during
To know the	potential	alcohol can have	To identify the	meal.	puberty and that
strategies and	consequences of	on a person's	impact of bystander		this is linked to
skills needed for	aggressive	body.	behaviour and how	I can give examples	reproduction.
collaborative	behaviour.		they can make a	of the ways people	
work.		I can give reasons	difference to a	can look after their	I can explain why
	I can suggest	for why most	situation.	physical and	puberty happens.
I can name some	strategies for	people choose		mental wellbeing.	
qualities or	dealing with	not to smoke, or	I can give examples		To know the key
strategies that	someone who is	drink too much	of how I can support	To understand the	facts of the
help team work.	behaving	alcohol.	others as a	ways in which they	menstrual cycle
	aggressively.		bystander	can contribute to	and understand
I am aware of		To understand		the care of the	that periods are a
others and their	To define the	that influences	To define terms	environment (using	normal part of
needs when	word respect.	can be both	related to finance	some or all of the	puberty.
working together.			and explain how	seven Rs).	

	I can demonstrate	positive and	society is supported		I can talk about
To recognise	ways of showing	negative.	by the income of	I can give different	how people feel
bullying or	respect to others'		others.	examples of some	during puberty and
pressured	differences.	I can explain what		of the things that I	the menstruation
behaviour.		might happen if	I can explain how	do already to help	cycle and ways to
	To understand	people take	others have a	look after my	help cope with the
I can say what to	and identify	unsafe or	financial	environment.	changes.
do if I am, or a	stereotypes,	inappropriate	responsibility to		
friend is, hurt or	including those	risks.	their families and		To discuss the
bullied by another	promoted in the		community.		reasons why a
person.	media.	To know and	,		person would want
•		explain strategies	I can give examples		to be married, or
I can recognise the	I can explain why	for safe online	of choices and		live together, or
qualities of a	it's important to	sharing.	decisions with		have a civil
healthy	challenge	_	money that will		ceremony. To know
relationship.	stereotypes that	To understand	affect me.		that marriage
	might be applied	and explain the			should be entered
	to me or others.	implications of			into freely.
		sharing images			
		online without			I can explain why
		consent.			some people
					choose to get
		I can identify			married, have a
		images that are			civil ceremony or
		safe or unsafe to			live together.
		share online.			

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
	Swimming	Swimming	Dance	Athletics	Net/ Wall	Striking and
PE	Swim	Swim	- To identify	-Clearer	- Persevere in	fielding
PE	competently,	competently,	and practise	understanding of	developing	Clear
	confidently and	confidently and	the patterns	techniques to use in	back hand and	understand of

	pro	oficiently over a	pro	oficiently over a		and actions of	long or short		forehand		roles of batting
	dis	tance of at	dis	tance of at		chosen dance	distance running		technique		and fielding
	lea	st 25 metres.	lea	st 25 metres.		style.	events.	-	Play short		teams.
					-	То	-Beginning actions		rally's with a	-	Begin bowling
	Use	e a range of	Us	e a range of		demonstrate	of starting a		partner.		towards a
	str	okes effectively	str	okes effectively		an awareness	sprinting event.	-	Serve		target from a
	[fo	r example,	[fo	r example,		of the music's	-Pace accurately		underarm.		close distance
	fro	nt crawl,	fro	nt crawl,		rhythm and	during long distance	-	Begin serving		underarm.
	bad	ckstroke and	bad	ckstroke and		phrasing	runs.		actions for	-	Confidently
	bre	eaststroke].	bre	eaststroke].		when	-Can participate in		overarm serve.		trap, return
						improvising.	team events such a	-	Travel across		equipment at
	Per	rform safe self-	Pei	rform safe self-	-	To create an	relay race and		the court whilst		speed.
	res	cue in different	res	cue in different		individual	understand the		showing agility	-	Consistently
	wa	ter-based	wa	ter-based		dance that	teamwork involved.		when changing		catch throw or
	situ	uations.	situ	uations.		reflects the	-Can utilised their		directions and		hit balls
			Inv	asion Games		chosen	body part to		speeds.	-	Work more
	Gy	mnastics				dancing style.	enhance jump	-	Begin playing		effectively as a
	-	Manipulate	-	Identify space	-	To create	distances and		shots to move		fielding team.
		movements		and move into		partnered	heights.		your opponent	-	Strike a moving
		across floor or		it.		dances that	-Can begin		around the		ball confidently
		on apparatus	-	Pass and		reflect the	performing a hop,		court.		into space with
		with control.		move		dancing style	skip and jump for	-	Play small 1vs 1		power and
	-	Confidently		effectively in		and apply the	distance.		to match rules.		accuracy.
		perform		pairs or small		key	- Can clearly	-	Play manipulate	-	Begin tactical
		shapes at		teams.		components	demonstrate the		matches in		strikes of a ball
		different	-	Develop		of dance.	difference in		pairs against		to score points
		heights with		simple	-	To perform	throwing events and		other pairs.	-	Make more
		correct form		transferable		dance using a	techniques used.				correct
		and posture.		attack and		range of	-Explain techniques				decisions when
	-	Begin looking		defending		movement	use and why they				to run or not to.
		into actions of		skills.		patterns.	are effective.				
		counter	-	Traveling with	То	perform and					
		balancing.		equipment	eva	aluate own and					
				into spaces.	oth	ners' work.					
_	_	-	_	-	_					_	

