



#### Overview and rationale:

The concept of forces is taught throughout KS2 and it largely begins here with the fascinating topic of magnetism. In 1600, Physician William Gilbert discovered that the Earth was one huge magnet and this provides the backdrop to our children developing a combination of skills and knowledge in investigating how magnets work; this further evokes an awe about how the world works and, indeed, the universe! Developing independence in becoming young scientists is an increasing focal point in KS2 and the children both consolidate and enhance their ability to think critically, observe, predict and carry out experiments, so that they become armed with the expertise to ask questions about the world and then investigate any subject they like. Although it all begins narrowly with attracting and repelling magnetic poles, it is far more reaching than that and a little knowledge is even taught about how magnetism and forces work in space...setting up our young professors for looking at Space in Year 5.

# William Gilbert: the world is a magnet!? PHYSICS



## SCIENCE LEARNING STATEMENTS Skills and Knowledge

#### Area of Learning

Scientific Enquiry and applying knowledge in context I can raise my own relevant questions about the world around me.

I can be given a range of scientific experiences including different types of scientific enquiry.

I can start to make my own decisions about the most appropriate type of scientific enquiry I might use to answer questions.

I can set up simple practical enquiries, comparative and fair tests. I can recognise when a simple fair test is necessary and help decide how to set it up.

I can talk about criteria for grouping, sorting and classifying; use simple keys, with some help.

I can recognise when and how secondary sources might help me to answer questions that cannot be answered through practical investigations.

I can make systematic and careful observations. I can help to make decisions about what observations to make, how long to make them for and the type of simple equipment that might be used.

I can begin to look for naturally occurring patterns and relationships; begin to decide what data to collect to identify them.

With help, I can take accurate measurements using standard units, learn how to use a range of equipment, such as data loggers and thermometers, appropriately.

I can collect and record data from my own observations and measurements in a variety of ways: notes, bar charts, tables. I can use standard units, drawings, labelled diagrams, keys and help to make decisions about how to analyse the data.

With help, I can look for changes, patterns, similarities and differences in their data in order to draw simple conclusions and answer questions.

I can use relevant scientific language to discuss my ideas and communicate my findings in ways that are appropriate for different audiences, including oral and written explanations, displays or presentations of results and conclusions.

With support, I can identify new questions arising from their data, making predictions for new values within or beyond the data they have already collected and finding ways of improving what I have already done.

#### **KEY VOCABULARY**

force, push, pull, twist, contact force, non-contact force, magnetic force, magnet, strength, bar magnet, ring magnet, button magnet, horseshoe magnet, attract, repel, magnetic material, metal, iron, steel, poles, north pole, south pole, William Gilbert, physician

### NATIONAL CURRICULUM OBJECTIVES

- 1. compare how things move on different surfaces
- notice that some forces need contact between two objects, but magnetic forces can act at a distance
- observe how magnets attract or repel each other and attract some materials and not others
- compare and group together a variety of everyday materials on the basis of whether they are attracted to a magnet, and identify some magnetic materials
- 5. describe magnets as having two poles
- predict whether two magnets will attract or repel each other, depending on which poles are facing

MATHS AND SCIENCE ACROSS THE CURRICULUM – Data Handling and Statistics

Science NC: recording findings using simple scientific language; bar charts and tables

| Possible 'higher order' questioning |   |  |  |  |  |  |  |
|-------------------------------------|---|--|--|--|--|--|--|
| Remember                            | What types of magnets do you know about and how   |  |  |  |  |  |  |
|                                     | do they work?   |  |  |  |  |  |  |
| Understand                          | Why do magnets attract and repel?   |  |  |  |  |  |  |
| Apply                               | How are magnets used on Earth to help human beings?   |  |  |  |  |  |  |
| Analyse                             | Can you compare and group together a variety of<br>everyday materials on the basis of whether they are<br>attracted to a magnet, and identify some magnetic<br>materials? |  |  |  |  |  |  |
| Evaluate                            | What would happen if there was no magnetism? What would be the effect on our planet?  |  |  |  |  |  |  |
| Create                              | Can you invent a new way to use a magnet? Plan and create an experiment to check its effectiveness.   |  |  |  |  |  |  |

