



MUSIC COMPOSITE KNOWLEDGE COVERAGE KEY STAGE 2

Intent:

To instil in our students a love of music and a wide range of genres. To modernise the music curriculum to bring it in line with advancements in musical tastes, technology and potential future careers to provide creative, contemporary and engaging musical opportunities for our students. To provide musical performance opportunities that showcase the talents our outstanding students possess, promote Applebee Wood in the wider community and develop confidence and self-esteem within our students.

		Cycle A (2025-2026)	Cycle B (2026-2027)	Cycle C (2027-2028)	Cycle D (2028-2029)	Running throughout each cycle
Autumn	1	<p>Theme – Europe Creating Music</p> <p><i>*National Curriculum coverage to be taught at differentiated Developmental steps. *</i> To improvise and compose music for a range of purposes using the interrelated dimensions of music (Exploring music across Europe).</p>	<p>Theme – Going Green Creating Music</p> <p><i>*National Curriculum coverage to be taught at differentiated Developmental steps. *</i> To improvise and compose music for a range of purposes using the interrelated dimensions of music (Recycled orchestra).</p>	<p>Theme - Maps Creating Music</p> <p><i>*National Curriculum coverage to be taught at differentiated Developmental steps. *</i> To improvise and compose music for a range of purposes using the interrelated dimensions of music (Adventure focus – building suspense using element focus).</p>	<p>Theme – Water Creating Music</p> <p><i>*National Curriculum coverage to be taught at differentiated Developmental steps. *</i> To improvise and compose music for a range of purposes using the interrelated dimensions of music (Water soundscape, rain makers).</p>	<p>The following are the inter-related dimensions of music which should be taught and revisited / interwoven throughout the cycles:</p> <ul style="list-style-type: none"> - Rhythm - A combination of long and short sounds. - Beat - The steady pulse that runs throughout a piece of music. - Texture - The layers of sound in a piece of music and the relationship between them. - Duration - The length of time that a note is held or played for. - Dynamics - The variation in volume of the sounds or notes in a piece of music. - Pitch - How high or low a note is. - Tempo - The speed of a piece of music.
	2	<p>Theme – Victorian Britain Singing/Playing and Performing</p> <p><i>*National Curriculum coverage to be taught at differentiated Developmental steps. *</i> To play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression (Nativity X).</p>	<p>Theme – Stone Age to Iron Age Singing/Playing and Performing</p> <p><i>*National Curriculum coverage to be taught at differentiated Developmental steps. *</i> To play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.</p>	<p>Theme – Our Local History Singing/Playing and Performing</p> <p><i>*National Curriculum coverage to be taught at differentiated Developmental steps. *</i> To play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.</p>	<p>Theme – Anglo Saxons Singing/Playing and Performing</p> <p><i>*National Curriculum coverage to be taught at differentiated Developmental steps. *</i> To play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.</p>	
Spring	1	<p>Theme – Volcanoes and Earthquakes Musical Journeys</p>	<p>Theme – The United Kingdom Musical Journeys</p>	<p>Theme – Our World Musical Journeys</p>	<p>Theme – North and South America Musical Journeys</p>	