- Execute jumps with Precision and safe landing Combine series of skills together in pairs and small groups Perform both floor sequence on apparatus both individually and in pairs Improve quality and control between rolls Begin backwards roll actions Self/peer assess sequences. Critical feedback given to groups.	T		
and safe landing.  - Combine series of skills together in pairs and small groups.  - Perform both floor sequence and sequence on apparatus both and in pairs.  - Improve quality and control between rolls.  - Begin backwards roll actions.  - Self/peer assess sequences.  Critical feedback	Exceute jumps	- Show strong	
landing Combine series of skills together in pairs and small groups Perform both floor sequences and sequence on apparatus both individually and in pairs Improve quality and control between rolls Begin backwards roll actions Self/peer assess sequences. Critical feedback			
- Combine series of skills together in pairs and small groups Perform both floor sequences and sequence on apparatus both individually and in pairs Improve quality and control between rolls Begin backwards roll actions Self/peer assess sequences. Critical feedback	and safe	within match	
series of skills together in pairs and small groups.  - Perform both floor sequence on apparatus both individually and in pairs Improve quality and control between rolls Begin backwards roll actions Self/peer assess sequences. Critical feedback	landing.	play.	
together in pairs and small - Uses the full groups. range of - Perform both floor right time. sequence on apparatus skills. both - Begin individually and in pairs Improve quality and control between rolls Begin performance backwards roll actions Self/peer assess sequences. Critical feedback	- Combine	- Begin marking	
pairs and small groups.  Perform both floor right time. sequence and sequence on apparatus both and in pairs. Improve quality and control between rolls. Begin backwards roll actions. Self/peer assess sequences. Critical feedback	series of skills	the opposition	
groups. Perform both floor right time. sequences and sequence on apparatus skills. both - Begin shooting from and in pairs. Improve quality and control between rolls. Begin backwards roll actions. Self/peer assess sequences. Critical feedback	together in	to prevent.	
- Perform both floor right time. sequences and sequence on apparatus both - Begin individually and control between rolls Begin backwards roll actions Self/peer assess sequences. Critical feedback	pairs and small	- Uses the full	
floor sequences and sequence on apparatus both individually and in pairs Improve quality and control between rolls Begin backwards roll actions Self/peer assess sequences. Critical feedback	groups.	range of	
sequence and sequence on apparatus both - Begin shooting from and in pairs.  - Improve distances.   Identify their own control between rolls Begin backwards roll actions.  - Self/peer assess sequences.   Critical feedback   Critical feedback	- Perform both	passes at the	
sequence on apparatus skills. both - Begin individually and in pairs Improve distances. quality and control between rolls Begin backwards roll actions Self/peer assess sequences. Critical feedback	floor	right time.	
apparatus both individually and in pairs Improve quality and control between rolls Begin backwards roll actions Self/peer assess sequences. Critical feedback	sequences and	- Simple tactic	
both shooting from and in pairs. Improve distances. quality and control strength and between rolls. Begin backwards roll actions. Self/peer assess sequences. Critical feedback	sequence on	and strategy	
individually and in pairs.  Improve distances. quality and control strength and between rolls.  Begin backwards roll actions.  Self/peer assess sequences. Critical feedback	apparatus	skills.	
and in pairs.  Improve quality and control between rolls.  Begin backwards roll actions.  Self/peer assess sequences. Critical feedback	both	- Begin	
- Improve quality and control strength and between rolls Begin performance backwards roll actions Self/peer assess sequences. Critical feedback	individually	shooting from	
quality and control strength and between rolls Begin performance backwards roll actions Self/peer assess sequences. Critical feedback	and in pairs.	different	
control strength and weakness in performance backwards roll actions Self/peer assess sequences. Critical feedback	- Improve	distances.	
between rolls Begin performance backwards roll actions Self/peer assess sequences. Critical feedback	quality and	Identify their own	
between rolls Begin backwards roll actions Self/peer assess sequences. Critical feedback	control	strength and	
backwards roll actions Self/peer assess sequences. Critical feedback	between rolls.		
actions Self/peer assess sequences. Critical feedback	- Begin	performance	
- Self/peer assess sequences. Critical feedback	backwards roll		
assess sequences. Critical feedback	actions.		
assess sequences. Critical feedback	- Self/peer		
Critical feedback			
Critical feedback	sequences.		
given to groups.	1		
	given to groups.		