| 'CORE' KNOWLEDGE   | 'ADDITIONAL' KNOWLEDGE   |  |  |  |  |  |
|--|--|--|--|--|--|--|
| 1) I know that William Gilbert was a   | a) I know that he discovered that the Earth is one big magnet.   |  |  |  |  |  |
| physician.   | b) I know that he found this out in 1600.  |  |  |  |  |  |
|  | c) I know that he invented the electroscope, which can detect an electric charge.  |  |  |  |  |  |
| 2) I know what a magnetic field is.  | a) I know that a magnet can be a piece of metal, ore or stone.   |  |  |  |  |  |
|  | b) I know that we use magnets in everyday life (fridge, whiteboard, clasp).  |  |  |  |  |  |
|  | c) I know there are different types of magnets (bar, horseshoe).   |  |  |  |  |  |
| 3) I know that magnets have a  | a) I know that a magnet has a North and South pole.  |  |  |  |  |  |
| relationship with the North Pole.  | b) I know the Earth is a giant magnet and has a magnetic force field.  |  |  |  |  |  |
|  | c) I know magnetic North is different to True North (North Pole).  |  |  |  |  |  |
| 4) I know that magnets can attract and   | a) I know that magnets exert a force on other magnets or magnetic materials (push and pull).   |  |  |  |  |  |
| repel.   | b) I know that the two similar ends of a magnet will repel.  |  |  |  |  |  |
|  | c) I know that two different ends of a magnet will attract.  |  |  |  |  |  |
| 5) I know that objects can be magnetic or  | a) I know that not all metals are magnetic.  |  |  |  |  |  |
| not magnetic   | b) I know other metals such as copper and gold are not magnetic.   |  |  |  |  |  |
| PLAN/DO: SET UP ENQUIRY: MAGNET TESTS  | c) I know that certain metals such as iron and steel are magnetic.   |  |  |  |  |  |
| 6) I know there are different types of   | a) I know magnets exert a force called magnetism, this can be weak or strong.  |  |  |  |  |  |
| forces acting on an object (push, pull)  | b) I know a force is a push or pull acting on an object because of the object's interaction with another object  |  |  |  |  |  |
|  | (pushing open a door, push and pull on a swing).   |  |  |  |  |  |
|  | c) I know that gravity is a type of force that pulls.  |  |  |  |  |  |
| 7) I know that friction is a force that acts   | a) I know that different surfaces create different amounts of friction.  |  |  |  |  |  |
| between two surfaces.  | b) I know that the amount of friction created by an object moving over the surface depends on the roughness  |  |  |  |  |  |
|  | of the surface and the object, and the force between them.   |  |  |  |  |  |
|  | c) I know forces change the motion of an object. They make it move, speed it up, slow it down or make it   |  |  |  |  |  |
|  | stop.  |  |  |  |  |  |
| Service Property of the Party o | The state of the s |  |  |  |  |  |

