

Llangyfelach Primary School



Expressive Arts Progression Model

Expressive Arts @LPS

The dynamic nature of the expressive arts can engage, motivate and encourage learners to develop their creative, artistic and performance skills to the full.

The Expressive Arts Area spans five disciplines: **Art, Dance, Drama, Film and Digital Media & Music**. Although each discipline has its own discrete body of knowledge and body of skills, it is recognised that together they share the creative process.

Expressive Arts encourages the development of knowledge, skills and values that can help learners grasp the opportunities and meet the challenges that arise in their lives. Whether as creators or as audience, through engaging with the expressive arts, learners can gain an understanding and an appreciation of cultures and societies in Wales and in the world. Such engagement can equip learners with the skills to explore cultural differences through time and place.

LPS aim to make the expressive arts accessible to all learners and, through this inclusive approach, expand the horizons of every learner. Experiencing the expressive arts can engage learners physically, socially and emotionally, nurturing their well-being, self-esteem and resilience. This can help them become healthy, confident individuals, ready to lead fulfilling lives as valued members of society.

Experiencing the expressive arts can also encourage learners to develop not only their ability to appreciate the creative work of other people, but also their own creative talents, artistic skills and performance skills. The aim is to provide learners with opportunities to explore, refine and communicate ideas while thinking creatively and engaging their imagination and senses.

Engagement with this Area requires personal application, perseverance and close attention to detail, dispositions that contribute to making learners ambitious, capable learners ready to learn throughout their lives.

Experiences in this Area can provide inspiration and motivation as it brings learners into contact with creative processes. This means providing learners with opportunities such as visits to theatres and galleries and bringing the expertise of external practitioners into the classroom.

Engagement with the expressive arts can enhance learners' employability as they are encouraged to manage their time and resources to achieve meaningful work and meet deadlines. It can foster critical inquiry that can lead to change. Together, these skills can support learners to become enterprising, creative contributors, ready to play a full part in life and work.

In addition, the evaluation involved in the creative process enables learners to explore complex issues, to challenge perceptions and to identify solutions. This can lead learners to a better understanding of their own cultural identity and that of other people, places and times. From this experience they are supported to become ethical, informed citizens of Wales and the world.

Finally, through the enjoyment and personal satisfaction learners gain from creative expression, learners can become more confident, which can contribute directly to enriching the quality of their lives.

Artistic & Creative Skills

| | P1.1 | P1.2 | P2.1 | P2.2 | P2.3 | P3.1 | P3.2 | P3.3 |
|---------------------|--|---|--|--|--|---|---|---|
| Drawing & Sketching | <p>A. Experiment with mark making in an exploratory way.</p> <p>B. Work on a range of materials of different textures (e.g. playground, bark).</p> | <p>A. Talk about their ideas and explore different ways to record them.</p> <p>B. Use a range of drawing materials such as pencils, chalk, felt tips and wax crayons.</p> <p>C. Begin to develop observational skills by using mirrors to include the main features of faces in their drawings.</p> <p>D. Talk about their art, stating what they feel they did well.</p> | <p>A. Explore their own ideas using a range of media.</p> <p>B. Use sketchbooks to explore ideas in an open-ended way.</p> <p>C. Develop observational skills to look closely and reflect surface texture through mark-making.</p> <p>D. To explore mark making using a range of tools; being able to create a diverse and purposeful range of marks.</p> <p>E. Describe similarities and differences between practices in Art and design, e.g., between painting and sculpture, and link these to their own work.</p> <p>F. Describe and compare features of their own and other's artwork.</p> | <p>A. Begin to generate ideas from a wider range of stimuli and experiment in sketchbooks, using drawing to record ideas.</p> <p>B. Use sketchbooks to help make decisions about what to try out next.</p> <p>C. Further develop mark-making within a greater range of media, demonstrating increased control.</p> <p>D. Experiment with drawing on different surfaces and begin to explore tone using a variety of pencil grade to show form, drawing light/dark lines, patterns and shapes.</p> <p>E. Talk about art they have seen using some appropriate subject vocabulary.</p> <p>F. Be able to make links between pieces of art.</p> <p>G. Explain their ideas and opinions about their own and other's artwork, giving reasons.</p> <p>H. Begin to talk about how they could improve their own work.</p> | <p>A. Use sketchbooks for a wider range of purposes, for example recording things using drawing and annotations, planning and taking next steps in a making process.</p> <p>B. Use sketchbooks as part of the problem-solving process and make changes to improve their work.</p> <p>C. Draw with expression and begin to experiment with gestural and quick sketching.</p> <p>D. Developing drawing through further direct observation, using tonal shading and starting to apply an understanding of shape to communicate form and proportion.</p> <p>E. Use subject vocabulary to describe and compare creative works.</p> <p>F. Use their own experiences to explain how art works may have been made.</p> <p>G. Confidently explain their ideas and opinions about their own and other's artwork, giving reasons.</p> | <p>A. Use sketchbooks purposefully to improve understanding, develop ideas and plan for an outcome.</p> <p>B. Apply observational skills, showing a greater awareness of composition and demonstrating the beginnings of an individual style.</p> <p>C. Use growing knowledge of different drawing materials, combining media for effect.</p> <p>D. Demonstrate greater control over drawing tools to show awareness of proportion and continuing to develop use of tone and more intricate mark making.</p> <p>E. Use their own experiences of techniques and making processes to explain how art works may have been made.</p> <p>F. Develop technical vocabulary when discussing and evaluating their own and others' art.</p> | <p>A. Confidently use sketchbooks for purposes including recording observations and research, testing materials and working towards an outcome more independently.</p> <p>B. To use a broader range of stimuli to draw from, such as architecture, culture and photography.</p> <p>C. Apply known techniques with a range of media, selecting these independently in response to a stimulus.</p> <p>D. Draw in a more sustained way, revisiting a drawing over time and applying their understanding of tone, texture, line, colour and form.</p> <p>E. Research and evaluate the ideas and approaches of artists across a variety of disciplines, being able to describe how the cultural and historical context may have influenced their creative work.</p> <p>F. Using their knowledge of tools, materials and processes, suggest and try alternative solutions to make improvements to their work and the work of other artists.</p> | <p>A. Using a systematic and independent approach, research, test and develop ideas and plans using sketchbooks.</p> <p>B. Draw expressively in their own personal style and in response to their choice of stimulus, showing the ability to develop a drawing independently.</p> <p>C. Apply new drawing techniques to improve their mastery of materials and techniques.</p> <p>D. Push the boundaries of mark-making to explore new surfaces, e.g. drawing on clay, layering media and incorporating digital drawing techniques.</p> <p>E. Explore and evaluate the impact historical art has on modern day popular culture and how digital media influences future creativity.</p> <p>F. Provide reasoned justifications for improvements and appreciation when evaluating their work and the work of other artists, considering context and intention.</p> |