		<p>*National Curriculum coverage to be taught at differentiated Developmental steps. *</p> <p>To appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians (e.g. Bjork - inspired by volcanic landscape).</p>	<p>*National Curriculum coverage to be taught at differentiated Developmental steps. *</p> <p>To appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians (Traditional folk music across regions of the UK).</p>	<p>*National Curriculum coverage to be taught at differentiated Developmental steps. *</p> <p>To appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians (World music/instruments of the world).</p>	<p>*National Curriculum coverage to be taught at differentiated Developmental steps. *</p> <p>To appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians (North America e.g. Roots music, South America- e.g. Samba, Cumbia).</p>	<ul style="list-style-type: none"> - Individual Performance - Group Performance - Improvisation - Appraisal and Evaluation - Listening - Singing - Composing - Playing Instruments
	2	<p>Theme – Ancient Greece Musical Journeys</p> <p>*National Curriculum coverage to be taught at differentiated Developmental steps. *</p> <p>Develop an understanding of the history of music (Ancient Greece – instrumental, singing).</p>	<p>Theme – Mayan Civilisation Musical Journeys</p> <p>*National Curriculum coverage to be taught at differentiated Developmental steps. *</p> <p>Develop an understanding of the history of music (Mayan instruments – wind/percussion).</p>	<p>Theme – Vikings Musical Journeys</p> <p>*National Curriculum coverage to be taught at differentiated Developmental steps. *</p> <p>Develop an understanding of the history of music (Viking instruments – string, wind, percussion, e.g. lute).</p>	<p>Theme – Roman Empire (Britain) Musical Journeys</p> <p>*National Curriculum coverage to be taught at differentiated Developmental steps. *</p> <p>Develop an understanding of the history of music (instruments – wind, string, organs e.g. Roman tuba, cornu).</p>	
Summer	1	<p>Theme – Where We Live Listening</p> <p>*National Curriculum coverage to be taught at differentiated Developmental steps. *</p> <p>Listen with attention to detail and recall sounds with increasing aural memory (local soundscape).</p>	<p>Theme – What's the difference? Listening</p> <p>*National Curriculum coverage to be taught at differentiated Developmental steps. *</p> <p>Listen with attention to detail and recall sounds with increasing aural memory (soundscape country vs. city).</p>	<p>Theme – Land Listening</p> <p>*National Curriculum coverage to be taught at differentiated Developmental steps. *</p> <p>Listen with attention to detail and recall sounds with increasing aural memory (local soundscapes).</p>	<p>Theme – Settlements Listening</p> <p>*National Curriculum coverage to be taught at differentiated Developmental steps. *</p> <p>Listen with attention to detail and recall sounds with increasing aural memory (e.g. rural/urban sounds).</p>	
	2	<p>Theme – Ancient China Sounds and Symbols</p> <p>*National Curriculum coverage to be taught at differentiated Developmental steps. *</p> <p>To use and understand staff and other musical notations (e.g. create a</p>	<p>Theme – Ancient Egypt Sounds and Symbols</p> <p>*National Curriculum coverage to be taught at differentiated Developmental steps. *</p> <p>To use and understand staff and other musical notations (e.g. create a</p>	<p>Theme – The Battle of Britain Sounds and Symbols</p> <p>*National Curriculum coverage to be taught at differentiated Developmental steps. *</p> <p>To use and understand staff and other musical notations (e.g. creative</p>	<p>Theme – Changes in Social History Sounds and Symbols</p> <p>*National Curriculum coverage to be taught at differentiated Developmental steps. *</p> <p>To use and understand staff and other musical notations (e.g. create an</p>	

	musical score involving elements from Ancient China – learners to match each symbol to a specific sound or instrument).	Hieroglyphic or Pyramid musical score – learners to match each symbol to a specific sound or instrument).	musical score e.g. plane movement – learners to match each symbol to a specific sound or instrument).	electronic/traditional score – learners to match symbols to a specific sound or instrument).	
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Thematic curriculum to be delivered at 3 differentiated developmental levels to include all pupils in class group.