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
	Phonetics	Vegetables	<b>Presenting Myself</b>		Family	
	Learn to listen to longer	Learn to listen to longer	Learn to listen to lo	• •	Learn to listen to l	
	passages and understand	passages and understand	and understand mo	ore of what we	and understand m	ore of what we
	more of what we hear by	more of what we hear by	hear by picking out	key words and	hear by picking ou	t key words and
	picking out key words	picking out key words	phrases covered in	current and	phrases covered ir	n current and
	and phrases covered in	and phrases covered in	previous units.		previous units.	
	current and previous	current and previous				
	units.	units.	Communicate with		Communicate with	n others with
		Communicate with	improved confiden		improved confider	
	Speaking	others with improved	Learn to ask and ar	•	accuracy. Learn to	
	Communicate with	confidence and accuracy.	based on the langu	_	questions based o	
	others with improved	Learn to ask and answer	the units and incor	porate a	covered in the uni	ts and
	confidence and accuracy.	questions based on the	negative reply if an	id when	incorporate a nega	ative reply if and
	Learn to ask and answer	language covered in the	required.		when required.	
	questions based on the	units and incorporate a				
French	language covered in the	negative reply if and	Read aloud-short p		Read aloud-short	
	units and incorporate a	when required.	applying knowledge		applying knowledg	
	negative reply if and	Read aloud-short pieces	'Phonics Lessons 1		'Phonics Lessons 1	
	when required.	of text applying	Understand most of		Understand most	
		knowledge learnt from	in the foreign langu	_	in the foreign lang	_
	Reading	'Phonics Lessons 1 & 2'.	based on familiar la	anguage.	based on familiar I	anguage.
	Read aloud-short pieces	Understand most of what				
	of text applying	we read in the foreign	Write some short p		Write some short	•
	knowledge learnt from	language when it is	familiar topics and	_	on familiar topics	_
	'Phonics Lessons 1 & 2'.	based on familiar	connectives/conjur		connectives/conju	
	Understand most of what	language.	negative form whe		negative form who	
	we read in the foreign	Write some short	<b>EG</b> : My name, whe	re I live and my	<b>EG</b> : My name, who	ere I live and my
	language when it is	phrases based on familiar	age.		age.	
	based on familiar	topics and begin to use				
	language.	connectives/conjunctions	Better understand	•	Better understand	•
		and the negative form	gender and which a	articles to use	gender and which	articles to use

Writing	where appropriate. <b>EG</b> :	for meaning (EG: 'the', 'a' or	for meaning (EG: 'the', 'a' or
Write some short	My name, where I live	'some'). Introduce simple adjectival	'some'). Introduce simple
phrases based on familiar	and my age.	agreement ( <b>EG</b> : adjectival	adjectival agreement ( <b>EG</b> :
topics and begin to use	and my age.	agreement when describing	adjectival agreement when
connectives/conjunctions		nationality), the negative form and	describing nationality), the
and the negative form		possessive adjectives. <b>E</b> G: 'In my	negative form and possessive
where appropriate. <b>EG</b> :		pencil case I have' or 'In my pencil	adjectives. EG: 'In my pencil case I
My name, where I live		case I do not have'	have' or 'In my pencil case I do
and my age.		case rao not nave	not have'
and my age.			not nave
Grammar			
Better understand the			
concept of gender and			
which articles to use for			
meaning ( <b>EG</b> : 'the', 'a' or			
'some'). Introduce simple			
adjectival agreement			
(EG: adjectival			
agreement when			
describing nationality),			
the negative form and			
possessive adjectives.			
EG: 'In my pencil case I			
have' or 'In my pencil			
case I do not have'			
	Better understand the		
	concept of gender and		
	which articles to use for		
	meaning ( <b>EG</b> : 'the', 'a' or		
	'some'). Introduce simple		
	adjectival agreement		

(EG: adjectival
agreement when
describing nationality),
the negative form and
possessive adjectives.
EG: 'In my pencil case I
have' or 'In my pencil
case I do not have'

