



MANLEY PARK

PRIMARY SCHOOL

GROWING TOGETHER

VISION

Manley Park: we all belong.

Together, we are committed to all learners being inspired to achieve academic success. We provide learning experiences that are relevant, motivational and challenging. Our curriculum and collaborative learning approaches nurture individual personal growth. Pupils become socially responsible citizens of our community and the world.

CURRICULUM INTENT

Intention one: Our learners will achieve excellent and sustained academic progress.

Intention two: Our learners will develop effective lifelong learning behaviours.

Intention three: Our learners will be supported to think critically and creatively.

Intention four: Our learners will become well informed and responsible citizens.

MUSIC

DOCUMENT FORMAT

- [EYFS Statutory Framework and the National Curriculum](#)
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EYFS Statutory Framework and the National Curriculum

EYFS Statutory Educational Programme:

Expressive arts and design

The development of children's artistic and cultural awareness supports their imagination and creativity. It is important that children have regular opportunities to engage with the arts, enabling them to explore and play with a wide range of media and materials. The quality and variety of what children see, hear and participate in is crucial for developing their understanding, self-expression, vocabulary and ability to communicate through the arts. The frequency, repetition and depth of their experiences are fundamental to their progress in interpreting and appreciating what they hear, respond to and observe.

Early Learning Goals - Being Imaginative and Expressive

- Invent, adapt and recount narratives and stories with peers and their teacher;
- Sing a range of well-known nursery rhymes and songs;
- Perform songs, rhymes, poems and stories with others, and – when appropriate try to move in time with music.

Development Matters Objectives (Non statutory)

Nursery

- Remember and sing entire songs.
- Sing the pitch of a tone sung by another person ('pitch match').
- Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs.
- Listen with increased attention to sounds.
- Respond to what they have heard, expressing their thoughts and feelings.
- Create their own songs or improvise a song around one they know.
- Play instruments with increasing control to express their feelings and ideas.

Reception

- Sing in a group or on their own, increasingly matching the pitch and following the melody.
 - Listen attentively, move to and talk about music, expressing their feelings and responses.
 - Watch and talk about dance and performance art, expressing their feelings and responses.
 - Explore and engage in music making and dance, performing solo or in groups.
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National Curriculum

Purpose of study

Music is a universal language that embodies one of the highest forms of creativity. A high quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

Aims

The national curriculum for Music aims to ensure that all pupils:

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations

Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

Subject content - Where the NC is covered at MPPS

Key stage 1

Pupils should be taught to:

NC Objectives	Year 1	Year 2
use their voices expressively and creatively by singing songs and speaking chants and rhymes	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
play tuned and untuned instruments musically	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
listen with concentration and understanding to a range of high-quality live and recorded music	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
experiment with, create, select and combine sounds using the inter-related dimensions of music.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

Key stage 2

Pupils should be taught:

NC Objectives	Year 3	Year 4	Year 5	Year 6
play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
improvise and compose music for a range of purposes using the inter-related dimensions of music	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
listen with attention to detail and recall sounds with increasing aural memory	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
use and understand staff and other musical notations	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
develop an understanding of the history of music.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

Music at Manley Park Primary

Our Curriculum choices in each subject are informed by 1. Subject fidelity and progression. 2. Theme, linking enabling horizontal connections 3. Cultural Capital, the greats of the subject and their impact. 4. Current local people, places and current affairs that celebrate our diverse community.

How our Music Curriculum contributes to our whole school curriculum intent.

Intention one: Our learners will achieve excellent and sustained academic progress.

Music at Manley Park continually builds on the key subject areas: singing, listening, composing, performing. Each unit embeds these as the building blocks of musicianship, whilst subject specific vocabulary around the interrelated dimension of music, as well as forms of musical notation are introduced strategically and repetitively to ensure sustained progress.

Intention two: Our learners will develop effective lifelong learning behaviours.

Music at Manley Park gives children the opportunity to play in small groups, in whole classes or be part of a co-curricular ensemble. This means they are part of an integrated team. Everyone has a role however large or small - this helps to build cooperation and mutual support. It promotes the importance of working harmoniously with others towards a common goal. To learn music you need discipline - this is learnt both through classroom lessons and through independent practice for those who take up co-curricular instrumental lessons. Playing an instrument or learning to sing requires real concentration. Quietness and calm whether on stage or in the classroom is essential. Collaboration within music lessons helps children to recognise their own skills and appreciate those of others. This builds life skills such as empathy, problem solving and communication, and a sense of responsibility and commitment.

Intention three: Our learners will be supported to think critically and creatively.

Music at Manley Park enables young people to express themselves like no other medium. It empowers them to shape their world through sound and allows them to exercise their imaginations. Encouraging creativity also teaches them to think outside the box when problem solving. They are taught to critically analyse what they hear both to inspire their own composition as well as to verbalise their own musical tastes. Music teaches children to be inventive, resourceful and imaginative.

Intention four: Our learners will become well informed and responsible citizens.

Music at Manley Park gives children a varied and diverse listening experience - they will listen and appraise differing styles and genres from across the globe, and through time. Music deepens understanding and appreciation of different cultures as well as giving insight into key moments in history. Moreover, children will develop their own sense of self through music, establishing the music that best represents them and their families.

Why we want excellent Music at Manley Park Primary School / How we will achieve it and how we will know we are being successful

Intent

- Children will have a creative outlet and a way of expressing themselves
- Children will develop discipline and the ability to independently rehearse and practise to improve
- Children will have an open mind when listening to a diverse range of musical styles and genres, showing respect and empathy for others

Implementation

- National curriculum as a starting point.
- Each element broken down into skills and knowledge
- Regular attendance of subject lead at Bolton Music Service (GM Music Hub) network meetings and CPD sessions to ensure up-to-date with developments in subject and pedagogy
- Units of work established by school based experts that support lesson by lesson content.
- The subject is taught for around 1 hour per week
- Key subject specific vocabulary is established for each unit of work.
- Key composite (end points) skills and knowledge established for each year group throughout the school
- Key component (check points) skills and knowledge established for each unit of work
- Subject monitoring completed each term inc pupil voice, book looks and learning walk
- Bespoke support provided to staff

Impact

- Pupils will be ready for their stage of education within and across year groups
- Pupil voice, learning walks and book looks will be used to evaluate and enhance curriculum impact
- Pupils will be assessed individually using the well developed component skills and knowledge during each unit of work (where children have not reached component parts, ind support will be provided)
- End points will be assessed as a cohort and that will be used to support transitions and develop curriculum design.

Our Rationale - why we do what we do and why we have chosen this

EYFS - Music is used as an essential tool for developing communication and language skills - it is recognised and well-researched that music is an effective way of building these key skills, so the music curriculum is closely linked to other areas of the curriculum. Additionally, through the music curriculum, we improve our children's cultural capital by ensuring they are exposed to a range of listening experiences. We want our children to have a creative outlet and begin to develop their own way of expressing themselves through music. They will have independent opportunities to explore sound makers and sing familiar songs, beginning to improvise/compose to embed the idea that rehearsal and practice leads to improvement/deeper understanding.

KS1 - Children build on their cultural capital by more and varied listening experiences, beginning to understand the technicalities of how music is created and manipulated through the interrelated dimensions of music, as well as beginning to consider how to write ideas down and evaluate them. Singing enhances musical understanding and is a way of getting to know a growing repertoire of musical styles and structures.

KS2 - Children will continue to understand the formalities of written music, using these tools to become more masterful in their approach to creating original pieces both through improvisation and a longer compositional process, using both written methods and music technology.. Through continued performing, singing and listening, children will finesse their self-expression and their ability to perform on their own as well as within an ensemble.

How we teach Music at Manley Park Primary School.

EYFS - Music in the Early Years is taught through an emphasis of singing e.g. in weekly nursery rhyme sessions that focus on memorising melodies and lyrics as well as pitch awareness (this progresses to longer songs in Reception). High focus activities are planned around Development Matters objectives e.g. composition. Musical skills are also developed throughout the curriculum and during continuous provision e.g whenever the children listen and respond to different types of music with movement, the sharing of children's musical likes and dislikes in collective listening and having access to sound makers for exploration.

KS1/2 - The music curriculum is built around 4 key areas of learning: singing, listening, composing and musicianship & performing. These key areas are not taught separately but in a connected way e.g. listening gives ideas for composing or understanding of pitch taught through singing. During music lessons, pupils should be 'doing music' as much as possible, as it is a skills-based, experience-based subject, whilst being exposed to the "three classes of knowledge: tacit - the knowledge gained through experience that is often difficult to put into words; procedural - the knowledge exercised in the performance of a task; and declarative - facts or information stored in the memory." "Activities will have clarity over the components which will form the basis for formative assessment. There should be high levels of guidance for novices, remembering that pupils in every key stage are sometimes novices, with increasing freedom as pupils gain greater competence." There is an expectation that each unit should cover the year group's objectives for singing, listening and pulse. Other objectives will be covered at multiple points throughout the year, but may not be present in each unit. Skills progress through phases, with high levels of repetition between year groups within a phase (e.g. Y5 to 6) to ensure skills are embedded and higher levels of competency and confidence are developed.

