
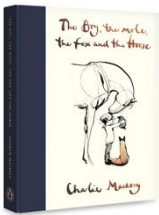


Medium Term Planning

Year 5 Autumn Term

Inspire Curriculum	Core Text Hook	Diversity, Community and Global Project Outcome for the Term
	 <p>'The Boy, the mole, the fox and the Horse' by Charlie Mackesy</p>	<p><u>Museum of Hope Exhibition</u></p> <p>Chn are working towards creating a range of Arts Outcomes (please see Art Outcomes box).</p> <p>They will also produce a spoken word performance and dance.</p>
	<p>Art Outcomes Display Ideas</p> <p>A 3 panelled picture of one landscape with the characters from BMFH in the foreground. The artwork will symbolise the journey of the characters moving from left to right. The first of the three panels will be painted in the style of Monet – low contrast, unclear, very earthy tones and use of a limited colour palette (see week 2 example). The middle panel will have the middle third of the same landscape but in the style of Mackesy (see week 2 example) where more colours and brightness is introduced and the outline of the characters are clearer. The third panel will be 'the end of the journey' where everything is much clearer, brighter and sharper with the details of the characters, trees etc.</p>	<p>Trips/Visitors</p> <p>Limited due to COVID-19</p>
<p>Knowledge and Understanding</p> <p>Identity and Diversity</p> <ul style="list-style-type: none"> Importance of language, beliefs and values in cultural identities 	<p>Skills</p> <p>Empathy</p> <ul style="list-style-type: none"> Discern how people are feeling through their Words, body language, gestures and tone Recognise how different backgrounds, beliefs and personalities affect behaviour and world views 	<p>Attitudes</p> <p>Sense of Identity and Self-Esteem</p> <ul style="list-style-type: none"> Valuing of own and others' individuality

Communication

- Communicate effectively through a range of media about issues to suit subject, audience and purpose
- Use active listening skills

Exploring

Deepening

Planning

Delivering

Evaluating

Diversity, Community and Global Project Learning Journey

Week 1
7th
September

Art: LI: to explore the mood consistent with the style of an artist (Claude Monet)

Chn to create a mood board over a double page spread.

Share some images of Claude Monet's artwork that uses earthy tones (Note that Monet does often use earthy tones in his work but does also use vibrant warm colours too. Share this with chn and explain that we will discuss a selection of his work).

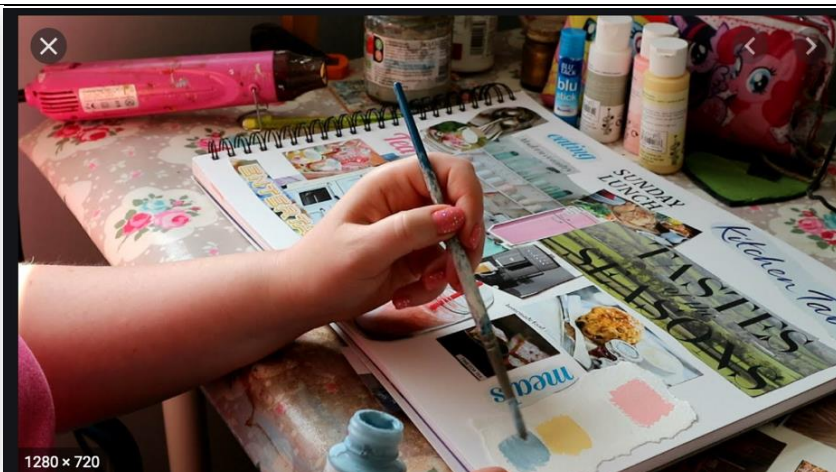


Note to teachers: it might be best to begin the term with the emotional wellbeing lessons rather than art. Use teacher discretion for the order of lessons for 1st week back.

What do you notice about his work/style? Do you like it? Why/why not? What feelings does it evoke in you? What medium do you think he uses the most? What colours and contrasts are used? What shapes and patterns?

Explain that chn will be creating a mood board to explore Monet's style:

A mood board is a type of visual presentation or a collage consisting of images, text, and samples of objects in a composition. It can be based upon a set topic or can be any material chosen at random. A mood board can be used to convey a general idea or feeling about a particular topic.



Give groups a selection of Monet's art, photographs of landscapes – sky/water, colour swatches of Monet's colour palette, paints and oil pastels to create own colour swatches, different textures of paper (e.g. tracing paper), magazines (e.g. National Geographic) other materials (string, different textured coloured paper) and anything else chn can layer up and collage to create a mood board. Chn should be encouraged to collage, layer, overlap, annotate, including text and tear images. Fill the whole page e.g. using water colour to fill the whole space.

Project: **Exploring** (hook)

LI: to critique a visual stimulus

The children will watch a range of Spoken word performances and dance choreography to rag rate with their opinions. Have they been to any performances before such as pantomimes, shows? How does it feel being in the audience? Children expand on their opinions using scaffolds to support themselves.

I think it is outstanding because of the way....

I think it exceeded my expectations because...

I think it was successful and not outstanding due to...

I think an improvement is expected because it did not...



Week 2

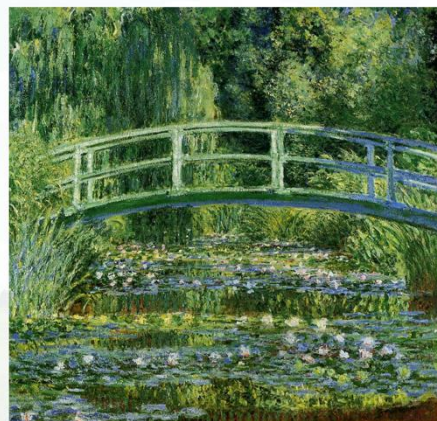
Lesson 1 of 2 Art: LI: to research an artist and the artwork they are most famous for

Chn to annotate a selection of Monet's artwork with research and create a factfile for the artist.

14th
September

Share facts and info. about Monet - when and where he was born, his life growing up and his life as an artist etc. Share some of Monet's most famous artwork to explain what his style and work was like (ppts can be found on Twinkl):

Water Lilies and Japanese Bridge



Monet moved to Giverny in France, and he spent many hours painting the water lilies and the bridge in a series of huge paintings. Paintings of the water lilies are displayed in a purpose built, curved room at Musée de l'Orangerie, Paris.

On The Bridge

Claude Monet developed problems with his sight. This affected the colours used in his paintings, and following a cataract operation in 1923, he repainted some of his works of art, to add more blue.

Monet developed lung cancer at the age of 86, and died on 5th December, 1926. He is buried in Giverny cemetery.

Monet had an enormous impact on the art world, creating many of the world's most iconic oil paintings.



Impressionism

Monet is known as one of the founders of the **Impressionist** movement, along with the other artists experimenting with painting styles at that time.

In fact, the name, **Impressionist**, comes from a painting Monet exhibited called Impression, Sunrise.

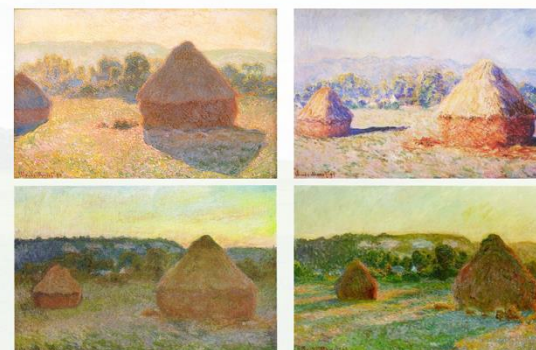


Changing Light

Monet often painted the same scene many times, to capture the changing light and seasons.