	Term 1	Term 2	Term 3	Term 4	Term 5	Term 6
	Interesting Time	Combining	Developing Pulse	Creating Simple	<b>Connecting Notes</b>	Purpose, Identity &
	Signatures	Elements to	& Groove Through	Melodies Together	& Feelings	Expression in
		Make Music	Improvisation			Music
			Demonstrate good	Demonstrate good	Demonstrate good	Demonstrate good
	Demonstrate good	Demonstrate	singing posture.	singing posture.	singing posture.	singing posture.
	singing posture.	good singing				
		posture.	Rehearse and	Rehearse and learn	Rehearse and learn	Rehearse and learn
	Rehearse and		learn songs from	songs from	songs from	songs from
	learn songs from	Rehearse and	memory and/or	memory and/or	memory and/or	memory and/or
	memory and/or	learn songs from	with notation.	with notation.	with notation.	with notation.
	with notation.	memory and/or				
Music		with notation.	Sing expressively,	Sing expressively,	Sing expressively,	Sing expressively,
	Sing expressively,		with attention to	with attention to	with attention to	with attention to
	with attention to	Sing expressively,	phrasing, staccato	phrasing, staccato	phrasing, staccato	phrasing, staccato
	phrasing, staccato	with attention to	and legato (short	and legato (short	and legato (short	and legato (short
	and legato (short	phrasing, staccato	and long sounds),	and long sounds),	and long sounds),	and long sounds),
	and long sounds),	and legato (short	vowels, blended	vowels, blended	vowels, blended	vowels, blended
	vowels, blended	and long sounds),	sounds, and	sounds, and	sounds, and	sounds, and
	sounds, and	vowels, blended	consonants.	consonants.	consonants.	consonants.
	consonants.	sounds, and				
	. ,	consonants.	Sing 'on pitch' and	Sing 'on pitch' and	Sing 'on pitch' and	Sing 'on pitch' and
	Sing 'on pitch' and		'in time'	'in time'	'in time'	'in time'
	'in time'					

Sing in 2/4, 3/4,	Sing 'on pitch' and	Sing in 2/4, 3/4,		Sing in 2/4, 3/4,	Sing in 2/4, 3/4,
4/4.	'in time'	4/4.	Sing in 2/4, 3/4,	4/4.	4/4.
	Sing in 2/4, 3/4,		4/4.		
Sing rounds and	4/4.	Sing rounds and		Sing rounds and	Sing rounds and
partner songs in		partner songs in	Sing rounds and	partner songs in	partner songs in
different time	Sing rounds and	different time	partner songs in	different time	different time
signatures (2, 3	partner songs in	signatures (2, 3	different time	signatures (2, 3 and	signatures (2, 3 and
and 4 time) (e.g.	different time	and 4 time) (e.g.	signatures (2, 3 and	4 time) (e.g. Our	4 time) (e.g. Our
Our Dustbin) and	signatures (2, 3	Our Dustbin) and	4 time) (e.g. Our	Dustbin) and begin	Dustbin) and begin
begin to sing	and 4 time) (e.g.	begin to sing	Dustbin) and begin	to sing repertoire	to sing repertoire
repertoire with	Our Dustbin) and	repertoire with	to sing repertoire	with small and	with small and
small and large	begin to sing	small and large	with small and	large leaps as well	large leaps as well
leaps as well as a	repertoire with	leaps as well as a	large leaps as well	as a simple second	as a simple second
simple second	small and large	simple second part	as a simple second	part to introduce	part to introduce
part to introduce	leaps as well as a	to introduce vocal	part to introduce	vocal harmony (e.g.	vocal harmony (e.g.
vocal harmony	simple second	harmony (e.g. Hear	vocal harmony	Hear the Wind).	Hear the Wind).
(e.g. Hear the	part to introduce	the Wind).	(e.g. Hear the		
Wind).	vocal harmony		Wind).	Sing as part of a	Sing as part of a
	(e.g. Hear the	Sing as part of a		choir with	choir with
Sing as part of a	Wind).	choir with	Sing as part of a	awareness of size:	awareness of size:
choir with		awareness of size:	choir with	the larger, the	the larger, the
awareness of size:	Sing as part of a	the larger, the	awareness of size:	thicker and richer	thicker and richer
the larger, the	choir with	thicker and richer	the larger, the	the musical	the musical
thicker and richer	awareness of size:	the musical	thicker and richer	texture.	texture.
the musical	the larger, the	texture.	the musical		
texture.	thicker and richer		texture.	Continue to sing a	Continue to sing a
	the musical	Continue to sing a		broad range of	broad range of
Continue to sing a	texture.	broad range of	Continue to sing a	unison songs with	unison songs with
broad range of		unison songs with	broad range of	the range of an	the range of an
unison songs with	Continue to sing a	the range of an	unison songs with	octave (do-do)	octave (do-do)
the range of an	broad range of	octave (do–do)	the range of an	(e.g. One More	(e.g. One More
octave (do-do)	unison songs with	(e.g. One More	octave (do-do)	Day–a traditional	Day-a traditional
(e.g. One More	the range of an	Day–a traditional	(e.g. One More	sea shanty)	sea shanty)
Day–a traditional	octave (do-do)	sea shanty)	Day–a traditional	pitching the voice	pitching the voice