*informed by Bolton Music Service, the National Curriculum research paper for Music and the Model Music Curriculum

Adaptations inc SEND

Whole school adaptations

Across school, we apply consistent pedagogical adaptations to support pupils to access learning. Our in-class adaptations are identifiable as either 'what,' 'how' or 'where' adaptations.

What adaptations - adjustments and adaptations to the materials and resources available to students to access the intended skills and knowledge being learnt. For example: spell checkers, vocabulary vaults, visual resources, auditory resources, manipulatives, sound buttons, technology, picture exchange communication systems and offering multicultural materials.

How adaptations - adjustments and adaptations to how knowledge and skills are delivered/how students can display knowledge and skills in their work. For example: questioning, CPA approach, challenge tasks, Tiered activities, time allowed, interest centres (EYFS), graphic organisers, peer support, scaffolds, working alone, working in small groups, how pupils can present their work, adapted success criteria

Where adaptations - adjustments and adaptations to the organisation and atmosphere of the learning environment. For example: creating places in the room where students can work quietly without distraction whilst also providing areas where students can work together, offering a multicultural environment, developing procedures for students to get help when they are working with other students and developing a culture where pupils challenge themselves at all times based on the systems available to them.

Evidence informed subject specific adaptations

To deepen pupils understanding of the concepts about which they are learning, pupils will be encouraged to consider the following actions:

- Change the variable to achieve the same outcome.
- Assess the impact of changing the variable on the art form

To support the understanding of pupils who are falling behind, the following will be actioned:

- breaking down tasks
- reducing the burden on working memory
- the use of appropriate supportive routines
- combining learning modes to enhance clarity/accessibility
- adapting materials to ensure a good but achievable level of challenge.
- high levels of guidance for novices, remembering that pupils in every key stage are sometimes novices, with increasing freedom as pupils gain greater competence.

How we ensure progression in Music at Manley Park Primary School

Music Whole School Overview

EYFS

El values	Be respectful	Be understanding	Be compassionate	Be responsible	Be patient	Be positive
EYFS Theme	All About Us <i>(Diversity)</i>	Celebrations and Festivals <i>(Values and Perception)</i>	Friendship and Fairness <i>(Social Justice)</i>	Caring for our Environment <i>(Sustainable development)</i>	People who Help Us <i>(Interdependence)</i>	Changes <i>(Aspirations)</i>
Nursery LQ	What Makes Me Special?	What Are Special Times for Me and My Family?	What Makes a Good Friend?	What is the Environment?	Who Helps Us?	How Have I Changed?
Ongoing Nursery	<ul style="list-style-type: none"> Remember and sing entire songs. Listen with increased attention to sounds. Play instruments with increasing control to express their feelings and ideas. 					
Termly Objectives Breakdown Nursery	Listen with increased attention to sounds.	Remember and sing entire songs. Listen with increased attention to sounds. Play instruments with increasing control to express their feelings and ideas.		Sing the pitch of a tone sung by another person ('pitch match'). Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs.	Respond to what they have heard, expressing their thoughts and feelings.	Create their own songs or improvise a song around one they know. Play instruments with increasing control to express their feelings and ideas.
Reception LQ	How Are We All Different?	Why Do We Celebrate?	How Can I Be Fair?	How do I Look After the Environment?	How Do People Help Us?	Do I Notice How Things Have Changed?
Ongoing Reception	<ul style="list-style-type: none"> Sing in a group or on their own, increasingly matching the pitch and following the melody. 					

Termly Objectives Breakdown Reception	Sing in a group or on their own, increasingly matching the pitch and following the melody. Explore and engage in music making and dance, performing solo or in groups.	Watch and talk about dance and performance art, expressing their feelings and responses. Listen attentively, move to and talk about music, expressing their feelings and responses.	Sing in a group or on their own, increasingly matching the pitch and following the melody. Listen attentively, move to and talk about music, expressing their feelings and responses.	Explore and engage in music making and dance, performing solo or in groups.	Explore and engage in music making and dance, performing solo or in groups.	Listen attentively, move to and talk about music, expressing their feelings and responses.
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KS1/2

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
EI values	Be respectful	Be understanding	Be compassionate	Be responsible	Be patient	Be positive
Whole School Theme	Diversity	Values & Perceptions	Social Justice	Sustainable Development	Interdependence	Aspirations
KS1 KQ	Can I recognise the beauty of different people and places?	Can I understand that people have different values?	Do I understand and value fairness?	Do I understand the origins of what I have?	Who do I depend on and who depends on me?	Who should we admire?
Year 1	Musical Menus Menu song (sing up) (links with cooking in DT)	Remembrance Marches (Class Band) Key Listening: Schubert - Marche Militaire) Into Colonel Hathi's march (Sing up)	Improvising & Composing Football (sing up)	Sound detectives (link with learning about 'Home' and EI question) Key listening: Kerry Andrew - No Place Like Finlandia (link with learning about 'Our Country') Key Listening: Jean Sibelius - Finlandia	Musical copycats Come dance with me (sing up)	Musical Tales (link with EI question) Key Listening: Pyotr Illyich Tchaikovsky - Sleeping Beauty Waltz
Year 2	Music & Nature (composition could link with	Toys (link with mechanics in D&T)	Tony Chestnut (Sing Up)	Animals	British songs and sounds	Musicianship & Pitch

	<p>bird/animal based on habitats studied in Science)</p> <p>Key listening: Ralph Vaughan Williams - Lark Ascending</p> <p>Composing music inspired by birdsong (Sing Up)</p>	<p>Key Listening: Ravel - Bolero Pyotr Illyich Tchaikovsky - The Nutcracker Suite</p>		<p>Key Listening: Kevin Macleod - Accralate</p> <p>Carnival of the animals (Sing Up)</p>	<p>(link with geographical study of the seaside)</p> <p>Key listening: Arnold Bax - Tintagel</p>	
LKS2 KQ	Can I find out what draws groups of people to certain places?	Can I understand how our values affect the way we live?	Do I recognise that actions have intended and unintended consequences?	Do I appreciate the value that sustainable resource use has on us and future generations?	Do I understand how action and choices made in the UK impact on the rest of the world?	Who do I want to be and what do I want to achieve?
Year 3	Wider Opportunities - whole class violin lessons (provided by Bolton Music Service)				Further Opportunities - BMS	
					Pentatonic melodies and composition (Theme: Chinese New Year)	
Year 4	<p>Musical fairy tales & mythology</p> <p>(link with study of mythology in English)</p>	<p>Jazz</p> <p>(link with remembrance day - comfort of home when at war)</p> <p>Key Listening: Take the 'A' Train - Duke Ellington Orchestra</p> <p>Jazz (Kapow Y3)</p>	<p>Adapting and transposing motifs (Theme: Romans) - link with Romans</p> <p>Singing: Sing Up: Just like a Roman</p>	<p>Composition to represent the festival of colour (Theme: Holi festival) - link with study of Krishna in RE Hinduism</p> <p>Singing: Great Celebration Songs: World in Union</p> <p>Key listening: India Indian Classical Sahela Re Kishori Amonkar</p>	<p>Our Earth</p> <p>(link with rainforests/protecting nature)</p> <p>Body and tuned percussion (Theme: Rainforests)</p> <p>Singing: Voiceworks 1: Hear the Wind</p> <p>Key Listening: Hans Zimmer - Earth, For the Beauty of the Earth Rutter 20th Century</p>	<p>From the new world</p> <p>Key Listening: Dvorak - Symphony No.9</p> <p>Changes in pitch, tempo and dynamics (Theme: Rivers) - link with Geography</p>

UKS2 KQ.	Can I appreciate different perspectives on Global issues?	Can I understand the power of the media?	Am I motivated to assist equality?	Can one person make a difference?	Do I understand that the world is a global community and what it means to be a global citizen?	How do I become the person I want to be?
Year 5	<p>Journey to Africa - link with EI (Am I able to appreciate and celebrate human diversity?)</p> <p>Singing: Trad. Ghana: Namuma, Nigeria Drumming Jin-Go-La-Ba (Drums of Passion) Babatunde Olatunji, South Africa Choral Inkanyezi Nezazi Ladysmith Black Mambazo</p>	<p>Music Technology</p> <p>John Adams - Short Ride in a fast machine John Adams Shaker Loops</p> <p>Looping and remixing (Kapow)</p>	<p>Brazil</p> <p>(link with Geography learning)</p> <p>Key Listening: Heitor Villa-Lobos – Bachianas brasileiras No. 2, The Little Train of the Caipira (finale)</p> <p>Samba and carnival sounds and instruments - link with Brazil carnival in Feb to celebrate Lent</p> <p>Key listening: Brazil Samba Fanfarra (Cabua-Le-Le) Sérgio Mendes/Carlinhos Brown</p>	<p>Symphonic Dances</p> <p>(cuban influence to link with historic study of Central America)</p> <p>Leonard Bernstein - 'Mambo' from 'West Side Story'</p> <p>Singing: Calypso (Voiceworks), Trad. Caribbean: Four White Horses</p> <p>Key listening: Trinidad Calypso Tropical Bird Trinidad Steel Band</p>	<p>Nasheed Islamic Song (Sing Up)</p>	<p>Light - BMS</p>
Year 6	<p>Musical Code</p>	<p>Film music - power of the media</p>	<p>Music from India & Pakistan (Sing Up!)</p> <p>Indian Classical Music</p> <p>(link with EI question for half term)</p>	<p>Planets</p> <p>Key Listening: Gustav Holst - Mars from the Planets Suite</p>	<p>Chair drumming</p>	<p>Production</p>