		Key Stage 2 Mapping CYCLE B (2025-2026)					
		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
ASPIRATION FOR LIFE <i>Preparation for Adulthood (PfA) (WHY?)</i>		To develop the building blocks of the inter-related dimensions of music.	To develop the building blocks of the inter-related dimensions of music.	To develop the building blocks of the inter-related dimensions of music.	To develop the building blocks of the inter-related dimensions of music.	To develop the building blocks of the inter-related dimensions of music.	To develop the building blocks of the inter-related dimensions of music.
LEARNING FOR LIFE <i>Composite & Component Knowledge Focus / Objective (WHAT?)</i>		Theme – Europe Creating Music <i>To improvise and compose music for a range of purposes using the interrelated dimensions of music (Exploring music across Europe).</i>	Theme – Victorian Britain Singing/Playing and Performing <i>To play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression (Nativity X).</i>	Theme – Volcanoes and Earthquakes Musical Journeys <i>To appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians (e.g. Bjork - inspired by volcanic landscape).</i>	Theme – Ancient Greece Musical Journeys <i>Develop an understanding of the history of music (Ancient Greece – instrumental, singing).</i>	Theme – Where We Live Listening <i>Listen with attention to detail and recall sounds with increasing aural memory (local soundscape).</i>	Theme – Ancient China Sounds and Symbols <i>To use and understand staff and other musical notations (e.g. create a musical score involving elements from Ancient China – learners to match each symbol to a specific sound or instrument).</i>
IMPLEMENTATION <i>Weekly focus & sequenced learning (WHAT & WHEN?)</i>	1						
	2						
	3						

		Key Stage 2 Mapping CYCLE B (2025-2026)					
		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	4						
	5						
	6						
IMPLEMENTATION <i>Models and Scaffolds</i> <i>(strategies and resources to support learning)</i> <i>(HOW?)</i>		High level of modelling from class teacher – listening and repeating – repetitive practice. Experimentation with found items/objects.	High level of modelling from class teacher – listening and repeating – repetitive practice. Tuned/untuned instruments. Percussion instruments.	High level of modelling from class teacher – listening and repeating – repetitive practice. Tuned/untuned instruments. Percussion instruments.	High level of modelling from class teacher – listening and repeating – repetitive practice. Tuned/untuned instruments. Percussion instruments.	High level of modelling from class teacher – listening and repeating – repetitive practice. High-quality recordings. Microphone.	High level of modelling from class teacher – listening and repeating – repetitive practice. Tuned/untuned instruments. Use of symbols.
LANGUAGE FOR LIFE <i>Vocabulary, Signs & Symbols</i> <i>(WHAT VOCABULARY?)</i>							
IMPACT <i>How will we assess progress?</i> <i>(HOW DO WE KNOW?)</i>	<p style="text-align: center;"> Small Steps to Success Data collection / Analysis Evidence for Learning Learner Voice Recordings (Sound or Video) Whole School Performances / Productions Faculty & Subject Lead / Governor Monitoring </p>						