sea shanty)	(e.g. One More	pitching the voice	sea shanty)	accurately and	accurately and
pitching the voice	Day–a traditional	accurately and	pitching the voice	following directions	following directions
accurately and	sea shanty)	following	accurately and	for getting louder	for getting louder
following	pitching the voice	directions for	following	(crescendo) and	(crescendo) and
directions for	accurately and	getting louder	directions for	quieter	quieter
getting louder	following	(crescendo) and	getting louder	(decrescendo).	(decrescendo).
(crescendo) and	directions for	quieter	(crescendo) and		
quieter	getting louder	(decrescendo).	quieter	Talk about the	Talk about the
(decrescendo).	(crescendo) and		(decrescendo).	words of a song	words of a song
	quieter	Talk about the		and think about	and think about
Talk about the	(decrescendo).	words of a song	Talk about the	why the song was	why the song was
words of a song		and think about	words of a song	written.	written.
and think about	Talk about the	why the song was	and think about		
why the song was	words of a song	written.	why the song was		
written.	and think about	Find and	written.		
	why the song was	demonstrate the		Find and	Find and
Find and	written.	steady beat.	Find and	demonstrate the	demonstrate the
demonstrate the		Identify 2/4, 3/4,	demonstrate the	steady beat.	steady beat.
steady beat.	Find and	and 4/4 metre.	steady beat.	Identify 2/4, 3/4,	Identify 2/4, 3/4,
Identify 2/4, 3/4,	demonstrate the		Identify 2/4, 3/4,	and 4/4 metre.	and 4/4 metre.
and 4/4 metre.	steady beat.	Identify the tempo	and 4/4 metre.		
	Identify 2/4, 3/4,	as fast, slow, or		Identify the tempo	Identify the tempo
Identify the tempo	and 4/4 metre.	steady.	Identify the tempo	as fast, slow, or	as fast, slow, or
as fast, slow, or		Recognise the style	as fast, slow, or	steady.	steady.
steady.	Identify the	of music and	steady.	Recognise the style	Recognise the style
Recognise the	tempo as fast,	discuss the	Recognise the style	of music and	of music and
style of music and	slow, or steady.	structures of	of music and	discuss the	discuss the
discuss the	Recognise the	songs.	discuss the	structures of songs.	structures of songs.
structures of	style of music and		structures of songs.		
songs.	discuss the	Identify: Call and		Identify: Call and	Identify: Call and
	structures of	response; a solo	Identify: Call and	response; a solo	response; a solo
Identify: Call and	songs.	vocal or	response; a solo	vocal or	vocal or
response; a solo		instrumental line	vocal or	instrumental line	instrumental line
 vocal or		and the rest of the	instrumental line	and the rest of the	and the rest of the
 <u> </u>	<u> </u>				

instrumental line	Identify: Call and	ensemble; a	and the rest of the	ensemble; a	ensemble; a change
and the rest of the	response; a solo	change in texture;	ensemble; a	change in texture;	in texture;
ensemble; a	vocal or	articulation on	change in texture;	articulation on	articulation on
change in texture;	instrumental line	certain words;	articulation on	certain words;	certain words;
articulation on	and the rest of	what the main	certain words;	what the main	what the main
certain words;	the ensemble; a	theme is and when	what the main	theme is and when	theme is and when
what the main	change in texture;	it is repeated,	theme is and when	it is repeated,	it is repeated,
theme is and	articulation on	musical	it is repeated,	musical	musical
when it is	certain words;	introductions.	musical	introductions.	introductions.
repeated, musical	what the main		introductions.		
introductions.	theme is and	Recall by ear		Recall by ear	Recall by ear
	when it is	memorable	Recall by ear	memorable	memorable
Recall by ear	repeated, musical	phrases heard in	memorable	phrases heard in	phrases heard in
memorable	introductions.	the music.	phrases heard in	the music.	the music.
phrases heard in			the music.		
the music.	Recall by ear	Identify major and		Identify major and	Identify major and
	memorable	minor tonality.	Identify major and	minor tonality.	minor tonality.
Identify major and	phrases heard in		minor tonality.		
minor tonality.	the music.	Recognise the		Recognise the	Recognise the
		sound and notes of	Recognise the	sound and notes of	sound and notes of
Recognise the	Identify major	the pentatonic	sound and notes of	the pentatonic	the pentatonic
sound and notes	and minor	scale by ear.	the pentatonic	scale by ear.	scale by ear.
of the pentatonic	tonality.		scale by ear.		
scale by ear.		Describe legato		Describe legato and	Describe legato and
	Recognise the	and staccato.	Describe legato	staccato.	staccato.
Describe legato	sound and notes	Recognise the	and staccato.		Recognise the
and staccato.	of the pentatonic	following styles		Recognise the	following styles and
	scale by ear.	and any important	Recognise the	following styles and	any important
Recognise the		musical features	following styles	any important	musical features
following styles	Describe legato	that distinguish	and any important	musical features	that distinguish the
and any important	and staccato.	the style: Disco,	musical features	that distinguish the	style: Disco, Funk,
musical features	Recognise the	Funk, Hip Hop,	that distinguish the	style: Disco, Funk,	Hip Hop, Calypso,
that distinguish	following styles	Calypso, Folk,	style: Disco, Funk,	Hip Hop, Calypso,	Folk, Mariachi,
the style: Disco,	and any	Mariachi, Gospel,	Hip Hop, Calypso,	Folk, Mariachi,	Gospel, Pop, Rock,