	<p>(link with History role of women)</p> <p>Key listening: Florence Price – Symphony No. 1 in E minor (3rd mvt)</p> <p>Key listening: Symphonic Variations on an African Air Coleridge-Taylor 20th Century (African-American)</p> <p>Fanfare composition on Chrome music lab</p>		<p>Key Question: Ravi Shanker - Symphony (finale)</p> <p>Key listening: Punjab/UK Bhangra Bhabiye Akh Larr Gayee Bhujhangy Group, India Indian Classical Sahela Re Kishori Amonkar</p>	<p>Singing: Sing for Pleasure: Lost in Space</p>		
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Music in the Early Years Foundation Stage

Projects and Key Learning

Year Group	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer
Nursery	<p>Hello song</p> <p>1, 2, 3, It's Good to be Me!</p> <p>1, 2, 3, 4, 5, Once I Caught a Fish Alive</p> <p>Incy Wincy Spider</p> <p>Hickory Dickory Dock (up to 4 o'clock)</p> <p>I Hear Thunder</p> <p>If You Go Down to the Woods Today</p>	<p>Number Songs: 5 Little Ducks, Speckled Frogs</p> <p>Heads Shoulders Knees and Toes</p> <p>Funny Bones Song</p> <p>Twinkle, Twinkle, Little Star (amend words: chocolate bar/my dad drives a rusty car)</p> <p>Old McDonald Had a Farm</p> <p>I'm a Little Teapot</p> <p>Pat a Cake</p> <p>Put your Finger on Your Nose</p> <p>When Santa got stuck up the chimney</p> <p>Clip clop little donkey</p>	<p>Number Songs</p> <p>Wind the Bobbin Up</p> <p>Row, Row, Row your Boat</p> <p>The Farmer's in the Dell</p> <p>If You're Happy and You Know It</p> <p>One, Two, buckle My Shoe</p>	<p>Number Songs</p> <p>Rainbow Song</p> <p>Round and Round the Garden</p> <p>Jack and Jill</p> <p>XX is a Jumping Bean</p> <p>Little Miss Muffet</p>	<p>Number Songs</p> <p>5 Little Monkeys</p> <p>Down in the Jungle</p> <p>Miss Polly Had a Dolly (replace with chn's names and other objects)</p> <p>Baa, Baa, Rainbow Sheep</p> <p>Brush Your Teeth</p> <p>The Wheels on the Bus (adapted)</p>	<p>Number Songs</p> <p>There's a Worm at the Bottom of the Garden</p> <p>There's a Tiny Caterpillar on a Leaf</p> <p>Two Little Dickie Birds</p> <p>Humpty Dumpty</p> <p>BINGO</p>
Reception	<p>Number songs</p> <p>Rainy Day rhymes</p> <p>I've Got a Body</p> <p>Mary Wore Her Red Dress</p> <p>If you're Happy and You Know It (adapted)</p> <p>The Wheels on the Bus (replace words with chn in class and their action)</p> <p>Here We Go Round</p>	<p>Number songs</p> <p>5 currant buns</p> <p>The Park (Book Trust rhyme pack)</p> <p>Rickety Train Line (Book Trust rhyme pack)</p> <p>Ring o' Roses</p> <p>Remember, Remember London Bridge</p> <p>Do You Know the Muffin Man?</p> <p>Sing a Song of Sixpence</p>	<p>Number songs</p> <p>Wee Willie Winkie</p> <p>When I Was One (Pirate Song)</p> <p>Hey My Name is Joe</p> <p>The Big Ship Sails</p> <p>Row Your Boat (extended version)</p> <p>A Sailor Went to Sea</p>	<p>Number songs</p> <p>Old McDonald Had a Farm (revisit and adapt with different environments, i.e. had a savannah/lion; had a tundra/whale)</p> <p>UW link (EY2P doc)</p> <p>The Waves in the Sea</p> <p>Going Camping</p> <p>Animals Went in 2 by 2</p> <p>Five Little Seashells</p> <p>The Fish in the Sea</p>	<p>Number songs</p> <p>Kite (Book Trust rhyme pack)</p> <p>UW link (EY2P doc)</p> <p>This is the Way we Cross the Road</p> <p>Five Little Sandcastles</p> <p>A Camping We Will Go</p> <p>Do You Know the Icecream Man?</p> <p>Peter Rabbit had a Fly upon his Nose</p>	<p>Number songs</p> <p>Animal Fair</p> <p>Horsey Horsey</p> <p>Hush Little Baby</p> <p>Rockabye Baby</p> <p>Consolidate EYFS Nursery Rhyme and Song Spine</p>

	the Mulberry Bush Oats and Beans and Barley Grow	PE Season Poems	<i>UW link (EY2P doc) to transport: Revisit The Wheels on the Train/bike Aeroplane in the Sky Down at the Station</i>	Little Starfish Fish Are Swimming One Little Red Crab Went Out to Play		
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Skills and Knowledge in Nursery

<p>Expressive arts and design:</p> <p>The development of children's artistic and cultural awareness supports their imagination and creativity. It is important that children have regular opportunities to engage with the arts, enabling them to explore and play with a wide range of media and materials. The quality and variety of what children see, hear and participate in is crucial for developing their understanding, self-expression, vocabulary and ability to communicate through the arts. The frequency, repetition and depth of their experiences are fundamental to their progress in interpreting and appreciating what they hear, respond to and observe.</p>							
Development Matters Objectives	<u>Remember and sing entire songs.</u>	<u>Sing the pitch of a tone sung by another person ('pitch match').</u>	<u>Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs.</u>	<u>Listen with increased attention to sounds.</u>	<u>Respond to what they have heard, expressing their thoughts and feelings.</u>	<u>Create their own songs or improvise a song around one they know.</u>	<u>Play instruments with increasing control to express their feelings and ideas.</u>
	Singing			Listening		Composing	Musicianship & Performing
Skills Development	<ul style="list-style-type: none"> - Explore their voices and enjoy making sounds in different ways (e.g. Whispering, singing, speaking, animal sounds) - Anticipate phrases and actions in rhymes and songs such as daily routine songs- hello song, lunchtime song, washing our hands 	<ul style="list-style-type: none"> - Copy the pitch of a leader - Imitate changes in dynamics (loud and quiet) - To sing loudly without shouting Imitate changes in tempo (fast and slow). 	<ul style="list-style-type: none"> - Begin to copy simple intervals e.g. a soh-me pattern with voice - Be able to sing melodic shape of songs 	<ul style="list-style-type: none"> - Focus listening on the requested source when still and quiet - Focus listening on the requested source when doing - Experiment with and change sounds-voice, body percussion, instruments and sound makers - Match sounds to images 	<ul style="list-style-type: none"> - Move body in response to different pieces of music, responding to obvious changes in tempo and dynamics - Talk about music/sounds they have heard. - Respond and react musically to others, copying, 'answering,' and interacting with creative sound. 	<ul style="list-style-type: none"> - Experiment with and change sounds (voice, body percussion, instruments and sound makers) - Suggest words, sounds or ways to play to contribute to change and variation in simple songs. - Create a new song by changing the 	<ul style="list-style-type: none"> <u>Pulse/Beat</u> - Move and play to the pulse of the music (march, pat knees, clap, tap, shake etc) - Explore changes in tempo (fast and slow) using voice, body percussion, sound makers. <u>Rhythm</u> - Develop awareness of rhythm and rhyme