Look at the pictures of the haystack paintings.

How does the changing light affect the feel of the paintings?



Provide chn with packs of info they can read through or ipads and links for them to research themselves. Chn to stick in photos of Monet, his artwork and annotate around them to record what they have learnt and researched. Next to each image and writing, get chn to do a simple practice of each.

Suggested further activity: give chn half of an image and they can mirror the second half to explore his style.

Lesson 2 of 2 Art: LI: to compare and contrast the style of two artists (Claude Monet and Charlie Mackesy)

Chn to annotate an image of Monet's work and an image of Mackesy's across a double page spread. Chn to make notes comparing and contrasting similarities and differences.

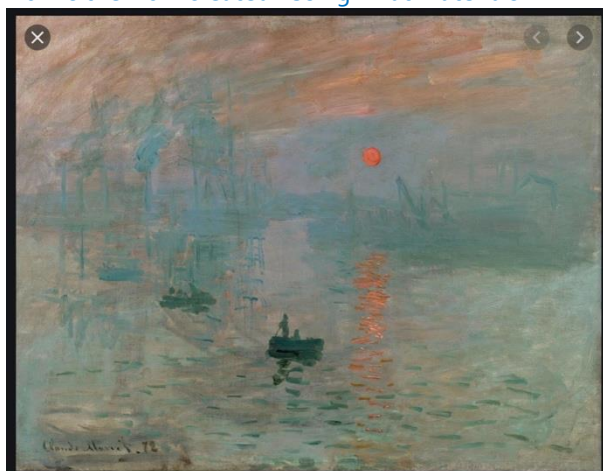
Show chn selected examples of Monet's work and recap. Share Mackesy's and notice where they are similar/different.

Recap: Monet was a French impressionist. Impressionism is a 19th-century art movement characterized by relatively small, thin, yet visible brush strokes, open composition, emphasis on accurate depiction of light in its changing qualities (often accentuating the effects of the passage of time).

Charlie Mackesy was an illustrationist that never went to Art school. He creates similar looking backgrounds but uses watercolour and bigger strokes. When he draws the objects in the foreground, it is very detailed compared to Monet.

What things does he like to include in his artwork? Where do you think he draws inspiration from? What does the artwork represent? What does it represent about him?

How is the work created? Using what materials?



Chn to continue to annotate around the two given images (stuck in the centre of the pages). Chn can finish off by writing a paragraph to compare and contrast the two artworks. Provide sentence stems to make the comparisons.

Key words: *similar, different, compared, contrast, brush strokes, colour palette, tone, detail, background, middle ground, foreground, object, passing time, movement.*

Exploring

Project: LI: to identify the differences between fact and opinion

Provide a list of statements and ask chn if the phrase "it's just a matter of opinion" should be applied to each one. Also provide a list of concepts to stimulate the children's thinking and prompt their replies.

Base the statements on the pandemic such as 'Only older people were really affected', 'The virus was man-made', '5G is the cause of Covid-19', 'media is a good place to get information on coronavirus' and so on. Chn to be able to distinguish confidently the difference between fact and opinion.



to
'social

Explain that the media may print opinions as facts when there is bias. Chn look at a range of news headlines and articles to categorise.



POSITIVE, NEGATIVE, INTERESTING

Possible questions in books:

1. Explain the difference between opinions and facts using vocabulary such as 'subjective' and 'objective'.
2. How can a journalist/author show bias?
3. What are the negative and positive consequences of bias in the media?

Key words: belief, truth, justify, certainty, evidence, probability, supportable, insupportable, subjective, objective, bias
See additional class resources.



LI: to identify the mood of a piece of music

Using iPads, children to explore different musical genres and match them to a mood or moods. Chn to unpick what it is about the music that makes them feel: relaxed, excited, nervous, suspense, happy, smile.

Features of the music and key words: pitch, volume, instruments used, smooth or rough sounds.

Genres to explore to include: jazz, rock, blues, hiphop, classical, electronic dance music.

In books, children to explain their reasoning.

When I listened to _____ it made me feel _____ due to the _____.

The genre _____ makes me feel _____ whereas _____ made me feel _____.

Week 3

Art: LI: to experiment with the brush techniques of Claude Monet

Chn to practice how to paint a background like Monet's.

21st
September

Introduce ideas for the final outcome to chn. Chn are working towards creating a 3 paneled picture of one landscape with the characters from BMFH in the foreground. The artwork will symbolise the journey of the characters moving from left to right. The first of the three panels will be painted in the style of Monet – low contrast, unclear, very earthy tones and use of a limited colour palette (see week 2 example). The middle panel will have the middle third of the same landscape but in the style of Mackesy (see week 2 example) where more colours and brightness is introduced and the outline of the characters are clearer. The third panel will be 'the end of the journey' where everything is much clearer, brighter and sharper with the details of the characters, trees etc strong, like the example on this page of the book:



1000

Explain the use of 'broken colour'. Chn to experiment with the different painting and drawing techniques needed to achieve this. In this lesson, chn to practice using brush strokes to create the background for the first panel using the steps modelled in this tutorial:

https://www.google.com/search?q=how+to+create+a+claude+monet+painting&rlz=1C5CHFA_enGB765GB765&oq=how+to+create+a+claude+monet+painting&aqs=chrome..69i57j33.12067j0j4&sourceid=chrome&ie=UTF-8#kpvalbx=_k_EFX5b7Ma2V1fAPjtKLqAU31

Use acrylic paints (or watered down acrylic) to create the layered effect to practice in their art books. Allow drying time between layers (so that it doesn't blend too much into a brown colour).

Now use skills on to a separate piece of A4 cartridge to start their 'panel 1' of their final piece. Start with the background and the lightest colours before adding limited detail (add some silhouettes once background is dry, perhaps in week 6). Provide chn with examples of Monet's work especially 'Impressionism, Sunrise' as a model.

Deepening

Project: LI: to analyse spoken word

'Sometimes all you hear about is the hate, but there is more love in this world than you could possibly imagine'

Children will use the Charlie Mackesy quote as inspiration to create their own freestyle spoken word, based on the sentiment that despite there being a lot of negative news in the media there are more positive stories out there but do not receive the same response or attention.



Chn to read a range of positive news stories from March to September either UK or worldwide to support them to create a short spoken word poem **in the style of a rap** to reflect the messages in the news. Chn to collaborate with one another while creating poems (rally robin)

<https://live.firstnews.co.uk/positivity-place/happy-news>

LI: to create spoken word

Discuss final outcome that we are working towards in English - **What else do we need to develop an understanding of - as well as the written content?** We need to be aware how to present/perform our poems in an effective way. To do so, we are going to appraise and evaluate a range of spoken word poems using the features below.

- <https://www.youtube.com/watch?v=G9Sz2BQdMF8>
- <https://www.youtube.com/watch?v=IJBogjdUjiY>
- <https://www.youtube.com/watch?v=EbpkeJIsahs>
- <https://www.youtube.com/watch?v=z1cfVQyrQ3Q&v=nl=en-GB>

Physical: Do they use a firm, measured voice? Do they speak at an appropriate volume? How are they stood? What hand gestures are being made? Who are they making eye contact with?