		Key Stage 2 Mapping CYCLE B (2026-2027)					
		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
ASPIRATION FOR LIFE <i>Preparation for Adulthood (PFA) (WHY?)</i>		To develop the building blocks of the inter-related dimensions of music.	To develop the building blocks of the inter-related dimensions of music.	To develop the building blocks of the inter-related dimensions of music.	To develop the building blocks of the inter-related dimensions of music.	To develop the building blocks of the inter-related dimensions of music.	To develop the building blocks of the inter-related dimensions of music.
LEARNING FOR LIFE <i>Composite & Component Knowledge Focus / Objective (WHAT?)</i>		Going Green Creating Music <i>To improvise and compose music for a range of purposes using the interrelated dimensions of music (Recycled orchestra).</i>	Stone Age to Iron Age Singing/Playing and Performing <i>To play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.</i>	The United Kingdom Musical Journeys <i>To appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians (Traditional folk music across regions of the UK).</i>	Mayan Civilisation Musical Journeys <i>Develop an understanding of the history of music (Mayan instruments – wind/percussion).</i>	What's the difference? Listening <i>Listen with attention to detail and recall sounds with increasing aural memory (soundscape country vs. city).</i>	Ancient Egypt Sounds and Symbols <i>To use and understand staff and other musical notations (e.g. create a Hieroglyphic or Pyramid musical score – learners to match each symbol to a specific sound or instrument).</i>
IMPLEMENTATION <i>Weekly focus & sequenced learning (WHAT & WHEN?)</i>	1	Warm-up: Body percussion using nature-inspired sounds (e.g., rain by tapping fingers, wind by blowing softly). Singing: Teach a simple, repetitive "Going Green" song (e.g., "We Love Our Planet"). Activity: Listen to pre-recorded nature sounds (rain, wind, birds). Discuss how these sounds make students feel.	Singing: Learn a simple song about the Stone Age (e.g., "Stone Age Rock"). Activity: Explore sounds using natural objects (rocks, sticks, etc.). Students take turns playing the objects while the rest keep rhythm. Reflection: What sounds do you think people in the Stone Age heard?	Singing: Learn a simple song that mentions the different countries in the UK (England, Scotland, Wales, Northern Ireland). Activity: Listen to short examples of traditional music from each region (e.g., bagpipes from Scotland, Irish fiddle, Welsh harp, English folk songs). Playing: Use percussion instruments to mimic the rhythms of these traditional styles. Reflection: Which sounds were your favourite? What made them unique?	Warm-up: Simple body percussion, focusing on a steady beat, imitating ancient rhythms. Activity: Show pictures or visuals of Mayan instruments (drums, flutes, shells, and rattles) and discuss how they were used. Playing: Introduce basic percussion instruments (e.g., drums, maracas) and let students experiment with creating rhythms. Reflection: How do you think the Mayans used music in their daily lives?	Listening Activity: Play pre-recorded sounds from the city (traffic, sirens, people talking) and countryside (birds chirping, wind, water flowing). Ask students to listen carefully and describe what they hear. Discussion: What sounds are loud or quiet? How do city sounds feel different from countryside sounds? Reflection: Which place do you think you would hear more noise?	Activity: Show visuals of common ancient Egyptian symbols (ankh, scarab, eye of Horus). Discuss what each symbol represents. Listening: Play examples of ancient Egyptian-inspired music (use traditional instruments like the sistrum or lyre). Ask students to listen for repeating patterns. Playing: Give students simple percussion instruments (shakers, tambourines) and have them create sounds to represent symbols, e.g., a soft, flowing sound for the Nile or a bright, clinking sound for the sun.
	2	Go on a 'junk hunt' - collect a range of pieces of 'junk' that can be recycled into an instrument. Test the sound	Warm-up: Vocal warm-up with animal sounds (howling wolves, birdsong).	Singing: Learn a well-known English folk song (e.g., "Greensleeves").	Activity: Introduce students to Mayan drum rhythms. Use simple patterns that	Warm-up: Echo clapping and vocal exercises imitating city sounds (e.g., honking, sirens).	Playing: Use soft instruments like shakers, chimes, and bells to represent the flowing of the