	<p>song</p> <ul style="list-style-type: none"> - Start to use their voice rhythmically in rhymes and in free creative play - Join in with actions of songs and rhymes (See LTP) - Join in with singing songs and rhymes using a limited pitch range - Perform their favourite song in front of a small group 			<ul style="list-style-type: none"> - Match instruments to sounds 		<p>words of simple songs</p> <ul style="list-style-type: none"> - Create a new song by changing the pitch - Use simple age-appropriate music technology (recording, playing back, mic, headphones) 	<p>in speech.</p> <p><u>Pitch</u></p> <ul style="list-style-type: none"> - Explore variation in pitch using voice and body movements. <p><u>Dynamics</u></p> <ul style="list-style-type: none"> - Explore changes in dynamics (loud and quiet) using voice and sound makers.
Knowledge	<ul style="list-style-type: none"> - How to use a singing voice - Know words of songs - Can name songs 	<ul style="list-style-type: none"> - How to use a singing voice - That pitch is how high or low a sound is. 	<ul style="list-style-type: none"> - That the melody is the tune of a song - That melodies (the tune) go up and down over time 	<ul style="list-style-type: none"> - That different instruments make different sounds 		<ul style="list-style-type: none"> - That songs can be changed - How to create a new song by changing the pitch - How to create a new song by changing the words. 	<ul style="list-style-type: none"> - Instruments make different sounds. - How to use instruments respectfully. - How to play some percussion instruments correctly. - Names of some percussion instruments
Vocabulary	Loud, quiet, sing, songs, fast, slow, nursery rhymes, beat, rhythm, high, low, voice, volume, actions, copy, listen	high, low, voice, volume, match, copy, listen	sing, songs, nursery rhymes, beat, rhythm, high, low, voice, actions, copy, listen	listen, copy, volume, instrument, move, low, high, fast, slow, noisy, quiet, loud, sound, music, dance	music, dance, sound, loud, quiet, noisy, fast, slow, high, low, move, instrument, voice, volume, listen, emotions, e.g happy, sad, scared	music, sound, loud quiet, play, bang, hit, shake sing, songs, fast, slow, nursery rhymes, dance, story hum, tap, beat, rhythm, rest high, low, instrument, voice volume, listen	music, sound, loud quiet, play, bang, hit, shake fast, slow, nursery rhymes, tap, beat, rhythm, rest high, low, instrument, volume, listen

Skills Progression in Nursery

Expressive arts and design:

The development of children's artistic and cultural awareness supports their imagination and creativity. It is important that children have regular opportunities to engage with the arts, enabling them to explore and play with a wide range of media and materials. The quality and variety of what children see, hear and participate in is crucial for developing their understanding, self-expression, vocabulary and ability to communicate through the arts. The frequency, repetition and depth of their experiences are fundamental to their progress in interpreting and appreciating what they hear, respond to and observe.

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Remember and sing entire songs.						
Sing the pitch of a tone sung by another person ('pitch match').						
Sing the melodic shape (moving melody, such as up and down, down and up) of familiar songs.						
Listen with increased attention to sounds.						
Respond to what they have heard, expressing their thoughts and feelings.						
Create their own songs or improvise a song around one they know.						
Play instruments with increasing control to express their feelings and ideas.						

Expressive arts and design:

The development of children's artistic and cultural awareness supports their imagination and creativity. It is important that children have regular opportunities to engage with the arts, enabling them to explore and play with a wide range of media and materials. The quality and variety of what children see, hear and participate in is crucial for developing their understanding, self-expression, vocabulary and ability to communicate through the arts. The frequency, repetition and depth of their experiences are fundamental to their progress in interpreting and appreciating what they hear, respond to and observe.

Development Matters Objectives	<u>Sing in a group or on their own, increasingly matching the pitch and following the melody.</u>	<u>Listen attentively, move to and talk about music, expressing their feelings and responses.</u>	<u>Watch and talk about dance and performance art, expressing their feelings and responses.</u>		<u>Explore and engage in music making and dance, performing solo or in groups.</u>
	Singing	Listening		Composing	Musicianship & Performing
Skills Development	<ul style="list-style-type: none"> - Join in singing simple repetitive songs and melodic patterns using a limited pitch range. - Use spoken voice rhythmically in rhymes and in free creative play. - Explore using the voice in different ways (e.g. whispering, singing, speaking, animal/sounds.) - Copy and pitch match simple intervals such as soh-me pattern with voice. - Perform their favourite song in front of a small group 	<ul style="list-style-type: none"> - Explore different sounds of musical instruments and other sound makers. - Respond and react musically to others, copying, 'answering,' and interacting with creative sound. - Move in response to different pieces of recorded music, responding to obvious changes in tempo and dynamics. - Listen to music and talk about how it makes them feel - Create sequences of actions responding to tempo and dynamics 	<ul style="list-style-type: none"> - Watch a range of performances with increasing concentration - Talk about their favourite song/dance - Share their opinions about a performance 	<ul style="list-style-type: none"> - Experiment creatively with sounds (voice, body percussion, instruments and sound makers.) - Create simple representations of events, people and objects and feelings using sounds. - Suggest words, sounds or ways to play to contribute to change and variation in simple songs. - Experience using simple music technology (recording, playing back) 	<p><u>Pulse/Beat</u></p> <ul style="list-style-type: none"> - Move and play to the pulse of the music (march, pat knees, clap, tap, shake etc) - Explore changes in tempo (fast and slow) using voice, body percussion, sound makers. <p><u>Rhythm</u></p> <ul style="list-style-type: none"> - Copy and create simple rhythms based on words. - Experience and develop awareness of rhythm and rhyme in speech. - Clap,tap syllables of words <p><u>Pitch</u></p> <ul style="list-style-type: none"> - Recognise and demonstrate obvious changes in pitch. <p><u>Dynamics</u></p> <ul style="list-style-type: none"> - Explore changes in dynamics (loud and quiet) using voice and sound makers. <p><u>Reading Notation</u></p> <ul style="list-style-type: none"> - Any visual representation of sounds explored, such as symbols or shapes or colours.

Knowledge	<ul style="list-style-type: none"> - Know words of songs - How to use a singing voice - Can name songs - Pitch is how high or low a sound is. 	<ul style="list-style-type: none"> - Some examples of different types of music from around the world - That different instruments make different sounds 			<ul style="list-style-type: none"> - Performance is sharing music or dance with others - What makes a good performer - How to use instruments respectfully - What a syllable is
Vocabulary	pulse, time, quick, perform, pitch, high, low, melody, rhythm	different types of music e.g. classical, traditional/folk, instrument names, adjectives to describe music e.g. bouncy, pointy, smooth, musician, range of movements e.g. march, creep, sequence, emotions e.g. frightened, surprised, excited	different types of music e.g. classical, traditional/folk, instrument names, time, quick, adjectives to describe music e.g. bouncy, pointy, smooth, musician, dancers, perform/performance, props, imagination, character, role, role play, act, sequence, poems, range of movements e.g. march, creep, sequence, emotions e.g. frightened, surprised, excited		different types of music, instrument names, syllable, pulse, beat, rhythm, pitch, compose, musician, dancers, perform, performance, range of movements, props, materials, imagination, role, character, role play, act, setting, steps, sequence, poems

Skills Progression in Reception

Expressive arts and design:						
The development of children's artistic and cultural awareness supports their imagination and creativity. It is important that children have regular opportunities to engage with the arts, enabling them to explore and play with a wide range of media and materials. The quality and variety of what children see, hear and participate in is crucial for developing their understanding, self-expression, vocabulary and ability to communicate through the arts. The frequency, repetition and depth of their experiences are fundamental to their progress in interpreting and appreciating what they hear, respond to and observe.						
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Sing in a group or on their own, increasingly matching the pitch and following the melody.						
Listen attentively, move to and talk about						

music, expressing their feelings and responses.						
Watch and talk about dance and performance art, expressing their feelings and responses.						
Explore and engage in music making and dance, performing solo or in groups.						

Bridging into the National Curriculum

Early Learning Goals - Being Imaginative and Expressive

- Invent, adapt and recount narratives and stories with peers and their teacher;
- Sing a range of well-known nursery rhymes and songs;
- Perform songs, rhymes, poems and stories with others, and – when appropriate try to move in time with music.

How our early years curriculum prepares for the next stage of education

Early Learning Goals	NC Areas	Year 1
Invent, adapt and recount narratives and stories with peers and their teacher;	Pupils should be taught to experiment with, create, select and combine sounds using the inter-related	Improvise simple vocal chants, using question and answer phrases
		Recognise and respond to changes in dynamics, tempo and

	dimensions of music.	timbre
		Explore and understand the difference between creating a rhythm pattern and a pitch pattern.
	Pupils should be taught to listen with concentration and understanding to a range of high-quality live and recorded music	Begin to create rhythms using words and phrases as a starting point.
		Play short repeating rhythm patterns (ostinati) based on word-pattern chants while keeping in time with a steady beat.
Sing a range of well-known nursery rhymes and songs;	Pupils should be taught to use their voices expressively and creatively by singing songs and speaking chants and rhymes	Sing simple songs, chants and rhymes with a small pitch range from memory, singing collectively and at the same pitch.
		Sing so-mi songs and singing games with accurate pitch matching.
		Respond to simple visual directions (e.g. stop, start, loud, quiet) and counting in.
		Explore using the voice expressively and creatively.
		Begin to use the 'thinking' voice.
Perform songs, rhymes, poems and stories with others, and – when appropriate try to move in time with music.	Pupils should be taught to use their voices expressively and creatively by singing songs and speaking chants and rhymes	Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes.
		Play short repeating rhythm patterns (ostinati) based on word-pattern chants while keeping in time with a steady beat.
	Pupils should be taught to play tuned and untuned instruments musically	Respond physically to high and low sounds.