Linguistic: Do they use appropriate vocabulary? Is there imagery and/or figurative language? Do they repeat words/phrases for effect? Do they use a range of poetic language devices/techniques?

Modelled example: Tupac Shakur

Linguistic	Physical
<ul style="list-style-type: none"> • Concrete Language – Use words and phrases that will elicit vivid images, sounds, actions and other sensations. • Repetition – Include effective repetition. This allows the poet to convey an idea or exaggerate a point that they want to make. • Rhyme – Consider enhancing your poem with rhyme. • Attitude – Fill the poem with your passion. Emotions and opinions are the heart of spoken word poetry. 	<ul style="list-style-type: none"> • Posture – Stand up straight, with your feet planted firmly and with your shoulders back, chin up, and head high. • Eye Contact – Make eye contact with your audience, and do not stare at the floor, your paper, or in one particular spot the entire time. • Projection – Speak loudly and clearly so that your voice can be heard from a distance. • Enunciation – Speak clearly and distinctly so that the audience can understand what you are saying. • Facial Expressions – Use facial expressions to convey the emotional content of your poem. • Gestures – Use hand motions and body movements to emphasize different elements of your performance. • Memorisation – Try to memorize your poem so you can focus more on its performance of the poem.

Week 4
28th
September

Art: LI: to create a sense of depth in a landscape



Chn to practise creating a background for the middle panel of their final outcome by painting a landscape in the style of Mackesy.

What do we mean by background? Middle ground? Foreground?

The foreground, middleground, and background divide the landscape into different planes that the artist uses to create a sense of depth.

- The foreground of a landscape is generally closer to the bottom of the composition, although that isn't always the case. Because this part of the scene is closest to the viewer the objects appear to be larger.
- The middleground is the space naturally occurring between the foreground and the background
- The background of a scene is the furthest away. It gives some context to the scene, where it might be taking place. Because items in the background are meant to appear farther away they are much smaller in size, duller in colour, and contain less detail than objects that are close to the viewer.

Have chn consider foreground, middle ground, and background in a real-world setting.

Ask them to stand up and point out what is closest to them and how large it is. Then do the same thing with middle ground and background. What do we notice about the size of objects in each section?

Discuss the size of whatever is across the street from their classroom (car/van/tree) and have them measure it from where they are standing. They quickly realize that background objects are small, while foreground objects are large.

Show chn examples of where the landscape is featured in BMFH and provide chn with images of these settings in real life/allow them to use ipads or laptops to find an image suitable.

What do we know about backgrounds? They're meant to appear farther away, therefore will be duller in colour and contain less detail. For this, use watercolours or pastels. Explore techniques that could be used. Chn to begin creating their personalised background, middleground and foreground on cartridge paper. This may need to be continued in a second session to allow paint to dry and build upon.

Chn will need to create the middle and last third of the background using watercolours. Refer to Art Emma's video on Twitter to model.

Planning

Project: LI: to design a background



Chn will be 'designers' this week and consider the aesthetics of their performance. As performances will be recorded and captured via a powerpoint presentation, they will be deciding on the background.

Key question: Which design themes and images reflect the time they were at home during the lockdown?

Examples can include **rainbows, halos, blue skies, birds**. Chn to use iPads or laptops to choose up to four initial ideas to become background and then seek feedback from their peers. **See examples below.**

Example peer feedback questions: *Which of the initial ideas is more appropriate? Are the colours appropriate? Does the design reflect the theme of the performance and exhibition? Which of the initial ideas do they want to explore further?*



Children to stick into books the final design onto a double page with annotated reasoning to explain their choices on the following areas:
-Colours -Images -Them

Week 5
5th
October

Refer to
Inspire
Oracy
Framework

Art: LI: to create detail using the continuous line drawing technique

Chn to add detail and definition in the last panel/third of their final outcome

Chn to work on top of their dried final third of their landscape by adding definition by going over the details of the characters and other objects in the middle and foreground (trees, bushes, branches).

Chn can be guided by the steps modelled in this tutorial:

<https://www.youtube.com/watch?v=D1lcNdNqPB4&t=55s>

Chn to sketch shapes in pencil and go over in ink/ink pens. Use fine brushes with drawing ink.

Now go back through all three panels:

Panel 1 - fine painting to do silhouettes

Panel 2 - continuous line drawings like Mackesy's (not completely clear)

Panel 3 - very clear detailed drawings of objects and characters

Planning x lessons

Project: LI: to practise and adapt a routine



This week children will be rehearsing their spoken word rap poems in curriculum, and the choreography in PE. Children will rehearse from start to finish including all speaking parts to ensure it flows and they have addressed the intended impact on the audience. Make references to the **Physical Strand of oracy** in the Inspire Oracy Framework.

Linguistic	Physical
<ul style="list-style-type: none"> • Concrete Language – Use words and phrases that will elicit vivid images, sounds, actions and other sensations. • Repetition – Include effective repetition. This allows the poet to convey an idea or exaggerate a point that they want to make. • Rhyme – Consider enhancing your poem with rhyme. • Attitude – Fill the poem with your passion. Emotions and opinions are the heart of spoken word poetry. 	<ul style="list-style-type: none"> • Posture – Stand up straight, with your feet planted firmly and with your shoulders back, chin up, and head high. • Eye Contact – Make eye contact with your audience, and do not stare at the floor, your paper, or in one particular spot the entire time. • Projection – Speak loudly and clearly so that your voice can be heard from a distance. • Enunciation – Speak clearly and distinctly so that the audience can understand what you are saying. • Facial Expressions – Use facial expressions to convey the emotional content of your poem. • Gestures – Use hand motions and body movements to emphasize different elements of your performance. • Memorisation – Try to memorize your poem so you can focus more on its performance of the poem.

Chn to be given different roles within their collaborative group and swap so they have opportunity to be in all the roles – **leader, time keeper, coach and praise and prompter.**

Week 6
12th
October

Art: LI: to create a piece of art that symbolises the theme of a core text (over two weeks)

Chn to create their final outcomes using three pieces of A4 portrait cartridge paper (You will need three canvases to create a final outcome for the published display).

Remind chn of the intention to create a final piece that is one journey/landscape that is divided into three. The start of the journey is dull and unclear, and it slowly progresses over three panels to end where it is clear and bright.

Chn will need to place their three pieces of cartridge together and sketch out their landscape (so that it lines up).

Chn then use the contrasting techniques to create the desired effect of a movement in time – from being unsure to somewhere out the other side!

Delivery

Project: LI: to engage an audience through a performance

Chn will be performing their spoken word poems using intonation and expression and perform them along with contemporary dance routines in front of an audience (parents, staff and peers) or will be recorded and transferred onto powerpoint to share via YouTube. They will send out/give parents reflection postcards in order to receive feedback and parent voice which will be reflected on in the following week.

Ensure that all children are involved in the performances in one aspect or another and are recorded to a high standard in order for it to be uploaded and shared with the community via twitter and youtube.