		Key Stage 2 Mapping CYCLE B (2026-2027)					
		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
		they produce using a drumstick or beater.	<p>Activity: Students imitate animals through sound and movement (e.g., stomping like a mammoth).</p> <p>Playing: Use percussion instruments to mimic animal movements and sounds.</p>	<p>Activity: Introduce the idea of storytelling through music. Discuss what the song is about.</p> <p>Playing: Use tambourines, hand drums, or other percussion instruments to accompany the folk song.</p> <p>Reflection: How did the instruments help tell the story of the song?</p>	<p>students can easily follow, such as “tap-tap-pause.”</p> <p>Playing: Allow students to take turns playing drums while the class keeps rhythm with clapping or body percussion.</p> <p>Reflection: What did it feel like to play the drums? How does drumming make you feel?</p>	<p>Listening Activity: Play a recording of different city sounds. Ask students to identify specific sounds like buses, construction, or footsteps.</p> <p>Playing: Use percussion instruments (drums for cars, bells for sirens) to recreate the sounds of the city.</p> <p>Reflection: Which city sound was the loudest? Which was the quietest?</p>	<p>Nile and the animals it supports.</p> <p>Activity: Create a soundscape of the Nile River with the students. Some can represent the water, while others imitate birds or the wind.</p> <p>Reflection: How did the sounds of the Nile make you feel? What other sounds could we add next time?</p>
3		<p>Activity: Students create simple instruments using recycled materials (e.g., shakers from plastic bottles, drums from cans).</p> <p>Playing: Experiment with the sounds from their homemade instruments.</p> <p>Reflection: What kind of sound does your instrument make? Is it loud or soft?</p>	<p>Singing: Recap the "Stone Age Rock" song and add new verses.</p> <p>Activity: Create simple instruments (shakers, drums) using everyday materials (stones in a jar, cardboard drums). Discuss how Stone Age people made sounds with what they had.</p> <p>Performance: Group performance using their handmade instruments.</p>	<p>Singing: Learn a simple Scottish tune (e.g., "Loch Lomond").</p> <p>Activity: Listen to bagpipe music and discuss how it makes you feel. Encourage students to move to the rhythm (marching or simple dance steps).</p> <p>Playing: Use drums or hand percussion to replicate the strong beats of Scottish music.</p>	<p>Singing: Learn Mayan chants and add a nature-inspired verse.</p> <p>Activity: Introduce instruments like flutes, rattles, and shells (or modern equivalents like recorders, shakers) and explain how Mayans used these in ceremonies.</p> <p>Playing: Allow students to explore these instruments, creating different sounds that reflect the jungle, animals, or water.</p>	<p>Listening Activity: Play countryside sounds (birds singing, rivers flowing, animals). Encourage students to close their eyes and imagine they are in the countryside.</p> <p>Playing: Use soft instruments (chimes, shakers) to recreate the peaceful countryside atmosphere. Students can also use their voices to imitate animal sounds (e.g., sheep, cows).</p> <p>Reflection: How did the countryside sounds make you feel? Were they fast or slow?</p>	<p>Activity: Introduce several Egyptian gods (e.g., Ra, Anubis, Isis) and their associated symbols. Discuss what they represent (sun, afterlife, magic).</p> <p>Listening: Play music that reflects the power and majesty of these gods (slow, steady drums for Ra, lighter, higher tones for Isis).</p> <p>Playing: Ask students to create sounds to represent each god using their instruments (e.g., a strong, deep drumbeat for Ra or a mystical, shimmering sound for Isis).</p>
4		<p>Activity: Using their recycled instruments, students create sounds that represent different parts of nature (e.g., rustling leaves, rain, thunder).</p> <p>Performance: Create a soundscape of a forest or</p>	<p>Activity: Explore metal sounds using triangles, cymbals, or metal pots and pans.</p> <p>Playing: Students experiment with these metal objects, focusing on high and low sounds.</p>	<p>Singing: Learn an Irish folk song.</p> <p>Activity: Introduce students to Irish jigs and how the rhythms make people want to dance.</p> <p>Playing: Use instruments to play along with the rhythm of</p>	<p>Warm-up: Practice rhythmic body movements, mimicking ceremonial dances (simple steps like stepping side-to-side or raising arms to the beat).</p> <p>Activity: Discuss the role of music and dance in Mayan</p>	<p>Warm-up: Use body percussion to imitate fast city rhythms (e.g., tapping feet quickly) and slow countryside rhythms (e.g., slow hand claps).</p> <p>Listening Activity: Play a mix of city and countryside</p>	<p>Activity: Introduce pictures or replicas of ancient Egyptian instruments (sistrum, lyre, flute, drums). Discuss what they might have been used for (celebrations, rituals, etc.).</p>