Delivering the National Curriculum

Aims - The national curriculum for music aims to ensure that all pupils:

- **perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians**

Aim 1 Progression Overview

Year Group	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 1	<p>Period: Classical Genre/Style: Orchestral Tradition: Western Classical Prolific Composer/Musician: Schubert</p> <p>Period: Baroque Genre/Style: Violin Concerto Tradition: Western Classical Prolific Composer/Musician:</p>	<p>Period: Classical Genre/Style: Piano Sonata Tradition: Western Classical Prolific Composer/Musician: Mozart</p> <p>Period: 21st century Genre/Style: Pop song Tradition: Western Prolific Composer/Musician: Randy Newman, Justin</p>	<p>Period: Classical Genre/Style: Orchestral Tradition: Western Classical Prolific Composer/Musician: Johann Strauss</p>	<p>Period: 21st century Genre/Style: Choral Tradition: Western Prolific Composer/Musician: Kerry Andrew</p>	<p>Period: Late-romantic Genre/Style: Orchestral Tradition: Western Classical Prolific Composer/Musician: Jean Sibelius</p>	<p>Period: Romantic Genre/Style: Orchestral Tradition: Western Classical Prolific Composer/Musician: Pyotr Illyich Tchaikovsky</p>

Year 6	Period: Genre/Style: Tradition: Prolific Composer/Musician:	Period: Genre/Style: Tradition: Prolific Composer/Musician:	Period: Genre/Style: Tradition: Prolific Composer/Musician:	Period: Genre/Style: Tradition: Prolific Composer/Musician:	Period: Genre/Style: Tradition: Prolific Composer/Musician:	Period: Genre/Style: Tradition: Prolific Composer/Musician:
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- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence

See skills progression below

- understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

See skills progression below

National Curriculum Skills / Knowledge Progression

	KS1 National Curriculum: Pupils should be taught to: • use their voices expressively and creatively by singing songs and speaking chants and rhymes - play tuned and untuned instruments musically - listen with concentration and understanding to a range of high-quality live and recorded music - experiment with, create, select and combine sounds using the inter-related dimensions of music.		KS2 National Curriculum: Pupils should be taught to: - play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression - improvise and compose music for a range of purposes using the inter-related dimensions of music - listen with attention to detail and recall sounds with increasing aural memory - use and understand staff and other musical notations - appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians - develop an understanding of the history of music.			
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Singing	• Sing simple songs, chants and	• Sing a variety of songs with a wider	• Sing a widening range of unison	• Continue to sing a broad range of	• Sing within an appropriate vocal	• Sing a broad range of songs

	<p>rhymes with a small pitch range from memory, singing collectively and at the same pitch.</p> <ul style="list-style-type: none"> • Sing so-mi songs and singing games with accurate pitch matching. • Respond to simple visual directions (e.g. stop, start, loud, quiet) and counting in. • Explore using the voice expressively and creatively. • Begin to use the 'thinking voice' 	<p>pitch range (do-do) showing a sense of melodic shape.</p> <ul style="list-style-type: none"> • Sing la-so-mi songs and singing games with accurate pitch matching. • Know the meaning of dynamics (loud/quiet) and tempo (fast/slow) and demonstrate these when singing and playing. • Explore using the voice expressively and creatively. • Internalise a steady pulse e.g. use the 'thinking voice' to 'sing' short extracts in own head. • Sing short phrases independently within a singing game or short song. 	<p>songs of varying styles and structures, tunefully and with expression.</p> <ul style="list-style-type: none"> • Perform actions and body percussion confidently and in time to a range of action songs • Experience singing canons, simple rounds and other partner songs. • Show control of dynamics and tempo when singing and playing, following physical and written symbols: dynamics – p f (loud/soft); tempo – allegro, adagio (fast/slow) 	<p>unison songs within an appropriate vocal range with clear diction, mostly accurate tuning and control of breathing.</p> <ul style="list-style-type: none"> • Sing canons, rounds and other partner songs with increased control. • Show control of dynamics, tempo and articulation when singing and playing, following physical signals and written symbols: (p f < > crescendo, decrescendo, accelerando, rallentando, staccato, legato) 	<p>range with clear diction, accurate tuning, control of breathing and phrasing and communicating an awareness of style.</p> <ul style="list-style-type: none"> • Sing three-part rounds, partner songs, and songs with different structures. • Confidently and appropriately make use of dynamics, tempo and articulation when performing, following physical signals and written symbols (pp p mp mf f ff < > accelerando, rallentando, staccato, legato) 	<p>within an appropriate vocal range, with clear diction, accurate tuning, control of breathing and phrasing and communicating an awareness of style.</p> <ul style="list-style-type: none"> • Sing three and four part rounds and simple harmony lines, showing an awareness of how the parts fit together. • Refine use of dynamics, tempo and articulation when performing, following physical signals and written symbols (pp p mp mf f ff < > accelerando, rallentando, staccato, legato).
<p>Listening</p>	<ul style="list-style-type: none"> • Listen to a range of recorded and live music express own opinion about the music. • Recognise and 	<ul style="list-style-type: none"> • Listen with greater concentration to a range of recorded and live music and express own opinion about the 	<ul style="list-style-type: none"> • Listen with increasing concentration and recognise how the inter-related dimensions of music can be used 	<ul style="list-style-type: none"> • Listen with increasing concentration and describe how the inter-related dimensions of music can be used 	<ul style="list-style-type: none"> • Listen with attention to detail and recall sounds with increasing aural memory. • Appreciate and understand a wide 	<ul style="list-style-type: none"> • Listen with attention to detail and recall sounds with increasing aural memory. • Appreciate and understand a wide

	<p>respond to changes in dynamics, tempo and timbre.</p> <ul style="list-style-type: none"> · Name some common hand-held percussion instruments and recognise their sounds aurally. 	<p>music.</p> <ul style="list-style-type: none"> · Recognise changes in dynamics, tempo and timbre and explain in simple ways how these changes affect the music. · Name an increasing number of hand-held percussion instruments and recognise their sounds. 	<p>to create different moods and effects.</p> <ul style="list-style-type: none"> · Appreciate and understand a growing range of live and recorded music drawn from different traditions and historical periods and from great composers and musicians. · Recognise the different instrumental families when watching musical performances and begin to recognise the sounds they make. 	<p>to create different moods and effects.</p> <ul style="list-style-type: none"> · Appreciate and understand a growing range of live and recorded music drawn from different traditions and historical periods and from great composers and musicians. · Recognise the different instrumental families when watching musical performances and begin to recognise the sounds they make. · When listening to music, recognise the difference between major and minor. 	<p>range of live and recorded music drawn from different traditions and historical periods and from great composers and musicians.</p> <ul style="list-style-type: none"> · Recognise and name a growing number of individual instruments within instrumental families. · Describe, compare and evaluate different pieces of music using appropriate musical vocabulary. · Begin to relate music across time to other factors such as world events and to develop a basic idea of a musical timeline. 	<p>range of live and recorded music drawn from different traditions and from great composers and musicians.</p> <ul style="list-style-type: none"> · Recognise and name a growing number of individual instruments within instrumental families. · Describe, compare and evaluate different pieces of music using appropriate musical vocabulary. · Begin to relate music across time to other factors such as world events and to develop a basic idea of a musical timeline.
Composing	<p>Improvise</p> <ul style="list-style-type: none"> · Improvise simple vocal chants, using question and answer Phrases. <p>Compose</p> <ul style="list-style-type: none"> · Explore body, 	<p>Improvise</p> <ul style="list-style-type: none"> · Work with a partner to improvise simple question and answer phrases, (using voices and instruments) creating a musical 	<p>Improvise</p> <ul style="list-style-type: none"> · Improvise (using voices and instruments), inventing short 'on-the-spot' responses using a given note-range. 	<p>Improvise</p> <ul style="list-style-type: none"> · Become more skilled in improvising on a given note range (using voice and instruments) · Use improvisations 	<p>Improvise</p> <ul style="list-style-type: none"> · Improvise freely, (e.g. over a simple groove), responding to the beat, developing a sense of shape and character, (using voice, body 	<p>Improvise</p> <ul style="list-style-type: none"> · Continue to improvise freely over a simple groove, responding to the beat, developing a sense of shape and character (using