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| Additional Sulfs  - Pupils should be taught to play and perform not oal and ensemble contexts, uning their not oal oal ensemble contexts, uning the means of the words and bear of the not oal oal ensemble oal  | MUSIC  |                                       |             |  |  |                    |                               |   |   |                          |                              |  |  |
|--|--|---------------------------------------|-------------|--|--|--------------------|-------------------------------|---|---|--------------------------|------------------------------|--|--|
| Pupils should be taught to play and perform the part with the early performed with the service of the performance and performed with the provided change and why to the performance is planned and performed. However, the performance is planned and performed. How they were feeling, what they were feeling, what they were feeling, what they were feeling, what they were feeling and manipulating and manipulatin |  |                                       |             |  |  |                    |                               |   |   |                          |                              |  |  |
| - Fupuis should be taught to play and perform isolo and ensemble contexts, using their voices and playing musical instruments with increasing fluency, control and expression — Have an awareness of pulse internally — Know that a pression who the choir or is fun, but that you must listen to each other content of the conte | National C                                     | National Curriculum Additional Ski    |             |  |  |                    |                               |   | Kev Vocabula                            |                          |                              |  |  |
| In solo and ensemble contexts, using their voices and playing musical instruments with increasing, fluency, control and expression   - Know that a person who the choir or group follow is called a conductor   - Know that a singeng as part of an ensemble is fun, but that you must listen to each other   - Know that singing as part of an ensemble is fun, but that you must listen to each other   - Know that singing as part of an ensemble is fun, but that you must listen to each other   - Know that singing as part of an ensemble is fun, but that you must listen to each other   - Know that singing as part of an ensemble is fun, but that you must listen to each other   - Know that singing as part of an ensemble is fun, but that you must listen to each other   - Know that singing as part of an ensemble is fun, but that you must listen to each other   - Know that singing as part of an ensemble is fun, but that you must listen to each other   - Know that singing as part of an ensemble is fun, but that you must listen to each other   - Know that singing as part of an ensemble is fun, but that you must listen to each other   - Know that singing as part of an ensemble is fun, but that you must listen to each other   - Know that singing as part of an ensemble is fun, but that you must listen to each other   - Know that singing as part of an ensemble is fun, but that you must listen to each other   - Know and bas but that some that the part within the context of the song and control soon and follow musical instructions from a leader.   - Know and bas but to talk about:   - Know and bas but to talk abo   | - Pupils should be taugl                       |                                       |             |  | areness of being in  | - Know that singin | g in a group can be called a  | choir   |   |                          |                              |  |  |
| Increasing fluency, control and expression  National Curriculum  Additional Skills  Addit |  |                                       |             |  |  |                    |                               |   | nductor ensemble, pu                    |                          | ensemble, pulse,             |  |  |
| Sing muston   Additional Skills   Controlling sounds by Playing (and Performing)   Knowledge   Skills   Controlling sounds by Playing (and Performing)   Knowledge   Skills    | voices and playing mus                         |                                       |             |  |  |                    |                               | energetic or sad                                  |   | diaphragm                |                              |  |  |
| Additional Sults  - Play musically with increasing confidence and controls born or the manifest and perform their part within the context of the song.  - Listen to and follow musical instructions from a leader.  - Play notes on substand or sit.  - Record the performance and say how they were feeling, what they were pleased with what they would change and why.  - Record the performance and say how they were feeling, what they were pleased with what they would change and why.  - Play notes on substand or sit.  - Record the performance and say how they were feeling, what they were pleased with what they would change and why.  - Play notes on substand or sit.  - Record the performance and say how they were feeling, what they were pleased with what they would change and why.  - Play notes on substand or sit.  - Record the composition, substand the context of the song.  - Island acturiculum or substand the substand performance and substance and composition.  - Play notes on substance and substance a | increasing, fluency, con                       | ntrol and e                           | expression  | when singing/ke  |  |                    |                               | other   |   |                          |                              |  |  |
| Additional Sulfs   | - Sing in unison                               |                                       |             |  |  |                    |                               |   |   |                          |                              |  |  |