			T .		
Funk, Hip Hop,	important musical	Pop, Rock, Sea	Folk, Mariachi,	Gospel, Pop, Rock,	Sea Shanty, Salsa
Calypso, Folk,	features that	Shanty, Salsa and	Gospel, Pop, Rock,	Sea Shanty, Salsa	and Reggae.
Mariachi, Gospel,	distinguish the	Reggae.	Sea Shanty, Salsa	and Reggae.	Improvise
Pop, Rock, Sea	style: Disco, Funk,	Improvise	and Reggae.	Improvise	Improvise on a
Shanty, Salsa and	Hip Hop, Calypso,	Improvise on a	Improvise	Improvise on a	limited range of
Reggae.	Folk, Mariachi,	limited range of	Improvise on a	limited range of	pitches within a
Improvise	Gospel, Pop,	pitches within a	limited range of	pitches within a	major scale using
Improvise on a	Rock, Sea Shanty,	major scale using	pitches within a	major scale using	the notes:
limited range of	Salsa and Reggae.	the notes:	major scale using	the notes:	CDE
pitches within a	Improvise	CDE	the notes:	CDE	CDEGA
major scale using	Improvise on a	CDEGA	CDE	CDEGA	CDEFG
the notes:	limited range of	CDEFG	CDEGA	CDEFG	DEF♯AB
CDE	pitches within a	DEF♯AB	CDEFG	DEF♯AB	DEFGA
CDEGA	major scale using	DEFGA	DEF♯AB	DEFGA	
CDEFG	the notes:		DEFGA		Make use of
DEF♯AB	CDE	Make use of		Make use of	musical features
DEFGA	CDEGA	musical features	Make use of	musical features	including smooth
	CDEFG	including smooth	musical features	including smooth	(legato) and
Make use of	DEF♯AB	(legato) and	including smooth	(legato) and	detached
musical features	DEFGA	detached	(legato) and	detached	(staccato).
including smooth		(staccato).	detached	(staccato).	
(legato) and	Make use of		(staccato).		Begin to make
detached	musical features	Begin to make		Begin to make	compositional
(staccato).	including smooth	compositional	Begin to make	compositional	decisions about the
	(legato) and	decisions about	compositional	decisions about the	overall structure of
Begin to make	detached	the overall	decisions about the	overall structure of	improvisations.
compositional	(staccato).	structure of	overall structure of	improvisations.	
decisions about		improvisations.	improvisations.		
the overall	Begin to make			Compose	Compose
structure of	compositional	Compose	Compose	Combine known	Combine known
improvisations.	decisions about	Combine known	Combine known	rhythmic notation	rhythmic notation
	the overall	rhythmic notation	rhythmic notation	with letter names	with letter names
Compose	structure of	with letter names	with letter names	to create short	to create short
	improvisations.	to create short	to create short	pentatonic phrases	pentatonic phrases

Combine known
rhythmic notation
with letter names
to create short
pentatonic
phrases using a
limited range of 5
pitches (e.g. do,
re, mi fa soh) or
suitable for the
instruments being
learnt.
Sing and play
these phrases as
self-standing
compositions.

Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.

Explore developing knowledge of musical components by

## Compose

Combine known rhythmic notation with letter names to create short pentatonic phrases using a limited range of 5 pitches (e.g. do, re, mi fa soh) or suitable for the instruments being learnt. Sing and play these phrases as selfstanding compositions.

Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.

Explore developing knowledge of pentatonic phrases using a limited range of 5 pitches (e.g. do, re, mi fa soh) or suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.

Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.

Explore developing knowledge of musical components by composing music to create a specific mood, (for example creating music to accompany a short film clip).

pentatonic phrases using a limited range of 5 pitches (e.g. do, re, mi fa soh) or suitable for the instruments being learnt. Sing and play these phrases as self-standing compositions.

Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.