	<p>vocal and percussion sounds to create musical sound effects and short sequences of sounds in response to stimuli, e.g. a rainstorm, or to enhance story telling</p> <ul style="list-style-type: none"> • Explore and understand the difference between creating a rhythm pattern and a pitch pattern. • Begin to create rhythms using words and phrases as a starting point. • Recognise how graphic notation can represent created sounds and explore and invent own symbols. • Use music technology (where available) to capture, change and combine sounds. 	<p>conversation.</p> <p>Compose</p> <ul style="list-style-type: none"> • Create music as a response to a stimulus e.g. a rocket launching, a rockpool etc. choosing and using appropriate instruments to represent ideas. Experiment with, select, combine and sequence sounds using the inter-related dimensions. • Create rhythms using words and phrases as a starting point. • Use graphic symbols, dot notation and stick notation, as appropriate, to keep a record of compositions. • Use music technology (where available) to capture, change and combine sounds. 	<p>Compose</p> <ul style="list-style-type: none"> • Compose in response to different stimuli, e.g. stories, images and musical sources, thoughtfully using the inter-related dimensions of music to create specific effects and atmospheres, and record using standard and graphic notation. • Structure musical ideas to create music that has a beginning, middle and end. • Begin to compose simple rhythmic patterns and song accompaniments on untuned percussion using crotchets (walk), paired quavers (jogging) and crotchet rests (sh). • Combine known rhythmic notation with letter names to create rising and falling phrases using just three notes (do, re and mi). 	<p>within more structured composition work</p> <p>Compose</p> <ul style="list-style-type: none"> • Compose in response to different stimuli, e.g. stories, images and musical sources, thoughtfully using the inter-related dimensions of music to create specific effects and atmospheres, and record using standard and graphic notation. • Structure musical ideas to create music that has a beginning, middle and end. • Compose rhythmic patterns using crotchets (walk), paired quavers (jogging), minims (stride) and crotchet rests (sh) to create sequences of 2-, 3- or 4-beat phrases. • Combine known rhythmic notation with letter names to create short 	<p>percussion and instruments).</p> <p>Compose</p> <ul style="list-style-type: none"> • Compose music for a range of purposes, confidently and appropriately using the inter-related dimensions of music to create specific effects, moods, atmospheres and ideas. • Plan and compose an 8 beat melodic phrase using the pentatonic scale (e.g. C D E G A) and incorporate rhythmic variety and interest. Play this melody on tuned percussion and/or melodic instruments • Combine short compositions to create a class piece, exploring different structures e.g. ternary (ABA), rondo (ABACAD etc) • Capture and record creative 	<p>voice, body percussion and instruments).</p> <p>Compose</p> <ul style="list-style-type: none"> • Compose music for a range of purposes, confidently and appropriately using the inter-related dimensions of music to create specific effects, moods, atmospheres and ideas. • Explore the difference between major and minor by using a 5 note set starting on C (major) and D (minor); compose simple question and answer phrases using the note set and play on tuned percussion and/or melodic instruments. • Capture and record creative ideas in different ways e.g.: graphic symbols, rhythm notation, staff notation and music
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			<ul style="list-style-type: none"> Explore and develop using Music Technology (where available) to capture, change and combine sounds. 	<ul style="list-style-type: none"> using a limited range of pitches appropriate to the instrument. Explore and develop using Music Technology (where available) to capture, change and combine sounds. Make improvements to own work, giving reasons for changes made. 	<ul style="list-style-type: none"> ideas in different ways e.g.: graphic symbols, rhythm notation and music technology. Make improvements to my own work, giving reasons using appropriate musical vocabulary. 	<ul style="list-style-type: none"> technology. Make improvements to my own work, giving reasons using appropriate musical vocabulary.
<p>Musicianship & Performing - Pulse/Beat & Rhythm</p>	<p>Pulse/Beat</p> <ul style="list-style-type: none"> Walk, move or clap a steady beat with others, changing the speed of the beat as the tempo of the music changes. <p>Rhythm</p> <ul style="list-style-type: none"> Copy short rhythm patterns led by the teacher using body percussion and instruments. Play short repeating rhythm patterns (based on 	<p>Pulse/Beat</p> <ul style="list-style-type: none"> Beat the pulse of a piece of music, using body percussion and using a percussion instrument. Respond to changes in tempo (speed.) Begin to group beats in twos and threes by tapping knees on the first (strongest) beat and clapping the remaining beats in familiar music. <p>Rhythm</p> <ul style="list-style-type: none"> Begin to identify the difference 	<p>Pulse & Rhythm</p> <ul style="list-style-type: none"> Find and maintain the pulse of a piece of music using body percussion and instruments, responding to changes in tempo (speed.) Understand the difference between pulse and rhythm. Apply word chants to rhythms, understanding how to link each syllable to one musical note Identify patterns of one and two sounds per beat plus rests (i.e. 	<p>Pulse & Rhythm</p> <ul style="list-style-type: none"> Confidently identify patterns of one and two sounds per beat plus rests and two beat sounds (i.e. crotchets/paired quavers/rests/minims) and use rhythm names (walk/jogging/rest/slide.) Maintain an ostinato part (repeating rhythm), keeping to the pulse, with 2 or more layers of rhythms; follow rhythmic scores to support playing. 	<p>Pulse and Rhythm</p> <ul style="list-style-type: none"> Play or sing a rhythmic pattern or melody and maintain it as part of a multi-layered ensemble piece, keeping a strong sense of pulse 	<p>Pulse and Rhythm</p> <ul style="list-style-type: none"> Confidently play or sing a rhythmic pattern or melody and maintain it as part of a multi-layered ensemble piece, keeping a strong sense of pulse

	<p>word pattern chants while keeping in time with a steady beat.</p>	<p>between pulse and rhythm.</p> <ul style="list-style-type: none"> · Copy a simple rhythm (played by the teacher or another pupil) on a percussion instrument. · Identify patterns of one and two sounds per beat (i.e. crotchets/paired quavers) and use rhythm names (walk/jogging). · Read and play rhythm patterns represented as stick notation including crotchets (walk), paired quavers (jogging) and crotchet rests. 	<p>crotchets/paired quavers/rests) and use rhythm names (walk/jogging/rest.)</p> <ul style="list-style-type: none"> · Play simple ostinato parts (repeating rhythms) on percussion instruments to accompany music and songs. 			
<p>Musicianship & Performing - Pitch</p>	<ul style="list-style-type: none"> · Listen to sounds in the local school environment, comparing high and low sounds. · Sing familiar songs in both low and high voices and talk about the difference in 	<ul style="list-style-type: none"> · Respond to and identify high and low sounds independently when listening to a piece of music. · Begin to recognise the link between shape and pitch in graphic notations. Recognise dot notation and 	<ul style="list-style-type: none"> · Play simple melodic patterns using a small number of notes, following staff / dot notation (e.g. C-E/do-mi). · Use listening skills to correctly order phrases using dot notation, showing different arrangements of 	<ul style="list-style-type: none"> · Play and perform simple melodies using a small range of notes, following staff notation. · Maintain an independent part when singing or playing in two parts e.g. ostinato, drone, simple part singing. · Copy short 	<ul style="list-style-type: none"> · Play melodies and/or bassline on tuned percussion or melodic instruments, following staff notation with developing control. · Understand how chords are formed, and collaboratively play them on tuned percussion 	<ul style="list-style-type: none"> · Play melodies and/or a bassline on tuned percussion or melodic instruments, following staff notation with increasing control. · Accompany melodies, using block chords using tuned percussion

	<p>sound.</p> <ul style="list-style-type: none"> Respond physically to high and low sounds. Play short, pitched patterns on tuned instruments (e.g. glockenspiels or chime bars.) 	<p>match it to 3 note tunes played on tuned percussion or sung.</p>	<p>notes e.g. C-E/do-mi).</p>	<p>melodic phrases using a small number of notes, recognising pitch changes by ear</p>	<p>or melodic instruments, or using music software, to accompany familiar songs.</p> <ul style="list-style-type: none"> Develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies. 	<p>or melodic instruments, or using music software.</p> <ul style="list-style-type: none"> Further develop the skill of playing by ear on tuned instruments, copying longer phrases and familiar melodies.
<p>Musicianship & Performing - Reading notation</p>	<ul style="list-style-type: none"> Follow graphic notations and symbols when playing and performing. 	<ul style="list-style-type: none"> Follow graphic symbols, dot notation and stick notation, as appropriate, when playing and performing. 	<ul style="list-style-type: none"> Recognise the symbols for crotchets, quavers and crotchet rests. Read and clap/tap a 4 beat pattern (e.g. from a flashcard) that contains crotchets, quavers and crotchet rests. Use dot notation to show higher or lower pitch with greater confidence. 	<ul style="list-style-type: none"> Recognise the symbols for minims, crotchets, quavers and crotchet rests. Read and clap/tap a 4 beat pattern (e.g. from a flashcard) that contains minims, crotchets, quavers and crotchet rests. Introduce the stave, lines and spaces and clef. 	<ul style="list-style-type: none"> Begin to understand the differences between semibreves, minims, crotchets and crotchet rests, quavers and semiquavers. Understand the differences between 2/4, 3/4 and 4/4 time signatures. Read and play short rhythmic phrases (e.g. from a flashcard) that contains semibreves, minims, crotchets and crotchet rests, quavers and semiquavers. Follow pitch notation on the 	<ul style="list-style-type: none"> Further understand the differences between semibreves, minims, crotchets, quavers and semiquavers, and begin to understand their equivalent rests where appropriate. Further understand the differences between 2/4, 3/4 and 4/4 time signatures Read and play confidently from rhythm flashcards and rhythmic scores that contain known rhythms and notes. Further develop

					stave with developing control.	the skills to read and perform pitch notation.
Musicianship & Performing - Performing			<ul style="list-style-type: none"> Rehearse and perform with others, beginning to show an awareness of the audience. 	<ul style="list-style-type: none"> Play and perform in solo and ensemble contexts, playing and singing with increasing accuracy, fluency, control and expression. 	<ul style="list-style-type: none"> Play and perform in solo and ensemble contexts, playing and singing with increasing accuracy, fluency, control and expression. Conform to the etiquette of performance situations as a musician and as an audience member 	<ul style="list-style-type: none"> Play and perform in solo and ensemble contexts, playing and singing with increasing accuracy, fluency, control and expression. Conform to the etiquette of performance situations as a musician and as an audience member.