| Flay musically with increasing   - Flear instruments carefully and with respect.   - Flow and be able to talk about the instruments used in class   - Flow and be able to talk about   - Flow   | Controlling sounds by Playing (and Performing) |                                       |             |  |  |                    |                               |   |   |                          |                              |  |  |
| Increasing   Sender   | National Curriculum                            |                                       |             | Additional Skills  | i e  |                    | Knowle                        | dge   |   |                          | Key Vocabulary               |  |  |
| control is boon  - Usten to and follow mustcal instructions from a leader Communicate the meaning of the words and clearly articulate - Play notes on - Instruments clearly, - Including - Steps/leaps in pitch Record the performance and as a special occasion and involve an audience including of - Powlog pan undestanding - Powlog pan undestand       | - Play musically with                          |                                       |             |  |  | - Know and be a    | ole to talk about the instrum | nents used in class                               | names of instrume                       |                          | mes of instruments           |  |  |
| control: Boom whackers   Communicate the meaning of the words and clearly articulate   them.   This word was a making of the words and clearly articulate   them.   This word was and the planed everything that will be performance, one position, appraise, polish, refine, feedback   This word was and was planed everything that will be performance on the performance and say how they were feeling, what   This word was performance can be a special occasion and involve an audience including of people you don't know   This was performance and be appealed learly and with confidence   This was performance and be appealed learly and with confidence   This was performance and be appealed learly and with confidence   This was performance and be appealed learly and with the context of the song.   This was performance and be appealed and different for each occasion   This was performance and be word to wash they were feeling, what they were feeling, thoughts and ideas about the song/music   Cectaing and developing musical ideas (Improvision and make and reproducing wounds from a marriage ideas within musical structures and reproducing wounds from a marriage ideas within musical structures and reproducing wounds from a marriage ideas within musical structures and reproducing wounds from a musical discions about pulse, hythmis, dynamics and temporal words to describe what the temporal words to describe what they were feel and they were feeling, what it is created by a performed and different for each occasion   This wash they were feeling, thoughts and ideas about the song/music life (see figure) and wash they were feeling, thoughts and ideas about the song/music life (see figure) and wash they word wash they were feeling, thoughts and ideas about the song/music life (see figure) and wash they word wash they word wash they word wash they word wash they were fee   | increasing                                     | - Rehear                              | se and per  | form their part within   | the context of the   |                    |                               |   | being played,                           |                          | ing played,                  |  |  |
| whackers   -Communicate the meaning of the words and clearly articulate   *how your med to know and have planned everything that will be performed.   *How yirds must be gor prapped clearly and with confidence   *How your med to know and nave planned and information   *How your med to know and planned and information   *How your med to know and planned and information   *How your med to know and planned and information   *How your med to know and planned and information   *How your med to know and planned and information   *How your med to know and planned and information   *How your med to know and planned and information   *How your med to know and planned and information   *How your med to know and planned and information   *How your med to know and planned and information   *How your med to know and planned and information   *How your med to know and planned and different for each occasion   *How your med to know and planned and different for each occasion   *How your med to know and planned and different for each occasion   *How your med to know and planned and different for each occasion   *How your med to know and naveled to know and naveled planned and involved in the word or a solution   *How your med to know and naveled planned and involved and understanding of the were pleased with what the word of an advertised by a developing or muscal ideas about the song make the performance can be a special occasion and involved and understanding of the word of a developing muscal ideas (Improvistation and Composition).  **Now and near planned and different for each occasion   *How it involves communicating feelings, thoughts and ideas about the secretary planned and different for each occasion   *How it involves communicating feelings, thoughts and ideas about the secretary planned and different for each occasion   *How it involves communicating feelings, thoughts and ideas about the song/muscal different planned   *Now it is town the song/muscal different planned   *Now it is town the song/muscal different pl   |  | _                                     |             |  |  |                    |                               | r people, an audier                               | nce - it can be to                      |                          | •                            |  |  |
| Play notes on instruments clearly, Including stand or sit.   |  | l                                     |             |  |  | 1 '                |                               |   |   |                          |                              |  |  |