Explore developing knowledge of musical components by composing music to create a specific mood, (for example creating music to accompany a short film clip).

using a limited range of 5 pitches (e.g. do, re, mi fa soh) or suitable for the instruments being learnt. Sing and play these phrases as selfstanding compositions.

Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.

Explore developing knowledge of musical components by composing music to create a specific mood, (for example creating music to accompany a short film clip).

using a limited range of 5 pitches (e.g. do, re, mi fa soh) or suitable for the instruments being learnt. Sing and play these phrases as selfstanding compositions.

Arrange individual notation cards of known note values (i.e. minim, crotchet, crotchet rest and paired quavers) to create sequences of 2-, 3- or 4-beat phrases, arranged into bars.

Explore developing knowledge of musical components by composing music to create a specific mood, (for example creating music to accompany a short film clip).

composing music	musical			Begin to	Begin to
to create a specific	components by	Begin to	Begin to	understand major	understand major
mood, (for	composing music	understand major	understand major	and minor chords.	and minor chords.
example creating	to create a	and minor chords.	and minor chords.		
music to	specific mood,			Capture and record	Capture and record
accompany a	(for example	Capture and	Capture and record	creative ideas using	creative ideas using
short film clip).	creating music to	record creative	creative ideas	either graphic	either graphic
	accompany a	ideas using either	using either	symbols, rhythm	symbols, rhythm
Begin to	short film clip).	graphic symbols,	graphic symbols,	notation and begin	notation and begin
understand major		rhythm notation	rhythm notation	to use time	to use time
and minor chords.	Begin to	and begin to use	and begin to use	signatures, staff	signatures, staff
	understand major	time signatures,	time signatures,	notation or	notation or
Capture and	and minor chords.	staff notation or	staff notation or	technology.	technology.
record creative		technology.	technology.		
ideas using either	Capture and			Read and begin to	Read and begin to
graphic symbols,	record creative	Read and begin to	Read and begin to	use minims,	use minims,
rhythm notation	ideas using either	use minims,	use minims,	crotchets, and	crotchets, and
and begin to use	graphic symbols,	crotchets, and	crotchets, and	quavers.	quavers.
time signatures,	rhythm notation	quavers.	quavers.	Instrumental	Instrumental
staff notation or	and begin to use	Instrumental	Instrumental	Performance	Performance
technology.	time signatures,	Performance	Performance	Develop facility in	Develop facility in
	staff notation or	Develop facility in	Develop facility in	the basic skills of a	the basic skills of a
Read and begin to	technology.	the basic skills of a	the basic skills of a	selected musical	selected musical
use minims,		selected musical	selected musical	instrument over a	instrument over a
crotchets, and	Read and begin to	instrument over a	instrument over a	sustained learning	sustained learning
quavers.	use minims,	sustained learning	sustained learning	period.	period.
Instrumental	crotchets, and	period.	period.		_, ,
Performance	quavers.		-1	Play and perform	Play and perform
Develop facility in	Instrumental	Play and perform	Play and perform	melodies following	melodies following
the basic skills of a	Performance	melodies following	melodies following	staff notation using	staff notation using
selected musical	Develop facility in	staff notation	staff notation using	a small range (e.g.	a small range (e.g.
instrument over a	the basic skills of	using a small range	a small range (e.g.	Middle C–G/do–so)	Middle C–G/do–so)
sustained learning	a selected musical	(e.g. Middle C-	Middle C–G/do–so)	as a whole-class or	as a whole-class or
period.	instrument over a	G/do-so) as a		in small groups.	in small groups.