Week 7
19th
October

Evaluation

Project: LI: to evaluate the success of a performance

Chn will use the postcards and parent voice from the previous week to read and analyse the feedback they received. They will create statistics based on the responses and consider whether their performance fulfilled the aims set in the beginning of the term. Chn to discuss the personal impact of the project on them. Has their viewpoint on 'Hope' changed since returning to school? Chn to discuss their personal reflections with peers and record in books using scaffolds below. _



Question or Learning Challenge	Speaking Frames and Support
How successful do you think you were with your learning today? Why do you think this? What do you need to do to improve further?	<p>“I was successful with...”</p> <p>“I used my knowledge of ... to...”</p>
<p>This will help me build...</p> <p>✱ effort</p> <p>✱ resilience</p> <p>✱ evaluating learning</p>	<p>Suggested Support Strategy</p> <ol style="list-style-type: none"> 1. Verbalise the question/task. Identify key learning 2. Reflect on which resources can help (e.g. learning wall/my partner's learning) 3. Ask myself “can I tackle this another way?” 4. Talk through thinking with a partner 5. Review: “Am I trying my very best? What am I doing well/not so well?”

My view is that.....because.....

This is supported by the fact that.....


In my opinion.....furthermore.....However.....

Possible improvements may include.....

Or alternatively.....

English Learning Journey

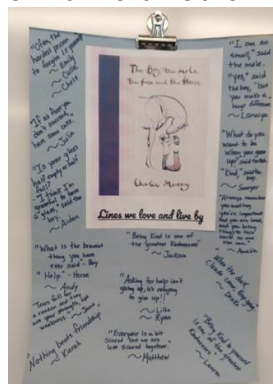
Week 1 7 th September	Week 2 14 th September	Week 3 21 st September	Week 4 28 th September	Week 5 5 th October	Week 6 12 th October	Week 7 19 th October
<p>Phonics/Spelling: <u>'ough'</u> A 'ough' can make the final sound 'uff' or 'off'. B 'ough' can also make the final sound 'ow' or 'owe' (long 'o' sound). C 'ough' can also make the sound 'or' when followed by 't'.</p> <p>Lesson 1: Revise Strategies at the point of writing: Have a go Lesson 2: Teach Words with the letter string 'ough' Lesson 3:</p>	<p>Phonics/Spelling: <u>'Silent letters 'b' and 'c'</u> A Silent 'b' often follows 'm' and comes before 't' in a few words (debt, doubt, subtle). B Silent 'c' often follows 's' (and often goes before 'e' or 'i'). C Silent 'c' often follows 's'.</p> <p>Lesson 5: Teach Words with 'silent' letters Lesson 6: Learn Strategies for learning words: words with 'silent' letters from statutory and personal spelling lists</p>	<p>Phonics/Spelling: <u>Silent letters – 'g' and 'k'</u> A Silent 'g' is often followed by 'n' and the 'n' is often followed by a vowel. B Silent 'g' is often followed by 'n' and often in the letter string 'ign'. C Silent 'k' is always followed by 'n' and the 'n' is always followed by a vowel.</p> <p>Lesson 6: Learn Strategies for learning words: words with 'silent' letters from statutory and personal spelling lists</p>	<p>Phonics/Spelling: <u>'able'</u> A If the root word ends in 'e' it is often dropped before adding the suffix 'able' (adore/adorable). B If the root word ends in 'ce' or 'ge' the 'e' must be kept to prevent the 'c' or 'g' sounding hard (change – changeable). C If the root ends in 'y' sounding long 'e' (ee) or long 'i' (eye) it often changes to 'i' before 'able' is added.</p> <p>Lesson 9: Teach Words ending in '-able'</p>	<p>Phonics/Spelling: <u>'able' and 'ible'</u> A If the root word ends in 'e' it is often dropped before adding the suffix 'able' (adore/adorable). B The suffix 'able' often leaves a recognisable root when dropped (comfortable/comfort). C 'ible' is much less common than 'able'. Dropping the suffix often only leaves a stem (visible/vis)</p> <p>Lesson 9: Teach Words ending in '-able' and 'ible'</p>	<p>Phonics/Spelling: <u>Homophones</u> Lesson 12: Teach Homophones (isle/aisle, aloud/allowed, affect/effect, herd/heard, past/passed) Lesson 13: Practise Homophones (isle/aisle, aloud/allowed, affect/effect, herd/heard, past/passed) Lesson 14: Apply Strategies for learning words: homophones (isle/ aisle, aloud/allowed, affect/ effect, herd/heard, past/ passed)</p>	<p>Phonics/Spelling: <u>Common exception words</u> Lesson 15: Learn Strategies for learning words: words from statutory and personal spelling list</p> <p>Grammar: Modal verbs and adverbs to indicate degrees of possibility</p>

<p>Practise Words with the letter string 'ough'</p> <p>Lesson 4: Apply Words with the letter string 'ough'</p> <p>e.g. rough tough enough cough trough bough plough dough though although nought bought thought fought brought</p> <p>Grammar: Punctuation</p>	<p>Lesson 7: Assess Words with 'silent' letters: dictation</p> <p>e.g. amb limb climb bomb thumb scent science scene scenic scissors ascend descend crescent obscene muscle</p> <p>Grammar: Nouns and adjectives</p>	<p>Lesson 7: Assess Words with 'silent' letters: dictation</p> <p>Lesson 8: Teach Use of spelling journals for etymology</p> <p>e.g. gnarled gnaw gnash gnome gnat sign design resign reign foreign knave knee knife know knuckle</p> <p>Grammar: Verbs and adverbs</p>	<p>Lesson 10: Practise Words ending in '-able'</p> <p>Lesson 11: Assess Words ending in '-able'</p> <p>e.g. adorable believable dividable movable arguable changeable enforceable chargeable noticeable manageable variable reliable deniable identifiable justifiable</p> <p>Grammar: Use a range of devices to build cohesion within paragraphs e.g. pronouns, adverbials of time and place</p>	<p>Lesson 10: Practise Words ending in '-able' and 'ible'</p> <p>Lesson 11: Assess Words ending in '-able' and 'ible'</p> <p>e.g. valuable desirable advisable deplorable curable attainable agreeable fixable comfortable adjustable fallible sensible visible possible gullible</p> <p>Grammar: Relative clauses using a wide range of relative pronouns or an implied relative pronoun</p>	<p>Grammar: Correctly use apostrophes for contractions and for both singular and plural possession (Y4 KPI)</p>	
<p><u>LI: to reflect on critical thinking stems</u></p> <p>Hook: Chn to watch video of chn & adults from around the world carrying out acts of kindness during the global pandemic: https://www.youtube.com/watch?v=x2eLGXmCzUM</p> <p>In books, chn to reflect on the impact of such acts by answering Qs beginning with the critical thinking stems:</p>	<p>POETRY <u>LI: to become familiarised with a range of poetry</u></p> <p>Share a range of poetry with the theme of hope and kindness such as: https://www.poemhunter.com/poems/hope/ https://discoverpoetry.com/poems/poems-about-kindness/ https://www.poemhunter.com/poems/kindness/page-1/19146605/</p> <p>Discuss and evaluate how authors use language, including</p>	<p><u>LI: to generate language</u></p> <p>Brainstorm ideas for their own poems around hope and kindness. Work in pairs using a dictionary & thesaurus to generate suitable vocab. Draw on the examples from the first lesson for vocab.</p> <p>Develop sentences formed through selection of phrases/ words for chn to build on. E.g. select 3 linked words begin to put into</p>	<p>NARRATIVE <u>LI: to infer meaning from proverbs</u></p> <p>Proverbs are short, well-known sayings that offer thoughtful advice. They often come from ancient or unknown sources.</p> <p>Mole offers a lot of thoughtful advice, especially when they first encounter the fox caught in the snare. The mole makes the decision to free the fox despite the fox'</p>	<p><u>LI: to infer a character's thoughts and emotions</u></p> <p>Look at the scene where the Boy and Mole first encounter the fox and the mole then frees him (this will form the basis of our narrative outcome). In groups, act out the scene before choosing a key moment to 'freeze frame' - exaggerate body shapes and facial expressions (adult to take photos of these). Then, chn voice aloud</p>	<p><u>LI: to consider an audience when writing (over the week)</u></p> <p>Re-read the plan. Use sentence openers to make sure the writing flows and is cohesive.</p>  <p>Develop ideas and events through some deliberate selection of phrases and vocabulary</p>	<p><u>LI: to edit a piece of writing</u></p> <p>Edit the writing and use different resources to check my spellings and improve vocabulary.</p> <p><u>LI: to evaluate a piece of writing</u></p> <p>Assessing the effectiveness of their own and others' writing. Chn to self-assess against a checklist of language and structural features. Partner to use the TAG feedback model to offer peer-</p>