		Key Stage 2 Mapping CYCLE B (2026-2027)					
		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
		beach etc using their instruments and voices.	Reflection: How do metal sounds feel different from Stone Age sounds?	an Irish jig. Encourage students to play faster or slower, experimenting with the feel of the rhythm. Reflection: How is Irish music different from English or Scottish music?	ceremonies, such as rituals for rain or harvest. Playing: Play drums, rattles, and flutes while students perform simple, guided ceremonial dance movements.	sounds. After each sound, ask students to raise their hand if they think it's from the city or the countryside. Playing: Divide the class into two groups—one group recreates city sounds and the other countryside sounds using instruments and voices.	Listening: Play recordings of instruments similar to ancient Egyptian ones (e.g., rattles, flutes). Ask students to focus on how these sounds differ from modern instruments. Playing: Use modern equivalents (shakers, tambourines, simple drums) to mimic these ancient sounds, allowing students to experiment with how their instrument can sound like an ancient Egyptian one.
5		Activity: Create rhythmic patterns using recycled instruments, focusing on steady beats. Playing: Play rhythms while chanting "Reduce, Reuse, Recycle."	Activity: Create a musical story about an Iron Age village using instruments. Each student contributes a sound (e.g., blacksmith's hammer, animals, wind). Playing: Use percussion and metal objects to bring the story to life.	Singing: Learn a traditional Welsh song. Activity: Teach students to sing in simple two-part harmony. Divide the class into two groups and practice singing together. Playing: Use soft instruments like chimes or bells to add gentle accompaniment to the song. Reflection: How did it feel to sing together? What makes harmony sound special?	Singing: Recap chants and add sections that represent the journey of the Mayans. Activity: As a group, create a simple musical story about a Mayan village preparing for a festival, using different instruments to represent aspects of the story (e.g., drums for the people, flutes for the wind). Playing: Divide the students into small groups, each responsible for a different part of the story (e.g., rain, sun, the village), and perform the story with instruments.	Listening Activity: Play a soundscape that transitions from the city to the countryside (e.g., starting with busy city sounds, then fading into calm countryside sounds). Playing: Work as a group to create a sound story that begins in the city (loud, busy) and travels to the countryside (quiet, peaceful). Each student contributes a sound (e.g., a car engine, birds, wind). Reflection: How did the sounds change when we moved from the city to the countryside?	Activity: Guide students in creating a musical journey that moves through different parts of ancient Egypt—starting with the Nile, moving to a temple, and ending with a festival. Playing: Assign students different roles in the soundscape (e.g., one group for water, another for the temple, others for celebrating gods). Use instruments and voices to represent these stages. Listening: Encourage students to close their eyes and imagine traveling through ancient Egypt as they listen to the sounds created by their peers. Reflection: What was your favourite part of the journey? What other symbols or sounds could we add next time?

		Key Stage 2 Mapping CYCLE B (2026-2027)					
		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	6	Create a 'final piece' using recycled instruments. Perform as a group.	Performance: Present a full performance that travels through time from the Stone Age to the Iron Age. Each group contributes their part. Reflection: What was your favourite part of our musical journey from the Stone Age to the Iron Age? Favourite instrument?	Singing: Sing songs from each part of the UK (England, Scotland, Wales, Northern Ireland) as part of the final performance. Activity: Assign groups to each region, allowing students to play instruments, sing, or move according to the style of the region they represent. Performance: Present the musical journey to an audience, with each group showcasing their part of the UK (England with folk songs, Scotland with bagpipes etc.).	Activity: Rehearse the musical journey performance that tells the story of the Mayan civilization through music, instruments, and movement. Performance: Present the final performance, where students create a musical journey from nature sounds to ceremonial music and perform their Mayan-inspired story with instruments and movement.	Warm-up: Practice both fast and slow rhythms to represent the city and countryside. Listening Activity: Play recordings from both environments and ask students to guess whether the sounds are from the city or the countryside. Performance: Students perform a soundscape, starting in the city and transitioning to the countryside, using instruments, voices, and body percussion.	Activity: Design and create a hieroglyphic musical score, <i>matching each symbol to a specific sound or instrument.</i>
	IMPLEMENTATION <i>Models and Scaffolds (strategies and resources to support learning) (HOW?)</i>	High level of modelling from class teacher – listening and repeating – repetitive practice. Experimentation with found items/objects.	High level of modelling from class teacher – listening and repeating – repetitive practice. Tuned/untuned instruments. Percussion instruments.	High level of modelling from class teacher – listening and repeating – repetitive practice. Tuned/untuned instruments. Percussion instruments.	High level of modelling from class teacher – listening and repeating – repetitive practice. Tuned/untuned instruments. Percussion instruments.	High level of modelling from class teacher – listening and repeating – repetitive practice. High-quality recordings. Microphone.	High level of modelling from class teacher – listening and repeating – repetitive practice. Tuned/untuned instruments. Use of symbols.
LANGUAGE FOR LIFE <i>Vocabulary, Signs & Symbols (WHAT VOCABULARY?)</i>	Junk, recycle, green, soundscape. Rhythmic, experiment, materials, create.	Iron age, Stone age, metal, rock, natural, animal sounds, percussion.	England, Wales, Scotland, Northern Ireland, Traditional, harmony, folk.	Mayan, Civilization, flute, shell, rattle, percussion, chants, ceremonial.	City, countryside, differences, environment, soundscape, sounds, imitate, loud, quiet.	Ancient, Egypt, Gods, Nile, Hieroglyphic, symbol, soundscape, desert, sistrum, lyre.	