| Instruments clearly, including steps/(eaps in pitch. I ratio and or sit. I record the performance and say how they were feeling, what they were feeling, what they were pleased with what they would change and why.  **How a performance can be a special occasion and involve an audience including of people you don't known  **How a performance can be a special occasion and involve an audience including of people you don't known  **How a performance can be a special occasion and involve an audience including of people you don't known  **How a performance is planned and different for each occasion  **How a performance is planned and different for each occasion  **How a performance can be a special occasion and involve an audience including of people you don't known  **How a performance can be a special occasion and involve an audience including of people you don't known  **How a performance as a special occasion and involve an audience including of people you don't known  **How a performance is planned and different for each occasion  **How a performance is planned and different for each occasion  **How a performance is planned and different for each occasion  **How a performance is planned and different for each occasion  **How a performance is planned and different for each occasion  **How a performance is planned and different for each occasion  **How a performance is planned and different for each occasion  **How a performance is planned and different for each occasion  **How a performance is planned and different for each occasion  **How a performance is planned and different for each occasion  **How a performance is planned and different for each occasion  **How a performance is planned and different for each occasion  **How a performance is planned and different for each occasion  **How a performance is planned and different for each occasion  **Now the support and the sount.**  **A composition.**  **A composition.**  **A composition.**  **Interior and reflect upon whackers  **Interior and reflect upon whackers |  | l                                     | unicate the | e meaning of the word  | ls and clearly articulate  |                    |                               |   |   |                          |                              |  |  |
| stand or sit.  steps/leps in pitch.  Record the performance and say how they were feeling, what they were pleased with what they would change and why.  **How a performance is planned and different for each occasion  **How a programmace is planned and different for each occasion  **How a programmace is planned and different for each occasion  **How a programmace is planned and different for each occasion  **How a performance is planned and different for each occasion  **Now lab eable to talk about:  **A composition music that is created by composition and make and reproduce in the song and story. It can be all the valve of sor a song mean.  **Different ways of recording composition.  **A compos |  | l                                     |             |  |  |                    |                               |   |   |                          | lish, refine, feedback       |  |  |
| steps/leaps in pitch.   - Record the performance and say how they were feeling, what they were pleased with what they would change and why.   *How it involves communicating feelings, thoughts and ideas about the song/musical Composition and Composition   | 1  | l                                     |             | st place to be when p  | erforming and how to   |                    |                               | on and involve an a                               | audience includin                       | g of                     |                              |  |  |
| they were pleased with what they would change and why.    National Curriculum   Additional Skills   Now and be able to talk about:   National Curriculum   Additional Skills   Now and be able to talk about:   National Curriculum   Additional Skills   Now and be able to talk about:   National Curriculum   Additional Skills   Now and be able to talk about:   National Curriculum   National Curriculum   Additional Skills   Now and the able to talk about:   National Curriculum   Nation |  |                                       |             |  | h  |                    |                               |   | _                                       |                          |                              |  |  |
| National Curriculum  Develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.  - Listen to and reflect upon the developing composition and make musical decisions about pulse, rhythm, dynamics and tempo.  - Record the composition in any way appropriate that recognises the comnection between sound and symbol (e.g. graphic-pictorial notation).  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic-pictorial notation).  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic-pictorial notation).  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic-pictorial notation).  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic-pictorial notation).  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic-pictorial notation).  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic-pictorial notation).  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic-pictorial notation).  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic-pictorial notation).  - Record the composition, pulse, different ways of recording compositions.  - Confidently identify and move to the pulse.  - Confidently identify and move to the pulse.  - Submusical words to describe was they like and don't like about a musical pice.  - Use musical words to describe was they like and don't like about a musical pice.  - Use musical words to describe was they like an expectation of the song.  - Use musical pice.  - Use these words to identify where musical dimensions  | steps/leaps in pitch.                          |                                       |             |  |  |                    |                               |   |   |                          |                              |  |  |
| Develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.  - Talk about how wit was created upon the developing composition and make musical direction in any way appropriate that recognises the connection between sound and symbol (e.g. graphic/pictorial notation).  - Listen with attention to detail Listen carefully and recognise high and low phrases Use musical words to describe what the tylike and don't like about a musical piece Use these words to identify where music works well/needs improving.  - Use these words to identify where music works well/needs improving.  - Use these words to identify where music works well/needs improving.  - Use these words to identify where music works well/needs improving Use these words to identify where music works well/needs improving.  - Use these words to identify where music works well/needs improving.  - Use these words to identify where music works well/needs improving.  - Use these words to identify where music works well/needs improving.  - Use these words to identify where music works well/needs improving.  - Use these words to identify where music works well/needs improving.  - Use these words to identify where music works well/needs improving.  - Use these words to identify where music works well/needs improving.  - Use these words to identify where music works well/needs improving.  - Use these words to identify where music works well/needs improving.  - Use these words to identify where music works well/needs improving.  - Use these words to identify where music works well/needs improving.  - Use these words to identify where music works well/needs improving.  - Use these words to identify where music works well/needs improving.  - Use these words to identify where music works well/needs improving.  - Use these words to identify the main sections of the song of introduction, verse, chorus etc.)  - Use these words to identify the main sections of the song of in             |  | tney wer                              | re pieased  | with what they would   | <u> </u>   |                    |                               |   | bout the song/m                         | usic                     |                              |  |  |
| Develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.  Listen to and reflect upon the developing composition and make musical decisions about pulse, rythyth, dynamics and tempo.  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic/pictorial notation).  Responding and reviewing (Appraising)  National Curriculum  - Listen with attention to detail.  - Use musical words to describe what they like and don't like about a musical piece.  - Use musical words to describe what they like and don't like about a musical piece.  - Use these words to identify where music emission works well/needs improving.  National Curriculum  - Listen to and reflect upon the developing composition and make musical decisions about pulse, rythythm, dynamics, compose, beats, towor song is a form that recognises the connection between sound and symbol for a song mean.  - Use musical words to describe what they like and don't like about a musical piece.  - Use these words to identify where music emission words with increasing aural memory  - Listen to data and trease a section of music that can be played or performed again to your rifends.  - Notation: tap a beat, rhythm, tap a rhythm, dynamics permop, testing and reviewing (Appraising)  - Know 4 songs from memory and who sang them or wrote them (across the year)  - Know 4 songs from memory and who sang them or wrote them (across the year)  - Know 4 songs from memory and who sang them or wrote them (across the year)  - Know 4 songs from memory and who sang them or wrote them (across the year)  - Know 4 songs from memory and who sang them or wrote them (across the year)  - Know 4 songs from memory and who sang them or wrote them (across the year)  - Know 4 songs from memory and who sang them or wrote them (across the year)  - Know 4 songs from memory and who sang them or wrote them (across the year)  - Know 4 songs from memory and who  | Notice I Contact                               |                                       |             |  |  | musicai iaeas (im  |                               |   |   |                          |                              |  |  |
| musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.  - Issten to and reflect upon the developing composition and make musical decisions about pulse, rhythm, dynamics and tempo.  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic/pictorial notation).  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic/pictorial notation).  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic/pictorial notation).  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic/pictorial notation).  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic/pictorial notation).  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic/pictorial notation).  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic/pictorial notation).  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic/pictorial notation).  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic/pictorial notation).  - Confidently identify and move to the pulse.  - Think about what the words of a song mean Discuss how the song makes them feel Usten carefully and respectfully to other people's thoughts about the music Copy Back – Listen and play your own answer using one note Use musical words to describe what they like and don't like about a musical proce Use musical words to describe what they were music works well/needs improving.  - Use musical words to describe what they like and don't like about a musical pust they are used                 |  |                                       | DI          |  |  |                    |                               |   |   |                          |                              |  |  |