<div><div><div>Who</div><div>What</div><div>Where</div><div>When</div><div>Why</div><div>How</div></div><div><div>benefits from this?</div><div>is this successful?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what did you learn about this?</div><div>what 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interview with Mackesy to find out:
https://www.youtube.com/watch?v=AJ47BQQuh_I&feature=youtu.be

Which is your favourite line from the book? Chn can either copy/cut out an image for the books or create a class poster for the learning environment like this:



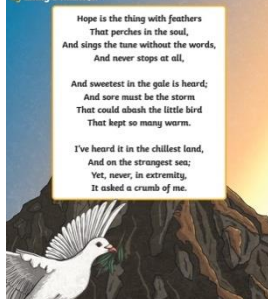
LI: to infer meaning and comment on language choice

Chn to be given quotes from the book that allow for them to infer their own meanings such as:

"Isn't it odd. We can only see our outsides, but nearly everything happens on the inside."

Hope is the Thing with Feathers

by Emily Dickinson



Chn to learn and prepare to read poems aloud, showing understanding of intonation, tone and volume.



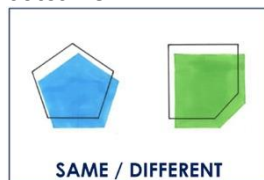
LI: to identify and analyse the features of poetry

Teach chn about the different language and structural features of poetry particularly 'free verse' poems.

Examples	Structures	Language features
<ul style="list-style-type: none"> Free verse Stanzas Free verse Stanzas Free verse Stanzas Free verse Stanzas 	<ul style="list-style-type: none"> Free verse Stanzas Free verse Stanzas Free verse Stanzas Free verse Stanzas 	<ul style="list-style-type: none"> Free verse Stanzas Free verse Stanzas Free verse Stanzas Free verse Stanzas

Among the poetic devices that are often found in free verse are: repetition (often with variation)

selecting the appropriate form and using other similar writing models for their own. Draw on knowledge of skills from previous lessons to include in a final outcome.



LI: to evaluate a piece of writing

Assessing the effectiveness of their own and others' writing. Chn to self-assess against a checklist of language and structural features. Partner to use the TAG feedback model to offer peer-feedback on strengths and NS.

which feature is most effective and why.

LI: to generate vocabulary to describe a setting

Chn to identify/generate suitable vocab using 'Vocab circles' to describe the setting from the scenes just before and at the time of Boy & Mole meeting the gox – use pages from book, other images of a real forest environment, midnight sky and youtube videos for sounds etc. 'Vocab circle'/vocab chart to be divided into nouns & noun phrases (adjectives), verbs and adverbs, prepositions, and figurative language. Really consider all five senses.





LI: to expand sentences by including noun phrases and adverbial phrases


LI: to use dialogue and description to advance the plot

Choose language used in dialogue effectively to convey the characters thoughts and feelings. Model how to turn their speech bubbles (prev lesson) into dialogue that is punctuated correctly:

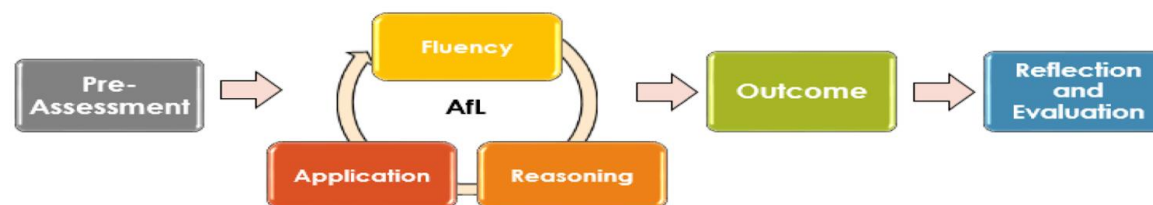
- Open and close spoken words with inverted commas
- Begin each line of speech with a capital letter
- Include punctuation inside the inverted commas
- Use an appropriate speech verb to report who has spoken
- Begin a new line for a new speaker
- Incorporate a subordinate clause that includes 'show not tell' to describe the characters reactions whilst speaking/being spoken to.



Chn to to develop characters by using direct speech to show

<p>Here, I think the author is trying to tell us _____. I think this because _____. It can be inferred that _____ from the word(s) _____.</p>  <p>CHOOSE A WORD OR PHRASE FROM THEIR WRITING THAT YOU THINK IS EFFECTIVE. EXPLAIN WHY THEY MAY HAVE CHOSEN IT.</p> <p>GD: to infer and evaluate quotes from Mackesy's website reviewing the book: <i>'The world that I am required to inhabit is this one. But the world that I long to inhabit is the one that Charlie Mackesy has created.'</i> Elizabeth Gilbert <i>'A wonderful work of art and a wonderful window into the human heart.'</i> Richard Curtis <i>'Love, friendship and kindness – this book speaks a universal language.'</i> Bear Grylls <i>'Simply, the world needs Charlie's work right now.'</i> Miranda Hart I think what the writer means by _____ is that _____. I think they have said this because _____.</p>	<p>patterns of stressed and unstressed syllables alliteration occasional internal rhyme (rhyme occurring inside a line) occasional rhyme at the ends of lines (often imperfect rhymes such as half-rhymes and pararhymes) patterns of assonance (syllables in which the vowel sounds are the same) imagery</p> <p>LI: to generate language Brainstorm ideas for their own poems around hope and kindness. Work in pairs using a dictionary & thesaurus to generate suitable vocab. Draw on the examples from the first lesson for vocab.</p> <p>Develop sentences formed through selection of phrases/ words for chn to build on. E.g. select 3 linked words begin to put into sentence building in structures and devices: Figurative language Repetition</p>	 <p>HOW DO YOU WANT THE READER TO FEEL WHEN THEY READ YOUR WRITING? WHY?</p> <p>(Chn to perform their poems during their Project lessons as part of their end of unit outcome)</p>	<p>Model how to use precise and effective noun phrases and adverbial phrases to expand sentences with awareness of impact on the reader. Demonstrate the rules below by showing them ones that are accurate and ones that are not examples. Noun phrases: a phrase made up of a noun and at least one adjective. If more than one, use a comma to separate. Adverbial phrase: appear as part of a sentence, do not make sense on their own and tell the reader how long, where, when, why.</p> <p>Chn to write sentences using vocab generated from the previous lesson.</p> <p>LI: to vary sentence structure using fronted adverbials Model how to use commas to mark various fronted adverbials - time, place, manner, frequency and possibility.</p>	<p>dialogue between fox, mole and boy.</p> <p>LI: to plan and structure a piece of writing</p> <ol style="list-style-type: none"> 1. Setting description of where the boy and mole are sitting on the branch – snow and midnight sky 2. encounter the fox – feelings, description of the characters 3. if I wasn't caught I'd kill you – dilemma 4. if you stay – feelings 5. mole chew through and sets free. Fox doesn't show gratitude but mole knows he has done the right thing. Closing link to proverbs. <p>Planning chart to be split into columns: - paragraph summary = opening, setting etc. - previous learning to include & date of lesson - sequence = what is being shared with the</p>		
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 <p>HOW DOES THE LANGUAGE THEY HAVE USED IMPACT THE READER?</p> <ul style="list-style-type: none"> When she used...she wanted the reader to... She wanted her writing to be...so she used... 	<p>short sentences emotive language sentence structures.</p>		<p>Chn to use the vocab generated in the previous lesson to write examples using the different types of fronted adverbials.</p>	<p>reader within each paragraph? - writer's toolkit = features to include</p>		
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Maths Learning Journey