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| | P1.1 | P1.2 | P2.1 | P2.2 | P2.3 | P3.1 | P3.2 | P3.3 |
| Painting & Mixed Media | <p>A. Explore paint including different application methods and media (fingers, splatter, natural materials, paintbrushes.)</p> <p>B. Use mixed-media scraps to create child-led artwork with no specific outcome.</p> | <p>A. Experiment with paint, using a wide variety of tools (eg brushes, sponges, fingers) to apply paint to a range of different surfaces.</p> <p>B. Begin to explore colour mixing.</p> <p>C. Play with combinations of materials to create simple collage effects.</p> | <p>A. Use different forms of 'paint' such as mud and puddles, creating a range of artwork both abstract and figurative.</p> <p>B. Create a range of secondary colours by using different amounts of each starting colour or adding water.</p> <p>C. Select materials based on their properties and purpose for collage work, eg shiny, soft.</p> | <p>A. Begin to develop some control when painting, applying knowledge of colour and how different media behave e.g. adding water to thin paint.</p> <p>B. Make choices about which materials to use for collage based on colour, texture, shape and pattern.</p> <p>C. Experiment with overlapping and layering materials to create interesting effects.</p> | <p>A. Select and use a variety of painting techniques, using their knowledge of colour mixing and making choices about suitable tools for a task.</p> <p>B. Mix colours with greater accuracy and begin to consider how colours can be used expressively.</p> <p>C. Modify chosen collage materials in a range of ways e.g., cutting, tearing, re-sizing, overlapping.</p> | <p>A. Explore the way paint can be used in different ways to create a variety of effects,</p> <p>B. Develop greater skill and control when using paint to depict forms, e.g. beginning to use tone by mixing tints and shades of colours to create 3D effects.</p> <p>C. Work selectively, adapting collage materials to create contrast and considering overall composition.</p> | <p>A. Apply paint with control in different ways to achieve different effects, experimenting with techniques used by other artists and applying ideas to their own artworks</p> <p>B. Develop a painting from a drawing or other initial stimulus.</p> <p>C. Explore how collage can extend original ideas.</p> <p>D. Combine a wider range of media, e.g. photography and digital art effects.</p> | <p>A. Manipulate paint and painting techniques to suit a purpose, making choices based on their experiences.</p> <p>B. Analyse and describe the elements of other artists' work, e.g. the effect of colour or composition.</p> <p>C. Consider materials, scale and techniques when creating collage and other mixed media pieces.</p> <p>D. Work collaboratively on a larger scale.</p> |
| Sculptures & 3D Designs | <p>A. Explore and play with clay and playdough to make child-led creations.</p> <p>B. Push, pull and twist a range of modelling materials to affect the shape.</p> <p>C. Create child-led 3D forms from natural materials.</p> | <p>A. Join materials in different ways e.g. using sticky tape to attach materials, making simple joins when modelling with playdough.</p> <p>B. Use their hands to manipulate a range of modelling materials, including paper and card.</p> <p>C. Explore how to join and fix materials in place.</p> | <p>A. Create 3D forms to make things from their imagination or recreate things they have seen.</p> <p>B. Develop understanding of sculpture to construct and model simple forms.</p> <p>C. Use hands and tools with confidence when cutting, shaping and joining paper, card and malleable materials.</p> | <p>A. Develop basic skills for shaping and joining clay, including exploring surface texture.</p> <p>B. Plan and think through the making process to create 3D forms using a range of materials.</p> <p>C. Shape materials for a purpose, positioning and joining materials in new ways (tie, bind, stick, fold).</p> | <p>A. Investigate 3D sculptures within Llangyfelach and Swansea, focusing on materials and purpose.</p> <p>B. Experiment with combining found objects and recyclable material to create sculpture.</p> <p>C. Respond to a stimulus and begin to make choices about materials and techniques used to work in 3D.</p> | <p>A. Investigate how 3D sculptures are inspired by landscapes and natural surroundings.</p> <p>B. Investigate how scale, display location and interactive elements impact 3D art.</p> <p>C. Plan a 3D artwork to communicate a concept, developing an idea in 2D into three-dimensions.</p> | <p>A. Explore how 3D sculptures are inspired by faith, customs, rituals and culture through time.</p> <p>B. Uses personal plans and ideas to design and construct more complex sculptures and 3D forms.</p> <p>C. Persevere when constructions are challenging and work to problem solve more independently.</p> | <p>A. Explore why various industries use 3D sculpture and modelling within the design process.</p> <p>B. Use technology to generate 3D designs to create both digital and physical products.</p> <p>C. Confidently problem-solve, edit and refine to create desired effects and end results.</p> |
| Craft & Design | <p>A. Explore and play with a range of media to make child-led creations.</p> <p>B. Cut and join materials when creating child led products.</p> | <p>A. Design a creative product and follow the plan while making it.</p> <p>B. Cut, thread, join and manipulate materials with instruction and support.</p> | <p>A. Design and make in response to a simple design brief with a range of ideas.</p> <p>B. Able to select colours, shapes and materials to suit ideas and purposes.</p> | <p>A. Design and make products following a plan, modifying and correcting things while evaluating.</p> <p>B. Develop skills such as measuring materials, cutting, fixing and adding design for decoration.</p> | <p>A. Design and make creative work for different purposes, evaluating the success of the techniques used.</p> <p>B. Apply skills in cutting, arranging and joining a range of materials to include card, felt and cellophane.</p> | <p>A. Design and make creative work inspired by craft in history, replicating similar techniques and design ideas.</p> <p>B. Learn new making techniques, comparing these and making decisions about which method to use to achieve a particular outcome.</p> | <p>A. Design and make art for different purposes and begin to consider how this works in creative industries e.g. in architecture, magazines, logos, digital media and interior design.</p> <p>B. Extend ideas for designs through sketchbook use and research, justifying choices made during the design process.</p> | <p>A. Develop personal, imaginative responses to a design brief, using sketchbooks and independent research.</p> <p>B. Justify choices made during a design process, explaining how the work of creative practitioners have influence their final outcome.</p> |