Assessing Music

How we will use checkpoints

How staff will use end points

Assessment is used to monitor and measure pupil progress and to check whether the skills that are built into the music curriculum have been learnt. Effective assessment helps teachers to plan the next steps and future learning, in order to support pupils to build their knowledge and skills. Research from Ofsted says that the most important form of assessment in music is formative, developmental assessment e.g. in the moment feedback that is part of the ongoing process of learning. Evaluating pupils' work through listening, identifying, and correcting/ suggesting/celebrating is what assessment in music is all about.

Each statement has a letter/number code e.g. S3a. These can be used when notating evidence collected of musical learning and progression e.g. video or audio recordings, to identify the skills being demonstrated. Any written work should support the act of making music and support pupils in 'becoming more musical'.

These statements supports practitioners in identifying pupils who are working below age-related expectations (ARE) and pupils who are working at ARE (in line with government guidelines). Pupils who are judged to be fulfilling the majority of learning outcomes are assessed as working at ARE. Practitioners can also identify pupils who are showing a greater depth of understanding and skill in music, and/or a greater interest in musical learning and then support them in finding a suitable musical pathway. Practitioners can involve children in assessing their own progress by using the 'I can' and 'I have' statements.

Summative assessment statements should be used judiciously so as not to take up valuable teaching time or to distort the delivery of the music curriculum; assessment systems need to be manageable and pupils cannot be assessed on every single aspect of their learning. There is no requirement from Ofsted to keep spreadsheets of pupil data and in fact their research suggests that a high level of micro-assessment could be counter-productive.

*This is in line with Bolton Music Service's practice informed by the 'Research and review: Music' from Ofsted.

Nursery

Check Points Aut 1	Check Points Aut 2	Check Points Spr 1	Check Points Spr 2	Check Points Sum 1	Check Points Sum 2
END POINTS					

Knowledge	Skills
By the end of Nursery pupils should know:	By the end of Nursery pupils should be able to:

Reception

Check Points Aut 1	Check Points Aut 2	Check Points Spr 1	Check Points Spr 2	Check Points Sum 1	Check Points Sum 2

END POINTS					

Knowledge	Skills
By the end of Reception pupils should know:	By the end of Reception pupils should be able to:

[Please copy and paste your checkpoints/endpoints already completed previously]

YEAR 1

Check Points Aut 1	Check Points Aut 2 <i>Drawing</i>	Check Points Spr 1 <i>Collage</i>	Check Points Spr 2	Check Points Sum 1 <i>Painting</i>	Check Points Sum 2
END POINTS					

Singing	Listening	Composing	Musicianship & Performing
Sl I can sing 2 note melodies (so-mi) with mostly accurate pitch matching.	L1a I can listen with growing concentration to a range of live and recorded music, responding in different ways e.g. drawing, moving. L1b I can say how a piece of music makes me feel.	C1a I have created music in response to an idea or theme, exploring the inter-related Dimensions. C1b I can suggest ideas to replace words in familiar songs	M1a I can keep the beat using my body, with some support. M1b I can copy a simple rhythm using my body M1c I have explored a range of tuned and untuned instruments. M1d I have used pictures and symbols to support my singing and playing.

YEAR 2

Check Points Aut 1 Drawing	Check Points Aut 2	Check Points Spr 1	Check Points Spr 2 3D Sculpture	Check Points Sum 1	Check Points Sum 2 Printing
END POINTS					

Singing	Listening	Composing	Musicianship & Performing
<p>S2 I can sing 2 or 3 note melodies (la-so-mi) with mostly accurate pitch matching.</p>	<p>L2a I can listen with growing concentration to a range of live and recorded music, recognising changes in dynamics and tempo.</p> <p>L2b I can say how a piece of music makes me feel and give a reason why.</p>	<p>C2a I have created music in response to an idea or theme, exploring the inter-related dimensions.</p> <p>C2b I can create a simple rhythm using words and phrases as a starting point.</p>	<p>M2a I can move and perform to a steady beat/pulse.</p> <p>M2b I can copy a simple rhythm using my body or an instrument.</p> <p>M2c I have played a range of tuned and untuned instruments.</p> <p>M2d I have used pictures and symbols including sticks and dots) to support my singing and playing.</p>

YEAR 3

Check Points Aut 1 Drawing	Check Points Aut 2	Check Points Spr 1 Painting	Check Points Spr 2	Check Points Sum 1 Collage	Check Points Sum 2
END POINTS					

Singing	Listening	Composing	Musicianship & Performing
<p>S3a I can sing with some expression and a growing sense of pitch.</p> <p>S3b I have sung canons, rounds and other</p>	<p>L3a I can listen with growing concentration to a range of live and recorded music and describe how the inter-related dimensions are used to create different moods and effects.</p>	<p>C3a I can improvise and compose simple rhythmic patterns on untuned percussion using known notes: crotchets, paired quavers and rests/ walk, jogging and ssh</p>	<p>M3a I can keep a steady beat on an instrument.</p> <p>M3b I can clap or tap an ostinato (repeating rhythm)</p>

partner songs with some support.	<p>L3b I have listened to different instrumental families.</p> <p>L3c I am beginning to use the vocabulary of dynamics and tempo when I am talking about music.</p>	<p>C3b I have recorded my compositions in a variety of ways (e.g. graphic notation, rhythm notation, music technology).</p>	<p>M3c I am beginning to understand the difference between pulse and Rhythm.</p> <p>M3d I can read and clap/tap a 4- beat rhythm pattern consisting of crotchets, paired quavers and crotchets rests (walk, jogging and ssh).</p> <p>M3e I can play simple melodic phrases using a small number of notes</p>
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YEAR 4

Check Points Aut 1 Drawing	Check Points Aut 2	Check Points Spr 1	Check Points Spr 2 3D Sculpture	Check Points Sum 1 Printing	Check Points Sum 2
END POINTS					

Singing	Listening	Composing	Musicianship & Performing
<p>S4a I can sing with expression, good diction and mostly accurate tuning.</p> <p>S4b I can sing canons, rounds and other partner songs with growing independence</p>	<p>L4a I can listen with growing concentration to a range of live and recorded music and describe how the inter-related dimensions are used to create different moods and effects.</p> <p>L4b I have listened to different instrumental families and I am beginning to recognise them by sound</p> <p>L4c I am beginning to use the vocabulary of the inter-related dimensions when I am talking about music.</p>	<p>C4a I can improvise and compose within given parameters e.g. create a simple melody using a small range of notes, or create a rhythm using crotchets, paired quavers, minims and rests/ walk, jogging, stride and ssh</p> <p>C4b I have recorded my compositions in a variety of ways (e.g. graphic notation, rhythm notation, music technology).</p>	<p>M4a I can choose and maintain an appropriate pulse.</p> <p>M4b I can maintain an ostinato part (repeating rhythm) on percussion instruments, keeping to the pulse.</p> <p>M4c I can identify the pulse and the rhythm</p> <p>M4d I can read and clap/tap a 4-beat rhythm pattern consisting of known notes: crotchets, paired quavers, minims and crotchets rests /walk, jogging, stride and ssh.</p> <p>M4e I have played a simple melody on a tuned instrument.</p>

YEAR 5

Check Points Aut 1	Check Points Aut 2	Check Points Spr 1	Check Points Spr 2	Check Points Sum 1	Check Points Sum 2