	sustained learning	whole-class or in	as a whole-class or		
Play and perform	period.	small groups.	in small groups.	Perform in two or	Perform in two or
melodies				more parts (e.g.	more parts (e.g.
following staff	Play and perform	Perform in two or	Perform in two or	melody and	melody and
notation using a	melodies	more parts (e.g.	more parts (e.g.	accompaniment or	accompaniment or
small range (e.g.	following staff	melody and	melody and	a duet) from simple	a duet) from simple
Middle C-G/do-	notation using a	accompaniment or	accompaniment or	notation using	notation using
so) as a whole-	small range (e.g.	a duet) from	a duet) from	instruments played	instruments played
class or in small	Middle C–G/do–	simple notation	simple notation	in whole class	in whole class
groups.	so) as a whole-	using instruments	using instruments	teaching (e.g.	teaching (e.g.
	class or in small	played in whole	played in whole	ukulele or	ukulele or
Perform in two or	groups.	class teaching (e.g.	class teaching (e.g.	recorder).	recorder).
more parts (e.g.		ukulele or	ukulele or		
melody and	Perform in two or	recorder).	recorder).	Identify static and	Identify static and
accompaniment	more parts (e.g.			moving parts.	moving parts.
or a duet) from	melody and	Identify static and	Identify static and		
simple notation	accompaniment	moving parts.	moving parts.	Copy short melodic	Copy short melodic
using instruments	or a duet) from			phrases including	phrases including
played in whole	simple notation	Copy short	Copy short melodic	those using the	those using the
class teaching (e.g.	using instruments	melodic phrases	phrases including	pentatonic scale	pentatonic scale
ukulele or	played in whole	including those	those using the	(e.g. C, D, E, G, A).	(e.g. C, D, E, G, A).
recorder).	class teaching	using the	pentatonic scale		
	(e.g. ukulele or	pentatonic scale	(e.g. C, D, E, G, A).	Talk about what	Talk about what
Identify static and	recorder).	(e.g. C, D, E, G, A).		the difference	the difference
moving parts.			Talk about what	between rehearsals	between rehearsals
	Identify static and	Talk about what	the difference	and performances.	and performances.
Copy short	moving parts.	the difference	between	Understand how	Understand how
melodic phrases		between	rehearsals and	individual parts fit	individual parts fit
including those	Copy short	rehearsals and	performances.	within the larger	within the larger
using the	melodic phrases	performances.	Understand how	group ensemble.	group ensemble.
pentatonic scale	including those	Understand how	individual parts fit	- C	- C
(e.g. C, D, E, G, A).	using the	individual parts fit	within the larger	Reflect on the	Reflect on the
	pentatonic scale	within the larger	group ensemble.	performance and	performance and
	(e.g. C, D, E, G, A).	group ensemble.			

Talk about what			Reflect on the	how well it suited	how well it suited
the difference	Talk about what	Reflect on the	performance and	the occasion.	the occasion.
between	the difference	performance and	how well it suited		
rehearsals and	between	how well it suited	the occasion.	<b>Reading Notation</b>	<b>Reading Notation</b>
performances.	rehearsals and	the occasion.		Learn to read music	Learn to read music
Understand how	performances.			during ukulele	during ukulele
individual parts fit	Understand how	Reading Notation		lessons.	lessons.
within the larger	individual parts fit	Learn to read	<b>Reading Notation</b>	Identify the stave,	Identify the stave,
group ensemble.	within the larger	music during	Learn to read	treble clef and time	treble clef and time
	group ensemble.	ukulele lessons.	music during	signature.	signature.
Reflect on the		Identify the stave,	ukulele lessons.		
performance and	Reflect on the	treble clef and	Identify the stave,	Understand the	Understand the
how well it suited	performance and	time signature.	treble clef and time	differences	differences
the occasion.	how well it suited		signature.	between minims,	between minims,
	the occasion.	Understand the		crotchets, paired	crotchets, paired
<b>Reading Notation</b>		differences	Understand the	quavers and rests.	quavers and rests.
Learn to read	<b>Reading Notation</b>	between minims,	differences		
music during	Learn to read	crotchets, paired	between minims,	Read and perform	Read and perform
ukulele lessons.	music during	quavers and rests.	crotchets, paired	pitch notation	pitch notation
Identify the stave,	ukulele lessons.		quavers and rests.	within a defined	within a defined
treble clef and	Identify the stave,	Read and perform		range (e.g. C–	range (e.g. C–
time signature.	treble clef and	pitch notation	Read and perform	G/do-so).	G/do-so).
	time signature.	within a defined	pitch notation	Follow and perform	Follow and perform
Understand the		range (e.g. C-	within a defined	simple rhythmic	simple rhythmic
differences	Understand the	G/do-so).	range (e.g. C–	scores to a steady	scores to a steady
between minims,	differences	Follow and	G/do–so).	beat: maintain	beat: maintain
crotchets, paired	between minims,	perform simple	Follow and	individual parts	individual parts
quavers and rests.	crotchets, paired	rhythmic scores to	perform simple	accurately within	accurately within
	quavers and rests.	a steady beat:	rhythmic scores to	the rhythmic	the rhythmic
Read and perform	Read and perform	maintain individual	a steady beat:	texture, achieving a	texture, achieving a
pitch notation	pitch notation	parts accurately	maintain individual	sense of ensemble.	sense of ensemble.
within a defined	within a defined	within the	parts accurately		
range (e.g. C-	range (e.g. C–	rhythmic texture,	within the		
G/do-so).	G/do-so).		rhythmic texture,		

Follow and	Follow and	achieving a sense	achieving a sense	
perform simple	perform simple	of ensemble.	of ensemble.	
rhythmic scores to	rhythmic scores			
a steady beat:	to a steady beat:			
maintain	maintain			
individual parts	individual parts			
accurately within	accurately within			
the rhythmic	the rhythmic			
texture, achieving	texture, achieving			
a sense of	a sense of			
ensemble.	ensemble.			