| Artistic & Creative Skills | | | | | | | | |
|----------------------------|---|--|---|--|--|--|---|--|
| Technical Skills | P1.1 | P1.2 | P2.1 | P2.2 | P2.3 | P3.1 | P3.2 | P3.3 |
| Colour | A. Experiment with colour through play, naming each colour accurately. B. Explore and experiment with a range of colour tools that make marks. | A. Know that the primary colours are red, yellow and blue. B. Begin to mix colours for a purpose. | A. Know that primary colours can be mixed to make secondary colours: B. Know that paint colours can be mixed using natural substances, and that prehistoric peoples used these paints. | A. Know that different amounts of paint and water can be used to mix hues of secondary colours. B. Know that colours can be mixed to 'match' real life objects, places and create things from your imagination. | A. Know that using light and dark colours next to each other creates contrast. B. Explore elements of the colour contrast wheel are used by other artists to create effect. | A. To know that a 'monochromatic' artwork uses tints and shades of just one colour. B. To know that adding black to a colour creates a shade and adding white to a colour creates a tint. | A. To know that artists use colour to create an atmosphere or to represent feelings in an artwork, for example by using warm or cool colours. | A. To know that colours can be symbolic and have meanings that vary according to your culture or background, eg red for danger or for celebration. |
| Form | A. Construct, build and destroy materials. B. Shape and model clay, dough and plasticine. | A. Know that a clay surface can be decorated by pressing into it or by joining pieces on. | A. Know that we can change paper from 2D to 3D by folding, rolling and scrunching it. B. To know that three-dimensional art is called sculpture. | A. Know that 'composition' means how things are arranged on the page. B. Know that pieces of clay can be joined using the 'scratch and slip' technique. | A. To know that three dimensional forms are either organic or geometric. B. To know that organic forms can be abstract. | A. To know that using lighter and darker tints and shades of a colour can create a 3D effect. B. Know that simple 3D forms can be made by creating layers. | A. To know that the size and scale of three-dimensional artwork changes the effect of the piece. | A. To know that the surface textures created by different materials can help suggest form in two-dimensional artwork. |
| Shape | A. Know that patterns can be made using shapes. | A. Know a range of 2D shapes and confidently draw these. | A. Know that paper can be shaped by cutting and folding it. | A. Know that shapes can be geometric if they have mostly straight lines and angles. | A. To know that negative shapes show the space around and between objects. | A. To know how to use basic shapes to form more complex shapes and patterns. | A. To know that a silhouette is a shape filled with a solid flat colour that represents an object. | A. To know how an understanding of shape and space can support creating effective composition. |
| Line | A. Use a variety of tools to make marks on paper. | A. Know that drawing tools can be used in a variety of ways to create different lines. | A. Know that lines can represent movement in drawings. | A. Know that lines can be used to fill shapes, to make outlines and to add detail or pattern. | A. To know that different drawing tools can create different types of lines. | A. To know that lines can be lighter or darker, or thicker or thinner and that this can add expression or movement to a drawing. | A. To know that lines can be used by artists to control what the viewer looks at within a composition. | A. To know how line is used beyond drawing and can be applied to other art forms. |
| Pattern | A. Know that surface rubbings can be used to add or make patterns. | A. Know that a pattern is a design in which shapes, colours or lines are repeated. | A. To know that the starting point for a repeating pattern is called a motif, and a motif can be arranged in different ways. | A. To know that patterns can be irregular and change in ways you wouldn't expect. | A. To know that pattern can be man-made (like a printed wallpaper) or natural (like a giraffe's skin). | A. To know that symmetry can be used to create repeating patterns. | A. Know that drawing techniques such as hatching, scribbling, stippling, and blending can make patterns, all of which are used to add detail. | A. Know that artists create pattern to add expressive detail to art works in many different ways: such as repeated patterns rhythm of strokes. |
| Texture | A. Know that different drawing tools make different marks. | A. Know that texture means 'what something feels like' | A. Know that different marks can be used to represent the textures of objects | A. Know that collage materials can be overlapped and overlaid to add texture. | A. To know that texture in an artwork can be real or a surface can be made to appear textured. | A. To know how to use texture more purposely to achieve a specific effect or to replicate a natural surface. | A. Know that drawing techniques such as hatching, scribbling, stippling, and blending can create surface texture. | A. To know that applying thick layers of paint to a surface is called impasto. |
| Tone | A. To explore light and dark when mark making. | A. Know that 'tone' in art means 'light and dark'. | A. Know that tone can be added to a drawing by shading and filling a shape, using different pencil grades. | A. Know that shading helps make drawn objects look more three dimensional. | A. Know basic rules for shading, eg shade in one direction, blending tones smoothly and with no gaps. | A. Know that shading is used to create different tones: e.g., hatching, cross-hatching, scribbling and stippling. | A. To know that tone can help show the foreground and background in an artwork. | A. To know that chiaroscuro means 'light and dark' and is a term used to describe high-contrast images. |