	Key Stage 2 Mapping CYCLE B (2026-2027)					
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
IMPACT <i>How will we assess progress?</i> (HOW DO WE KNOW?)	Small Steps to Success Data collection / Analysis Evidence for Learning Learner Voice Recordings (Sound or Video) Whole School Performances / Productions Faculty & Subject Lead / Governor Monitoring					

	Key Stage 2 Mapping CYCLE B (2027-2028)					
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
ASPIRATION FOR LIFE <i>Preparation for Adulthood (PFA)</i> (WHY?)						
LEARNING FOR LIFE <i>Composite & Component Knowledge Focus / Objective</i> (WHAT?)						
IMPLEMENTATION <i>Weekly focus & sequenced learning (WHAT & WHEN?)</i>	1					
	2					
	3					
	4					

		Key Stage 2 Mapping CYCLE B (2027-2028)					
		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
	5						
	6						
IMPLEMENTATION <i>Models and Scaffolds (strategies and resources to support learning) (HOW?)</i>							
LANGUAGE FOR LIFE <i>Vocabulary, Signs & Symbols (WHAT VOCABULARY?)</i>							
IMPACT <i>How will we assess progress? (HOW DO WE KNOW?)</i>		<p>Small Steps to Success Data collection / Analysis Evidence for Learning Learner Voice Recordings (Sound or Video) Whole School Performances / Productions Faculty & Subject Lead / Governor Monitoring</p>					

		Key Stage 2 Mapping CYCLE B (2028-2029)					
		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
ASPIRATION FOR LIFE <i>Preparation for Adulthood (PfA) (WHY?)</i>							

		Key Stage 2 Mapping CYCLE B (2028-2029)					
		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
LEARNING FOR LIFE <i>Composite & Component Knowledge Focus / Objective (WHAT?)</i>							
IMPLEMENTATION <i>Weekly focus & sequenced learning (WHAT & WHEN?)</i>	1						
	2						
	3						
	4						
	5						
	6						
IMPLEMENTATION <i>Models and Scaffolds (strategies and resources to support learning) (HOW?)</i>							
LANGUAGE FOR LIFE <i>Vocabulary, Signs & Symbols (WHAT VOCABULARY?)</i>							

Key Stage 2 Mapping CYCLE B (2028-2029)						
	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
IMPACT <i>How will we assess progress?</i> (HOW DO WE KNOW?)	<p style="text-align: center;"> Small Steps to Success Data collection / Analysis Evidence for Learning Learner Voice Recordings (Sound or Video) Whole School Performances / Productions Faculty & Subject Lead / Governor Monitoring </p>					