Drawing			Painting	3D Sculpture	
END POINTS					

Singing	Listening	Composing	Musicianship & Performing
<p>S5a I can sing a broad range of songs with clear diction, accurate tuning and control of breathing and phrasing.</p> <p>S5b I can sing songs and speak chants and rhymes in unison and 2/3 parts e.g. rounds and partner songs, beginning to show an awareness of how the parts fit together.</p>	<p>L5a I can listen with growing concentration to a range of live and recorded music and describe how the inter-related dimensions are used to create different moods and effects using appropriate musical vocabulary.</p> <p>L5b I can recognise (visually and aurally) and name a growing number of individual instruments within instrumental families.</p>	<p>C5a I can improvise and compose within given parameters e.g. Improvise freely over a simple groove, or create a simple melody using a given range of notes.</p> <p>C5b I have recorded my compositions in a variety of ways (e.g. graphic symbols, rhythm notation, staff notation and music technology.)</p>	<p>M5a I can play a rhythmic pattern or melody and maintain it as part of a multi-layered ensemble piece, beginning to show an awareness of how the parts fit together.</p> <p>M5b I can read and clap/tap a 2, 3 or 4-beat rhythm pattern consisting of known notes: crotchets, paired quavers, minims, semiquavers, semibreves and crotchet rests/walk, jogging, stride, running faster, ski and ssh.</p> <p>M5c I have experienced reading music on staff notation.</p> <p>M5d I have played and performed in solo/ensemble contexts, playing and singing with increasing accuracy, fluency, control and expression.</p>

YEAR 6

Check Points Aut 1	Check Points Aut 2 Drawing	Check Points Spr 1 Printing	Check Points Spr 2	Check Points Sum 1	Check Points Sum 2 Collage
END POINTS					

Singing	Listening	Composing	Musicianship & Performing
<p>S6a I can sing with clear diction, accurate tuning, control of breathing and phrasing and an awareness of style.</p>	<p>L6a I can listen with growing concentration to a range of live and recorded music and compare pieces of music using appropriate musical vocabulary.</p>	<p>C6a I can improvise and compose within given parameters e.g. Improvise freely over a simple groove, or create a simple melody using a given range of notes, and consider how to structure</p>	<p>M6a I can play a rhythmic pattern or melody and maintain it as part of a multi-layered ensemble piece, keeping a strong sense of pulse.</p>

<p>S6b I can sing songs and speak chants and rhymes in unison and 2/3 parts e.g. rounds and partner songs, showing an awareness of how the parts fit together.</p>	<p>L6b I can recognise (visually and aurally) and name a growing number of individual instruments within instrumental families.</p>	<p>my compositions.</p> <p>C6b I have recorded my compositions in a variety of ways with increasing detail (e.g. graphic symbols, rhythm notation, staff notation and music technology.)</p> <p>C6c I can reflect on and refine my work.</p>	<p>M6b I can read and clap/tap more complex rhythm patterns consisting of known notes: crotchets, paired quavers, minims, semiquavers, semibreves and crotchet rests/ walk, jogging, stride, running faster, ski and ssh.</p> <p>M6c I am becoming more familiar with the stave and can read short phrases with support.</p> <p>M6d I have played and performed in solo/ensemble contexts, playing and singing with increasing accuracy, fluency, control and expression.</p>
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Moderation and Year Group Expectations

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Trips and Visitors

Year Group	Project 1	Project 2	Project 3
Nursery			
Reception			
Year 1			
Year 2			
Year 3			
Year 4			

Year 5			
Year 6			

Equality

Disability | Sex | Religion or Belief | Race | Sex | Sexual Orientation

Year Group	Project 1	Project 2	Project 3
Nursery			
Reception			
Year 1			
Year 2			
Year 3			
Year 4			
Year 5			
Year 6			

British Values

Democracy | Rule of Law | Individual Liberty | Mutual Respect | Tolerance of those of different Faiths and Beliefs

Year Group	Project 1	Project 2	Project 3
Nursery			
Reception			
Year 1			
Year 2			
Year 3			
Year 4			
Year 5			
Year 6			

Subject Coordination

Monitoring

Term 1 - KS2 (Book Look and Pupil Voice)

Term 2 - EYFS (Learning Walk and Pupil Voice)

Term 3 - Check Development Points from Terms 1 & 2 plus Assessment Moderation. Staff voice will also be collected in Term 3 by the Curriculum Leader.

Annually - Subject Audit and Target Setting

At the end of each term a subject update will be given to the SLT (as teams)

BOOKS - YEAR GROUP - FOUR KEY INDICATORS (Building on previous learning, Depth and breadth of knowledge, Pupils' progress, Practice)

SEND, Disadvantaged, EAL, Average and Higher ability

Work scrutiny will help you to form a view of whether pupils know more and can do more, and whether the knowledge and skills they have learned are well sequenced and have developed incrementally.

Date:	Year Group/Class:	
Building on previous learning		
What evidence is there that pupils work is logically sequenced (simpler - to more complex)		
What evidence is there that pupils' knowledge and skills is progressive.		

What evidence is there that pupils are making connections to prior learning. (within and across units)	
Depth and breadth of coverage	
What evidence is there that pupils are given opportunities to deepen their learning.	
What evidence is there of subject specific pedagogy being applied and subsequent subject specific concepts are understood?	
Pupils' progress	
What evidence is there that the learning is designed to meet all learners?	
What evidence is there that pupils are progressing within and across units. (inc LTM checks)	
Practice	
What evidence is there that pupils are given opportunities to revisit and deepen their learning?	
What evidence is there that misconceptions are addressed and overcome in future work?	
Other	
Does the presentation display high expectations and follow school policy?	

PUPIL VOICE - with their books, same children as book look- SEND, Disadvantaged, EAL, Ave and Higher ability

Before holding pupil voice, be familiar with content that should have been delivered during the previous or current half term.

Date:	Year Group/Class:	Ch (initial):
Questions	Responses	
What is (your subject)?		
Show me a piece of work that you are proud of and tell me why.		
Can you find me an example of when a teacher helped you to progress (your subject)		
Tell me a fact that you can remember from your previous topic that would impress a friend.		
Tell me something else you remember learning from your previous (your subject) topic.		
What new words did you learn during your previous (your subject) topic.		
How does what you have learnt in (your subject) this year build on previous learning/year groups?		
What can you remember learning in (your subject) last year?		
Show me an example of where you have (this is to be subject specific eg used map skills in geography, conducted and investigation in Science).		

LEARNING WALK

Date:	Year Group/Class:
Questions	Observations
Are children engaged?	

Can children make links with previous learning?	
Are high quality resources used effectively?	
Is learning designed to meet the needs of all learners?	
Is subject specific pedagogy evident?	
Is the learning intention clear throughout and are children successful?	
Is the adult subject knowledge at the appropriate level - misconceptions addressed?	

Subject Audit

Quality of Education	22/23
Intent	RAG
The subject fits with the school's overarching curriculum intent.	
Progression of knowledge/concepts/skills to the end of each Key Stage is sequenced effectively.	
Curriculum design allows all pupils to access and progress	
The curriculum meets the N.C standard	
Implementation	
Subject coordinator and teachers can explain what children learn and why it is important	
Teachers can explain how units connect to what has gone before and what is to come	
Teachers understand what knowledge and skills is expected the end of every unit / year through checkpoints/endpoints and how to use these	

effectively	Red
Teachers organise and sequence learning appropriately and follow subject leaders unit and long term plans	Orange
Book looks , pupil voice, learning walks and moderation, show that the subjects' curriculum is being implemented effectively	Orange
Subject coordinator works closely with staff to support them in subject specific knowledge, skills and subject pedagogy	Orange
Teachers organise and sequence learning appropriately, following unit and long term plans	Orange
Adaptations are appropriate to aid all to access the curriculum / resources are used effectively across the subject and year groups	Orange
Use of trips and visitors are used to enhance the curriculum and pupil's cultural capital	Red
Vocabulary progression is implemented in each and across units	Orange, Green
Impact	White
Book looks, learning walks and pupil voice evidence that key learning is being transferred to long term memory	Orange
Book looks, learning walk and pupil voice evidence progression in line with expected standard	Orange
Moderation shows clear examples of children working at the expected standard	White
End of year assessment demonstrate strong outcomes for all pupils	White
Behaviours and Attitudes	White
Book looks, learning walks and pupil voice evidence an enjoyment of the subject and the progress they are making	Orange
Pride in their work and learning behaviours is demonstrated	White
Personal Development	White
P4C pedagogies are implemented to support critical, caring, creative and collaborative thinking.	Orange
Theme based learning supports pupils to be responsible and active citizens	Orange
Curriculum design and resourcing aids the development and understanding of British values and Equality (protected characteristics).	Red, Orange

Children are provided with the chance to develop personal interests within the subject	
Leadership and Management	
Subject coordination is ambitious in its vision to provide a high quality and inclusive subject curriculum	
Subject coordinator fully understands the strengths and areas of development for their subject and has planned effective actions	
Subject coordinator works closely with the school leadership to improve the school (school development plan)	

Subject Specific Target Setting / Development

School Development Plan focus for Subject Coordinators (2022 - 25)
<p>QofE 01. The academic needs of all learners are met. QofE 04. Pupils embed key concepts in their long-term memory. B&A 03. Standards demonstrated in books and the environment are high. L&M 01. Families have the knowledge and skills to support their child across the curriculum.</p>
Current Subject Strengths
Annual Development Areas