| Music Skills | | | | | | | | |
|--------------------|--|---|---|--|--|--|--|---|
| | P1.1 | P1.2 | P2.1 | P2.2 | P2.3 | P3.1 | P3.2 | P3.3 |
| Listening to Music | <p>A. Listening to sounds and matching them to the object or instrument.</p> <p>B. Listening to and repeating simple lyrics.</p> <p>C. Listening to and repeating a simple rhythm.</p> | <p>A. Responding to music through movement, altering movement to reflect the tempo, dynamics or pitch of the music.</p> <p>B. Exploring lyrics by suggesting appropriate actions.</p> <p>C. Exploring the story behind the lyrics or music.</p> <p>D. Listening to and following a beat using body percussion and instruments.</p> <p>E. Considering whether a piece of music has a fast, moderate or slow tempo.</p> <p>F. Listening to sounds and identifying high and low pitch.</p> <p>G. Understanding that different instruments make different sounds and grouping them accordingly.</p> | <p>A. Recognising and understanding the difference between pulse and rhythm.</p> <p>B. Understanding that different types of sounds are called timbres.</p> <p>C. Recognising basic tempo, dynamic and pitch changes (faster/slower, louder/quieter and higher/lower).</p> <p>D. Describing the character, mood, or 'story' of music they listen to, both verbally and through movement.</p> <p>E. Describing the differences between two pieces of music.</p> <p>F. Expressing a basic opinion about music (like/dislike).</p> <p>G. Listening to and repeating short, simple rhythmic patterns.</p> <p>H. Listening and responding to other performers by playing as part of a group.</p> | <p>A. Recognising timbre changes in music they listen to. Recognising structural features in music they listen to.</p> <p>B. Listening to and recognising instrumentation.</p> <p>C. Beginning to use musical vocabulary to describe music.</p> <p>D. Identifying melodies that move in steps.</p> <p>E. Listening to and repeating a short, simple melody by ear.</p> <p>F. Suggest improvements to their own and others' work.</p> | <p>A. Discussing the stylistic features of different genres, styles and traditions of music using musical vocabulary.</p> <p>B. Understanding that music from different parts of the world has different features.</p> <p>C. Recognising and explaining the changes within a piece of music using musical vocabulary.</p> <p>D. Describing the timbre, dynamic, and textural details of a piece of music, both verbally, and through movement.</p> <p>E. Beginning to show an awareness of metre.</p> <p>F. Beginning to use musical vocabulary (related to the inter-related dimensions of music) when discussing improvements to their own and others' work.</p> | <p>A. Recognising the use and development of motifs in music.</p> <p>B. Identifying gradual dynamic and tempo changes within a piece of music.</p> <p>C. Recognising and compare the stylistic features of different genres, styles and traditions of music using musical vocabulary.</p> <p>D. Recognise and explain the effect of the interrelated dimensions of music.</p> <p>E. Identifying scaled dynamics within a piece of music. (crescendo/decrescendo)</p> <p>F. Using musical vocabulary to evaluate and discuss the purpose of a piece of music.</p> <p>G. Understanding that music from different times has different features.</p> | <p>A. Discussing musical eras in context, identifying how they have influenced each other, and discussing the impact of different composers on the development of musical styles.</p> <p>B. Representing the features of a piece of music using graphic notation, and colours, justifying their choices with reference to musical vocabulary.</p> <p>C. Comparing, discussing and evaluating music using detailed musical vocabulary.</p> <p>D. Discussing the stylistic features of different genres, styles and traditions of music and explaining how these have developed over time.</p> | <p>A. Explore a variety of musical genres and explain how composers create, evoke and capture experiences, cultural themes and emotions across different eras.</p> <p>B. Recognising and confidently discussing the stylistic features of music and relating it to other aspects of the Arts (Pop art, Film music).</p> <p>C. Identifying the way that features of a song can complement one another to create a coherent overall effect.</p> <p>D. Evaluating how the venue, occasion and purpose affects the way a piece of music sounds.</p> <p>E. Discussing musical eras in context, identifying how they have influenced each other, and discussing the impact of different composers on the development of musical styles.</p> |