	Week 1 7 th September	Week 2 14 th September	Week 3 21 st September	Week 4 28 th September	Week 5 5 th October	Week 6 12 th October	Week 7 19 th October
	<p>2-week Baseline Assessment using Y4 RS Summer 2020 tests</p> <p>(10-20-minute independent sessions – test broken down into non-testing style sessions e.g. quizzes, bingo, jeopardy, carousel etc.)</p>  						
Stages:	Focus for the Week: Place Value	Focus for the Week: Place Value	Focus for the Week: Decimals	Focus for the Week: Decimals	Focus for the Week: Fractions	Focus for the Week: Fractions	Focus for the Week: Fractions

Pre-assessment							
	Arithmetic Focus: Addition up to 1,000,000 $707 + 1818 =$ $1034 + 586 =$	Arithmetic Focus: Subtraction up to 1,000,000 (formal written method for subtraction with zeros) e.g. $3000 - 356 =$ $14,000 - 1489 =$	Arithmetic Focus: Addition and subtraction by using inverse e.g. $7064 - 502 =$ $4,912 - 824 =$	Arithmetic Focus: Missing box calculations. e.g. $3908 - \underline{\quad} = 2011$ $\underline{\quad} = 4500 + 600$ $\underline{\quad} - 10 = 298$	Arithmetic Focus: Reading, writing and calculating with negative numbers	Arithmetic Focus: Reading, writing and calculating with Roman numerals	Arithmetic Focus: Recap skills learnt this half term (mini quizzes and tests)
Fluency							
Reasoning							
Application							
Outcome	LI: to read and write numbers up to 1,000,000. Fluency Children determine the value of each digit. They will add and subtract 10, 100, 1000 using a place value grid, articulating how the number has changed each time.	LI: to round numbers to the nearest 1000. Fluency Reasoning Annie has multiplied a number by 1000. Her answer is between 9,000 and 8000. What numbers could Annie have started with?	LI: to count forwards and back in tenths. Fluency Children need to make the connection between $\frac{1}{10}$ and 0.1. Is 1.2 equivalent to 1 whole and 2 tenths? How do we know? Use counters or place value counters to make the decimals on a place value grid.	LI: to round decimal numbers to the nearest tenth. Fluency Reasoning Numbers each with two decimal places round to 23.1 to one decimal place. The total of the numbers is 46.2. What could the numbers be?	LI: to find common multiples of numbers. Fluency Children to find common multiples of numbers up to 50 and use a Venn and Carroll diagrams to categorise/group them.	LI: to find fractions of shapes and amounts. Application Nrich Matching fraction. For an extension, chn can create their own fractions to match to a calculation, image, shape, amount etc.	LI: to convert mixed numbers to improper fractions. Fluency Spot the error $\frac{27}{5} = 5\frac{1}{5}$ $\frac{27}{3} = 8$ $\frac{27}{4} = 5\frac{7}{4}$ $\frac{27}{10} = 20\frac{7}{10}$
Reflection & Evaluation	LI: to read and write numbers to 1,000,000 Fluency Using a variety of methods e.g. bar method, part whole, words. Use place value charts to support.	LI: to round numbers to the nearest 10,000. Fluency Reasoning Give an example of a six-digit number which rounds to the same number when rounded to the nearest 1000 and 10,000.	LI: to count forwards and back in hundredths. Fluency Reasoning Spot the pattern The numbers decrease by the same amount each time 3.99 3.96 3.93 3.90 What is next in the sequence?	LI: to multiply and divide decimal numbers by 10. Fluency $7 \times 8 = 56$ How can you use this fact to solve these calculations? $0.7 \times 0.8 =$ $0.56 \div 8 =$	LI: to find common factors of numbers. Reasoning An even number has an even amount of factors. An odd number has an odd amount of factors.	LI: to identify equivalent fractions. Fluency Reasoning LI: to identify equivalent fractions by simplifying. Reasoning Ron thinks you can only simplify even numbered fractions because you keep on halving the numerator and denominator until	LI: to convert improper fractions to mixed numbers. Fluency Reasoning Chaz and Caroline each had two sandwiches of the same size. Chaz ate $\frac{1}{4}$ of his sandwiches. Caroline ate $\frac{4}{5}$ of her sandwiches.

LI: to identify the place value of digits using partitioning

Fluency
Reasoning

Chn use digit cards to find all possible answers, then order them from smallest to largest. E.g.

1 4 9 2 7 5 3

LI: to compare numbers to 1,000,000

Fluency
Reasoning

Chn create their own comparing questions using a combination of numbers and words. Their partners use the symbols to compare $< > =$

_____ is 50 000 more than 256 893.

_____ is 80 000 more than 256 893.

Missing numbers on a number line.
Number patterns, 40,000 less, 60,000 less and 80,000 less.



LI: to round numbers to the nearest 100,000 and million.

Application

Chn solve a mixture of problems and questions based on place value.

Starting with the answer. What is the largest/ smallest number rounded to 130,000 when rounded to the nearest 10,000? How can you prove it?

Investigation:

NRich - Round the four dice.

LI: to add and subtract negative numbers.

Fluency

Chn use a numberline to add and subtract negative numbers.



LI: to use negative numbers in context.



LI: to read and write numbers with up to three decimal places.

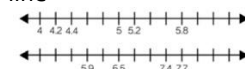
Fluency
Reasoning

Use part whole models to partition numbers

LI: to order and compare numbers with up to three decimal places.

Reasoning

Children to order decimals on a number line



LI: to round decimal numbers to the nearest whole.

Fluency

Chn begin by partitioning decimal numbers using the part/ whole model and then move on to rounding to the nearest whole (decimals will be revisited in Spring)

LI: to multiply and divide decimal numbers by 100 and 1000.

Reasoning

Multiplying by 1,000 is the same as doing $10 \times 10 \times 10$

Do you agree with Mo? Explain your answer.

LI: to solve problems involving decimal numbers.

Outcome

Explore what happens when you multiply your number by 10, then 100, then 1,000 What patterns do you notice?