| organising and manipulating ideas within musical structures and reproducing sounds from aural memory.  - Record the composition in any way appropriate that recognises the connection between sound and symbol (e.g. graphic/pictorial notation).  - Responding and reviewing (Appraising)  National Curriculum  - Listen with attention to detail User musical words to describe what they like and don't like about a musical piece Use musical words to identify where music works well/needs improving.  National Curriculum  - Listen with attention to detail and compositions of the spirate works well/needs improving.  - Use musical words to identify where music works well/needs improving.  National Curriculum  - Listen with attention to detail and compositions Use musical words to describe what they like and don't like about a musical piece Use these words to identify where music works well/needs improving.  National Curriculum  - Listen with attention to detail and recall sounds with increasing aural memory - Create repeated patterns with different instruments Record the composition have way appropriate that recognises the connection between sound and symbol (e.g. graphic/pictorial notation).  - Confidently identify and move to the pulse Discuss how the song makes them feel Discuss how the song makes them feel Use musical words to describe what they like and don't like about a musical piece Use these words to identify where music works well/needs improving.  National Curriculum  - Listen with attention to detail and recall sounds with increasing aural memory - Create repeated patterns with different since the work of a least one famous where the pulse in musical dimensions one owe, texplaining how it has been improved Record the compositions and texture, dynamics, tempo, work feeting and reviewing (Appraising) - Confidently identify and move to the pulse Discuss how the song makes them feel Using instruments, listen and play your own answer using one note Internalise the pulse in music   | •  | naing of                              | 1           |  | •  | iea                |                               |   |   |                          |                              |  |  |
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| - Using instruments, listen and play your own answer using one note.  - Using instruments, listen and play your own answer using one note.  - Using instruments, listen and play your own answer using one note.  - Using instruments, listen and play your own answer using one note.  - Using instruments, listen and play your own answer using one note.  - Using instruments, listen and play your own answer using one note.  - Using instruments, listen and play your own answer using one note.  - Using instruments, listen and play your own answer using one note.  - Using instruments, listen and play your own answer using one note.  - Internalise the pulse in music.  - Begin to use musical dimensions vocabulary to describe music—duration, timbre, pitch, dynamics, tempo, texture, structure.  - Begin to use musical dimensions vocabulary to describe music—duration, timbre, pitch, dynamics, tempo, texture, structure.  - Begin to use musical dimensions vocabulary to describe music—song (introduction, verse, chorus etc.)  - Begin to use musical dimensions vocabulary to describe music—song (introduction, verse, chorus etc.)  - Begin to use musical dimensions vocabulary to describe music—song (introduction, verse, chorus etc.)  - Rame some of the instruments they heard in the song  - Know dedge  - Key Vocabulary  - Know dedge  -  | describe a piece of mus                        | sic and                               | a           | out the music.   |  |                    |                               |   |   | phrase, pulse, emotions, |                              |  |  |
| they like and don't like about a musical piece.  - Use these words to identify where music works well/needs improving.  National Curriculum  - Listen with attention to detail and recall sounds with increasing aural memory  - Create repeated patterns with different instruments.  - Improve work, explaining how it has been improved.  - Improved.  - Recognise the work of at least one famous composer.  note.  - Internalise the pulse in music.  - Internalise the pulse in music.  - Begin to use musical dimensions vocabulary to describe music.  - Begin to use musical dimensions vocabulary to describe music.  - Begin to use musical dimensions vocabulary to describe music.  - Begin to use musical dimensions vocabulary to describe music.  - Begin to use musical dimensions vocabulary to describe music.  - Begin to use musical dimensions vocabulary to describe music.  - Begin to use musical dimensions vocabulary to describe music.  - Begin to use musical dimensions vocabulary to describe music.  - Begin to use musical dimensions vocabulary to describe music.  - Begin to use musical dimensions vocabulary to describe music.  - Begin to use musical dimensions vocabulary to describe music.  - Begin to use musical dimensions vocabulary to describe music.  - Begin to use musical dimensions vocabulary to describe music.  - Begin to use musical dimensions vocabulary to describe music.  - Row hed introduction, verse, chorus etc.)  *Name some of the instruments they heard in the song  *Name some of the instruments they heard in the song  *Name some of the instruments they heard in the song  *Name some of the instruments they heard in the song  *Name some of the instruments they heard in the song  *Name some of the instruments they heard in the song  *Name some of the instruments they heard in the song  *Name some of the instruments they heard in the song  *Name some of the instruments they heard in the song  *Name some of the instruments they heard in the song  *Name some of the instruments they heard in the song  *Name some of the i |  |                                       |             |  |  |                    |                               | *Any musical dimensions featured in the song, and |   |                          | feelings, reasons, describe, |  |  |