| Music Skills | | | | | | | | |
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| | P1.1 | P1.2 | P2.1 | P2.2 | P2.3 | P3.1 | P3.2 | P3.3 |
| Composing Music | <p>A. Selecting indoor and outdoor objects to use as instruments.</p> <p>B. Experimenting with playing instruments in different ways.</p> | <p>A. Playing untuned percussion 'in time' with a piece of music.</p> <p>B. Experimenting with body percussion and vocal sounds to respond to music.</p> <p>C. Selecting appropriate instruments to represent action and mood.</p> | <p>A. Selecting and creating short sequences of sound with voices or instruments to represent a given idea or character.</p> <p>B. Combining instrumental and vocal sounds within a given structure.</p> <p>C. Creating simple melodies using a few notes.</p> <p>D. Exploring dynamics, tempo and timbre for a piece of music.</p> <p>E. Creating a simple graphic score to represent a composition.</p> <p>F. Beginning to make improvements to their work.</p> | <p>A. Selecting and creating longer sequences of appropriate sounds with voices or instruments to represent a given idea or character.</p> <p>B. Successfully combining and layering several instrumental and vocal patterns within a given structure.</p> <p>C. Creating simple melodies from five or more notes.</p> <p>D. Choosing appropriate dynamics, tempo and timbre for a piece of music.</p> <p>E. Using letter name and graphic notation to represent the details of their composition.</p> <p>F. Suggest improvements to their own work.</p> | <p>A. Combining melodies and rhythms to compose a multi-layered composition in a given style (pentatonic).</p> <p>B. Composing a coherent piece of music in a given style with voices, bodies and instruments.</p> <p>C. Using letter name and rhythmic notation (graphic or staff), and key musical vocabulary to label and record their compositions.</p> <p>D. Suggesting and implementing improvements to their own work, using musical vocabulary.</p> | <p>A. Developing melodies using rhythmic variation, inversion, and looping.</p> <p>B. Beginning to improvise musically within a given style.</p> <p>C. Creating a piece of music with at least four different layers and a clear structure.</p> <p>D. Using letter name, graphic and rhythmic notation and key musical vocabulary to label and record their compositions.</p> <p>E. Suggesting improvements to others' work, using musical vocabulary.</p> | <p>A. Combining rhythmic patterns (ostinato) into a multi-layered composition using all the inter-related dimensions of music to add musical interest.</p> <p>B. Improvising coherently within a given style.</p> <p>C. Using staff notation to record rhythms and melodies.</p> <p>D. Suggesting and demonstrating improvements to own and others' work.</p> | <p>A. Composing an original song, incorporating lyric writing, melody writing and the composition of accompanying features, within a given structure.</p> <p>B. Developing melodies using rhythmic variation, loops, transposition and changes in dynamics, pitch and texture.</p> <p>C. Recording own composition using appropriate forms of notation and/or technology and incorporating.</p> <p>D. Constructively critique their own and others' work, using musical vocabulary.</p> |