10,000	20,000	30,000	40,000	50,000	60,000	70,000	80,000	90,000
1,000	2,000	3,000	4,000	5,000	6,000	7,000	8,000	9,000
100	200	300	400	500	600	700	800	900
10	20	30	40	50	60	70	80	90
1	2	3	4	5	6	7	8	9
0.1	0.2	0.3	0.4	0.5	0.6	0.7	0.8	0.9
0.01	0.02	0.03	0.04	0.05	0.06	0.07	0.08	0.09
0.001	0.002	0.003	0.004	0.005	0.006	0.007	0.008	0.009



(Problem solving and organisation)

Chn start by finding ways to arrange an array of 12, 16 and 18. Which number is the odd one out? Why?



Jack says,



The smallest number that is both a square number and a cube number is 64

Do you agree with Jack? Explain why you agree or disagree.

LI: to identify prime numbers.

Fluency
Reasoning



"Can you make square numbers by adding two prime numbers together?"

LI: to solve problems involving multiples and factors.

Application

Mystery Matrix on NRich. If children are finished use NRich Abundant Numbers.

you get an odd number. Do you agree? Explain your answer.



LI: to order fractions with different denominators.

Fluency

Reasoning

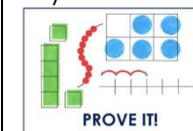
Russell says $\frac{3}{8} > \frac{3}{4}$ because $8 > 4$. Do you agree? Explain your reasoning.

LI: to order and compare fractions with different denominators.

Reasoning

Sam put these fractions in order starting with the smallest. Are they in the correct order? Thirty three fifths Twenty three thirds Forty five sevenths How do you know?

Who ate more of the sandwich? How do you know?



LI: to calculate fractions of a given amount.

Fluency

LI: to solve problems involving fractions of quantities.

Outcome





Children use sale prices to calculate fractions off an amount.



(Collaboration)



LI: to reflect on and evaluate a learning journey.

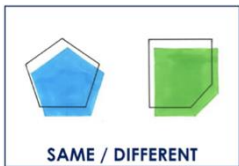

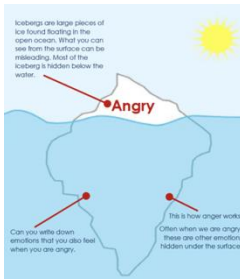





Reflection & Evaluation






	<p>LI: to round numbers to the nearest 10 and 100.</p> <p>Fluency</p> <p>Reasoning</p> <p>Two five digit numbers have a difference of 5. When they are both rounded to the nearest 100, the difference is 100. What could the numbers be?</p> 	<p>Reasoning</p> <p>Children to answer a range of reasoning questions on negative numbers e.g. <i>If we build from -20 to 20, we will have 40 floors.</i> <i>Do you agree?</i> <i>Explain why.</i></p> 		<p>LI: to reflect and evaluate a learning journey.</p> <p>Reflection & Evaluation</p>  <p>(Reflective)</p>			
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Wider Curriculum

	Week 1 7 th September	Week 2 14 th September	Week 3 21 st September	Week 4 28 th September	Week 5 5 th October	Week 6 12 th October	Week 7 19 th October
Whole Class Reading Note to teachers: To introduce the 'Destination Reader' approach to schools yet to receive the training, Woodhill and Foxfield	Strategy focus: Inferring and clarifying Genre focus: Song lyrics 	Strategy focus: Inferring and clarifying Genre focus: Song lyrics 	Strategy focus: Clarifying and summarising Genre focus: The Many worlds of Albie Bright 	Strategy focus: Summarising and Inferring Genre focus: The Many worlds of Albie Bright 	Strategy focus: Inferring and evaluating Genre focus: Earth Heroes 	Strategy focus: Questioning and clarifying Genre focus: The Bubble Boy 	Strategy focus: Predicting and questioning Genre focus: The Bubble Boy 

<p>teachers will upload the resources for you all to deliver from. https://drive.google.com/drive/folders/aHB4gFgFLf9osMr_oLxlpZ6v3uw8HJXH?usp=sharing</p>							
<p>Well-being</p> <p>Lessons need to be captured in curriculum books. If a lesson does not involve writing, use photos of activity, pupil voice, reflection etc.</p>	<p><u>LI: to explore a concept</u> The children will have the opportunity to reflect on the emotions they experienced while they were not in school. What were there expectations when they first heard that school would be closing on the 22nd of March except to critical workers. Ddi they understand what was meant by critical workers? What was life like during 'lockdown'? Discover whether the children described the experience as 'lockdown' or did their families describe it in another way? What are they key moments that they</p>	<p><u>LI: to discuss emotions</u> <i>'Peace vs happiness – which one is more important?'</i></p> <p>Chn to explore the definitions of both and discuss whether one leads to the other and if one is more important.</p>  <p>Chn to be introduced to the concept of a mantra – a mind tool, which can be practiced every day: 1 – spending time in nature: going for</p>	<p><u>LI: to identify feelings in ourselves and others</u> <i>Why do we have emotions and what we do with them?</i></p> <p>Start the session by exploring emotions and colours (see example) Chn can colour in the 'colour monster' to describe how they are feeling now and can repeat this activity in week 7 to see if their emotions have changed over the weeks. Talk to the children about how we sometimes feel more than one emotion at a time. Explain how we can become confused</p>	<p><u>LI: to explore our triggers</u> <i>'Being angry is not always a bad thing'</i></p>  <p>Chn to discuss the idea that anger is not always a negative and unwanted emotion. There are times when anger is a 'good' reaction and serves a purpose such as one someone is or sees someone being treated unfairly or unjustly. Chn to discuss other examples of when anger is an appropriate emotion.</p>	<p><u>LI: to practice grounding exercises</u></p> <p>In this session chn will be thinking about 'anxiety' and what it means. Anxiety is... Anxiety is not...</p> <p>Chn will be practicing a breathing technique that will support them if and when they feel anxious called Star Breathing. Get the children to sit calmly and quietly. Play some calming meditative back ground music. Dim the lights and practice the new breathing technique.</p>	<p><u>LI: to create a toolkit for managing complex emotions</u></p> <p>Discuss with chn that there are a range of strategies we can use to support in managing complex emotions. Chn to discuss what emotions might be described as complex. Frustration, apathy, resentment, unheard, upset, distressed. Name each strategy and as a class identify when and were that might come in handy. -Name the feeling -Understand the behaviour associated with the feeling -Identify the feelings in others to encourage empathy</p>	<p><u>LI: to create a toolkit for managing complex emotions</u></p> <p>This week chn will recap their learning over the last 7 weeks and will create resources to support their emotional wellbeing. Over the weeks I have learnt many different coping strategies. I have talked about and understand my emotions more. I know what happens to my body when I am angry or worried and I am more confident in talking about my feelings.</p> <p>MY 3 STEP PLAN 1 – stop</p>