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| - Use these words to identify where music works well/needs improving.  - Begin to use musical dimensions vocabulary to describe music — duration, timbre, pitch, dynamics, tempo, texture, structure.  - Begin to use musical dimensions vocabulary to describe music — duration, timbre, pitch, dynamics, tempo, texture, structure.  - Listening and applying knowledge and understanding (Theory)  - Listen with attention to detail and recall sounds with increasing aural memory - Create repeated patterns with different instruments Create repeated patterns with different instruments Improve work, explaining how it has been improved Recognise the work of at least one famous composer.  - Begin to use musical dimensions vocabulary to describe music — structure.  *Name some of the instruments they heard in the song  *Name some of the instruction.  *Name some of the instruments in the song  *Name some of the instruction.  *Name some of the instruction.  *Name s          | they like and don't like                       | they like and don't like about a note |             |  |  |                    |                               |   |   |                          |                              |  |  |
| Mational Curriculum  Additional Skills  Listening and applying knowledge and understanding (Theory)  Knowledge  Listen with attention to detail and recall sounds with increasing aural memory  - Create repeated patterns with different instruments.  - Improve work, explaining how it has been improved.  - Recognise the work of at least one famous composer.  - Wational Curriculum  Additional Skills  Knowledge  Knowledge  Knowledge  Knowledge  Knowledge  Knowledge  Key Vocabulary  Repeated patterns, composer, steady beat,  - Know how to find and demonstrate the pulse.  - Know the difference between pulse and rhythm.  - Know how pulse, rhythm and pitch work together to create a song.  - Know that every piece of music has a pulse/steady beat.  - Know the difference between a musical question and an answer.  - Know the difference between a musical question and an answer.  - Know the difference between a musical question and an answer.  - Know number of beats in a minim, crotchet, quaver and semibreve and recognise instrument families e.g woodwind, brass, strings, sections  - Krings, sections   |  |                                       |             |  |  |                    |                               |   |   |                          |                              |  |  |
| Listen with attention to detail and recall sounds with increasing aural memory - Create repeated patterns with different instruments Improve work, explaining how it has been improved Recognise the work of at least one famous composer.   Listening and applying knowledge and understanding (Theory)    Knowledge   Key Vocabulary   |  |                                       |             |  |  |                    |                               |   |   | ectronic                 |                              |  |  |
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| instruments. Improve work, explaining how it has been improved. Im |  |                                       |             |  | · · ·  |                    |                               |   |   |                          |                              |  |  |
| - Improve work, explaining how it has been improved Recognise the work of at least one famous composer.  - Use silence for effect and know symbol for a composer.  - Know the difference between a musical question and an answer Know number of beats in a minim, crotchet, quaver and semibreve and recognise symbols (duration).  - Know number of beats in a minim, crotchet, quaver and semibreve and recognise symbols (duration).  - Know number of beats in a minim, crotchet, quaver and semibreve and recognise symbols (duration).  - Those silence for effect and know symbol for a composer.  - Know number of beats in a minim, crotchet, quaver and semibreve and recognise symbols (duration).  - Describe different purposes of music in history/other cultures.  |  | , , , , , , , , , , , , , , , , , ,   |             |  |  |                    |                               |   |   |                          |                              |  |  |
| improved. effect and know - Know number of beats in a minim, crotchet, quaver and semibreve and recognise instrument families e.g woodwind, brass, strings, sections composer. rest (duration) Describe different purposes of music in history/other cultures.   |  |                                       | 4 b         | 1 ''   |  |                    |                               |   |   |                          |                              |  |  |
| - Recognise the work of at least one famous composer. symbol for a rest (duration). symbols (duration). strings, sections strings, sections  |  |                                       |             |  |  |                    |                               |   | 1                                       |                          |                              |  |  |
| composer. rest (duration) Describe different purposes of music in history/other cultures.  |  |                                       |             |  |  |                    |                               |   | I - I                                   |                          |                              |  |  |
|  | _  | 1 2                                   |             |  |  |                    |                               |   | strings, sections                       |                          |                              |  |  |
| Stimulus - Composers/Musicians/Artists/Styles Magic Magnetism (You Tube) Genre of the half term – Dance and electronic   |  |                                       |             | _ , ,  |  |                    |                               |   |   |                          |                              |  |  |
|  | Stimulus - Co                                  | omposer                               | rs/Music    | ians/Artists/Styles  | M  | agic Magnetisr     | n (You Tube)                  | Genre of the ha                                   | lf term – <i>Danc</i>                   | e and el                 | ectronic                     |  |  |