| Music Skills | | | | | | | | |
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| | P1.1 | P1.2 | P2.1 | P2.2 | P2.3 | P3.1 | P3.2 | P3.3 |
| Performing Music | <p>A. Use their voices to sing-along to familiar songs and rhymes.</p> <p>B. Moving to music with instruction to perform actions.</p> | <p>A. Using their voices to join in with well-known songs from memory.</p> <p>B. Remembering and maintaining their role within a group performance.</p> <p>C. Participating in performances to a small audience.</p> <p>D. Stop and start playing at the right time.</p> | <p>A. Using their voices expressively to speak and chant.</p> <p>B. Singing short songs from memory, maintaining the overall shape of the melody and keeping in time.</p> <p>C. Maintaining the pulse (play on the beat) using hands, tuned and untuned instruments.</p> <p>D. Repeat back short rhythmic and melodic phrases on percussion instruments.</p> <p>E. Responding to simple musical instructions such as tempo and dynamic changes as part of a class performance.</p> <p>F. Performing from graphic notation.</p> | <p>A. Using their voices expressively when singing, including the use of basic dynamics (loud and quiet).</p> <p>B. Singing short songs from memory, with melodic and rhythmic accuracy.</p> <p>C. Repeating longer rhythmic patterns on untuned percussion instruments, keeping a steady pulse.</p> <p>D. Performing expressively using dynamics and timbre to alter sounds as appropriate.</p> <p>E. Singing back short melodic patterns by ear and playing short melodic patterns from letter notation.</p> | <p>A. Singing songs in a variety of musical styles with accuracy and control, demonstrating developing vocal technique.</p> <p>B. Singing and playing in time with peers, with some degree of accuracy and awareness of their part in the group performance.</p> <p>C. Performing from basic staff notation, incorporating rhythm and pitch and being able to identify these symbols using musical terminology.</p> | <p>A. Singing longer songs in a variety of musical styles from memory, with accuracy, control, fluency and a developing sense of expression including control of subtle dynamic changes.</p> <p>B. Singing and playing in time with peers with accuracy and awareness of their part in the group performance.</p> <p>C. Playing melody parts on tuned instruments with accuracy and control and developing instrumental technique.</p> <p>D. Playing syncopated rhythms with accuracy, control and fluency.</p> | <p>A. Singing songs in two or more parts, in a variety of musical styles from memory, with accuracy, fluency, control and expression.</p> <p>B. Working as a group to perform a piece of music, adjusting dynamics and pitch according to a graphic score, keeping in time with others and communicating with the group.</p> <p>C. Performing with accuracy and fluency from graphic and simple staff notation.</p> <p>D. Playing a simple chord progression with accuracy and fluency.</p> | <p>A. Singing songs in two or more secure parts from memory, with accuracy, fluency, control and expression.</p> <p>B. Working as a group to perform a piece of music, adjusting the interrelated dimensions of music as required, keeping in time with others and communicating with the group.</p> <p>C. Performing a solo or taking a leadership role within a performance.</p> <p>D. Performing with accuracy and fluency from graphic and staff notation and from their own notation.</p> <p>E. Performing by following a conductor's cues and directions.</p> |