	<p>recall about being at home from when the school closed to September? Chn to construct a mood graph using a timeline to support them identify the key milestones</p> 	<p>walks and less time with screens 2 – meditation: mindfulness enhances our ability to regulate our attention and change our self-perception 3 – gratitude: being and practicing gratefulness despite hardships Chn to create a gratitude diary that they complete every day – Today I am grateful for...</p> 	<p>when all our feelings are stirred up together. Explain that we are all different and that we all feel differently too.</p> 	<p>Explain that it is what we do with the anger that is key. Chn to complete an 'anger iceberg' so they understand that the emotion displayed has causes beneath it and if we reflect on the causes then the emotion will be less intense.</p> <p>Remember to SNIFF THE FLOWER, BLOW OUT THE CANDLE</p> <p>Another effective technique when dealing with anxiety/panic is the grounding exercise. Firstly, talk about worry/anxiety. Ask the children if they can remember what anxiety does to our body and how it makes our bodies react? Now practice the grounding exercise. Look around you, are the 5 things you can see? Describe them in detail (e.g., colour, texture, shape) 4 things you can feel 3 things you can hear 2 things you can smell 1 thing you can taste</p> <div>  <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>  <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>  <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>  <input type="checkbox"/> <input type="checkbox"/>  <input type="checkbox"/> </div>	<p>-Breathing techniques</p> <p>Explain the impact of identifying other people's emotions – it allows us to reflect and put ourselves in someone else's shoes.</p>	<p>2 – identify and reflect on how I feel 3 – Choose a strategy</p>
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<p>Science</p> <p>Key working scientifically skill:</p> <p>Obtaining and presenting evidence</p> <p><u>Vocabulary:</u></p> <p>Sound, source, vibrate, vibration, travel, pitch (high, low), volume, faint, loud, insulation</p>	<p><u>LI: to describe how sound is made.</u></p> <p>Activity: Hook question: How can you amplify sound? Chn investigate how we can manipulate the pitch and volume of sound if we change the distance (the variable). Give the chn rods or other available musical instruments. What happens when they tap the rod? Where do they feel the vibrations along the rod? (Note: This is not felt along the rod only at the end showing the rod is vibrating longitudinally.)</p> <p>They need to associate some sounds with something vibrating.</p>  <p>(Curiosity and researching)</p>	<p><u>LI: compare sources of sound and explain how they differ.</u></p> <p>Activity: Hook question: Why do we not hear sound under water well?</p> <p>Explain how to change a sound (louder/softer). Provide various objects e.g. glasses of water with a spoon, cup and string, string and spoon etc. Chn to test how the sound changes which each source. What do they notice? They need to find patterns between the volume of the sound and the strength of the vibrations that produced it, and the distance of the source.</p> <p>Greater Depth Can they explain why sound gets fainter or louder according to the distance?</p>	<p><u>LI: to observe how vibrations from sound travel through a medium to an ear.</u></p> <p>Activity: Chn to make a string telephone and discuss how distance can affect the volume of sound. If this isn't available, they can bring in tubes of varying lengths. Chn investigate what happens when the string is held or slack. Sound does not only travel through air.</p> <p>Show a diagram of the anatomy of an ear (chn to label this). Human ears are on the sides of the head with small ear flaps that point slightly forward. The ears detect the sound and send messages to the brain. The two ears send different signals so we know from which direction the sound is coming.</p>	<p><u>LI: to explain the relationship between the pitch of the sound and the features of its source.</u></p> <p>Activity: When blowing a bottle - the more water the lower the pitch and vice versa. Discuss the difference between pitch and volume. How do they differ? What makes a low pitch but is loud?</p> <p>Give children a table to record their findings.</p>  <p>Greater Depth Can they explain how pitch and volume can be changed in a variety of ways?</p>	<p><u>LI: to develop a hypothesis using a scientific theory and conduct a fair test.</u></p> <p>Activity: Based on their knowledge this half term, children investigate what material would make the best ear muffs?</p> <p>They need to understand what a fair test is and what the variables are. What other knowledge would their need to draw upon? What would be their hypothesis/prediction?</p> <p>In this lesson, chn need to write down their prediction, method and how they'll ensure a fair test.</p>  <p>THE BIG QUESTION</p> <p>Greater Depth Can they work out which materials give</p>	<p><u>LI: to investigate how different materials can affect the volume of sounds.</u></p> <p>Activity: Record data Groups to carry out and observe their results of which material did not allow sound to transmit and compare and contrast the materials. Which material makes the best ear muffs? Has your hypothesis been proven correct or disproven by the evidence? Children then choose how to record their results. What was a positive, negative and interesting fact that you have learned?</p>  <p>Greater Depth Can they record more complex data and results using</p>	<p><u>LI: to evaluate findings using scientific language.</u></p> <p>Activity: Children reflect and evaluate their findings against their hypothesis and scientific theories and suggest areas for future research and investigation. What went well? What could be improved? What could be a follow-up investigation?</p> <p>Greater Depth Can they report findings from investigations through written explanations and conclusions? Can they use a graph or diagram to answer scientific questions?</p>  <p>Maths KPI: - Read and interpret tables</p>
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					<p>the best insulation for sound?</p>  <p>(Critical thinking)</p>	<p>scientific diagrams, classification keys, tables, bar charts, line graphs and models?</p> <p>Maths KPI:</p> <ul style="list-style-type: none"> - Read and interpret line graphs - Draw line graphs 	
<p>PE (Dance)</p>	<p><u>LI: to explore and create a narrative in response to a stimulus</u></p> <p>This lesson introduces the dance to the children. Explain that they will be learning and creating their own dance and that once they have learnt and rehearsed the dance they will be performing it to an audience</p> <p>The children will be introduced to the music - 'Rather Be (feat Jess Glynne) by Clean Bandit. The key concept is that all parts of the dance will be performed to the beat of 8.</p>	<p><u>LI: to show control, accuracy and fluency of movement when performing actions</u></p> <p>This lesson introduces 'formation routine' and performing in unison with others.</p> <p>Chn to be in groups of 6 and create movements to the beat of 8 that will be combined to form a longer choreography. Encourage the children to vary the level the actions are being performed (high, middle, low) and challenge themselves. Children will need to be reminded of the importance of</p>	<p><u>LI: to perform more complex dance phrases to communicate character and narrative</u></p> <p>Chn to think carefully about the story they want to convey through the dance – what is the story (beginning. Middle, end) and how will the audience understand the story and notice its different parts? It could be through slowing down the routine and then changing the pace or through pauses.</p> <p>Chn to reflect on what has gone well using dance terminology</p>	<p><u>LI: to use different compositional ideas to create a routine (x2)</u></p> <p>The children will have the opportunity to choreograph their own section that will form part of the final choreography of the dance. The different sections of the dance could include: the canon, strike a pose, formation routine, the chorus (repeatable).</p> <p>Children to practice both with and without the music.</p>	<p><u>LI: to use different compositional ideas to create a routine</u></p> <p>The children will have the opportunity to choreograph their own section that will form part of the final choreography of the dance. The different sections of the dance could include: the canon, strike a pose, formation routine, the chorus (repeatable).</p> <p>Children to practice both with and without the music.</p>	<p><u>LI: to develop and vary a routine</u></p> <p>Remind the children of the following dance concepts: Unison - performing actions at the same time; Levels - performing actions at different levels to create interesting, imaginative dance phrases; Moving in time with the music; Fluency of performance</p> <ul style="list-style-type: none"> - Work well as part of a group - it is important that all the members of each group have input and are involved in choreographing their phrase - Evaluation – the children will look at their work and 	<p><u>LI: to reflect and evaluate a routine</u></p> <p>The chn will reflect on the following:</p> <ul style="list-style-type: none"> -what skills have you used to create this dance? -How did you find the experience of creating your own dance? <p>Why is it important to evaluate A performance?</p> 

		moving in time with the music				<p>evaluate it within the lesson. It is important they understand this process and the role it plays in allowing them to develop. The children should be encouraged to use dance terminology, this is an opportunity to clarify any terms they are unsure of and provide good English links</p>	
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