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|------------------|--|--|--|--|--|---|---|--|
| Technical Skills | P1.1 | P1.2 | P2.1 | P2.2 | P2.3 | P3.1 | P3.2 | P3.3 |
| Pitch | A. To understand that what 'high' and 'low' notes are. | A. To understand that pitch means how high or low a note sounds. | A. To understand that 'tuned' instruments play more than one pitch of notes. B. To understand that a melody is made up from high and low pitched notes played one after the other, making a tune. | A. To know that some tuned instruments have a lower range of pitches and some have a higher range of pitches. B. To know that the group of pitches in a song is called its 'key' and that a key decides whether a song sounds happy or sad. | A. To know that some traditional music around the world is based on five-notes called a 'pentatonic' scale. B. To understand that a pentatonic melody uses only the five notes C D E G A. C. To know that 'transposing' a melody means changing its key. | A. To know that a glissando in music means a sliding effect played on instruments or made by your voice. B. To understand that varying effects can be created using only your voice, for example by changing the pitch, dynamic or tempo of the sounds made. | A. To understand that a minor key (pitch) can be used to make music sound sad. B. To understand that major chords create a bright, happy sound. C. To know that a 'bent note' is a note that varies in its pitch, e.g., the pitch may slide up or down. | A. To know that the Solfa syllables represent the pitches in an octave. B. To know that a bass line is the lowest pitch line of notes in a piece of music, and a walking bassline is common in rock and roll. |
| Duration | A. To recognise that different sounds can be long or short. | A. To know that rhythm means a pattern of long and short notes. | A. To know that the long and short sounds of a spoken phrase can be represented by a rhythm. | A. To know that 'duration' means how long a note, phrase or whole piece of music lasts. B. To know that different notes have different durations, and that crotchets are worth one whole beat. | A. To know that written notation tells you how long to play a note for. B. To know that playing 'in time' requires playing the notes for the correct duration as well as at the correct speed. | A. To know that combining different instruments playing different rhythms creates layers of sound called 'texture'. B. To know that a motif in music can be a repeated rhythm. | A. To know that 'poly-rhythms' means many different rhythms played at once. B. To know that the duration of a note or phrase in music can be shown using a repeated symbol or the size of a symbol on a graphic score. | A. To understand that representing beats of silence or 'rests' in written music is important as it helps us play rhythms correctly. B. To know that a quaver is worth half a beat. |
| Dynamics | A. To understand that instruments can be played loudly or softly. | A. To know that dynamics means how loud or soft a sound is. | A. To understand that sounds can be adapted to change their mood, eg through dynamics. | A. To know that dynamics can change the effect a sound has on the audience. | A. To know that the word 'crescendo' means a sound getting gradually louder. | A. To know that changing the dynamics of a musical phrase or motif can change the texture of a piece of music. | A. To understand that varying effects can be created using only your voice, for example by changing the pitch, dynamic or tempo of the sounds made. | A. To know that a melody can be adapted by changing its dynamics. |
| Tempo | A. To recognise music that is 'fast' or 'slow'. | A. To understand that we can match our body movements to the speed (tempo) or pulse (beat) of music. | A. To know that the 'pulse' is the steady beat that goes through music. B. To know that tempo is the speed of the music. | A. To understand that the tempo of a musical phrase can be changed to achieve a different effect. | A. To know that playing in time means all performers playing together at the same speed. | A. To understand that a slow tempo can be used to make music sound sad. | A. To understand that varying effects can be created using only your voice, for example by changing the pitch, dynamic or tempo of the sounds made. | A. To know that a melody can be adapted by changing its dynamics, pitch or tempo. |
| Timbre | A. To know that different instruments can sound like a particular character. | A. To know that my voice can create different timbres to help tell a story. | A. To know that 'timbre' means the quality of a sound, e.g., that different instruments would sound different playing a note of the same pitch. | A. To know that musical instruments can be used to create 'real life' sound effects. | A. To understand that the timbre of instruments played affect the mood and style of a piece of music. | A. To know that combining instruments and/or voices according to their timbre can create contrasting 'textures' in music. | A. To understand that human voices have their own individual timbre, and that this can be adapted by using the voice in different ways. | A. To know that timbre can also be thought of as 'tone colour' and can be described in many ways eg warm or cold, rich or bright. |

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| Texture | A. To know that music often has more than one instrument being played at a time. | A. To know that music has layers called 'texture'. | A. To know that a graphic score can show a picture of the layers, or 'texture', of a piece of music. | A. To understand that harmony means playing two notes at the same time, which usually sound good together. | A. To know that many types of music from around the world consist of more than one layer of sound. | A. To know that combining different instruments and rhythms when we compose can create layers of sound we call 'texture'. | A. To understand that a chord is the layering of several pitches played at the same time. | A. To understand that texture can be created by adding or removing instruments in a piece and can create the effect of dynamic change. |
| Structure | A. To recognise repeated words or phrases in a nursery rhyme. | A. To recognise the chorus in a familiar song. | A. To know that a piece of music can have more than one section, e.g. a verse and a chorus. | A. To understand that structure means the organisation of sounds within music, e.g. a chorus and verse pattern in a song. | A. To know that in a ballad, a 'stanza' means a verse. B. To know that music from different places often has different structural features. | A. To explore and apply structure when composing to create contrasting sections in music. B. To explore musical patterns within well know pieces of music, such as ostinato and musical motifs. | A. To know that a loop is a repeated rhythm or melody, i.e. ostinato. B. To know that 12-bar Blues is a sequence of 12 bars of music, made up of three different chords. | A. To know that a chord progression is a sequence of chords that repeats throughout a song. B. To know that a 'theme' in music is the main melody and 'variations' are when a melody has been altered. |
| Notation | A. To know that signals can tell us when to start or stop playing. | A. To understand that music can be represented by pictures or symbols. | A. To know that a graphic score can show a picture of the structure and / or texture of music. | A. To know that 'notation' means writing music down so that someone else can play it. B. To know that chord progressions are represented using Roman numerals. | A. To understand that 'reading' music means following written symbols to play accurately. | A. To know that 'performance directions' are words added to music notation to tell the performers how to play. | A. To understand that in written staff notation, notes can go on or between lines, and that the lines show the pitch of the note. | A. To understand the difference between graphic notation and staff notation, and the formality of staves. |

Drama Skills

| | P1.1 | P1.2 | P2.1 | P2.2 | P2.3 | P3.1 | P3.2 | P3.3 |
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| | <p>A. To explore real and imaginary situations, to help understand the world around them.</p> <p>B. Perform a role within a puppet show, a real or imagined situation or a re-enactment of a story or traditional tale.</p> <p>C. Communicates ideas and feelings using facial expressions, for example, to show happy, sad, surprised, angry, scared.</p> | <p>A. To express and communicate ideas, thoughts and feelings about stories and characters through drama.</p> <p>B. Express what characters in real or imaginary situations might say, do or feel, for example, being upset about losing a toy, what a character in a well-known fairy tale might say or how they might feel.</p> | <p>A. To create, choose and accept roles, portraying through movement, expression and voice.</p> <p>B. Communicate ideas and feelings using aspects of voice, such as volume, expression and clarity.</p> <p>C. Communicate ideas and feelings using movement, for example, through body language, gestures, actions and posture.</p> | <p>A. Use improvisation and scripts to explore real and imaginary situations.</p> <p>B. Use expression in role, conveying a character through body language, for example, facial expression.</p> <p>C. Conveys a character using characterisation techniques such as hot seating and freeze frame.</p> <p>D. Share thoughts and feelings about drama experiences, for example, during a discussion about characters or events in a drama, giving reasons for likes and dislikes.</p> | <p>A. Create and present scripted or improvised drama, taking into account audience and atmosphere.</p> <p>B. Use a range of aspects of voice to enhance characterisation, for example, pitch, pace, volume, tone, clarity and articulation.</p> <p>C. Choose relevant expression in role, showing how the character might interact with others, for example, through body language.</p> <p>D. Shares views and listens appropriately to the views of others about what works well and what could be improved in their own and others' work, using some drama vocabulary.</p> | <p>A. Develop scripts and drama, by discussing aspects such as character, and performance, e.g. what a character in a well-known story might say to another.</p> <p>B. Use movement, expression and voice to create atmosphere, for example, a high-pitched voice, wide eyes and crouched body to suggest a frightening situation.</p> <p>C. Select appropriate movement for role, for example, to convey the character's setting, physical features, the character's feelings.</p> <p>D. Explore theatre arts technology to enhance scripts and performances.</p> <p>E. Rehearse and present drama or scripts, suggesting improvements for final performances</p> | <p>A. Create, adapt and sustain different roles, experimenting with voice, considering use of volume, expression, clarity and pace to convey a character.</p> <p>B. Create, adapt and sustain different roles, experimenting with movement in roles, conveying a character through gestures, actions and posture.</p> <p>D. Select appropriate theatre arts technology to enhance tension, mood and atmosphere.</p> <p>E. Analyse technical aspects of drama and scripts, make informed judgments and express considered opinions on my own and others' work.</p> <p>F. Review and evaluate progress through the creative process on an on-going basis and develops solutions to problems as they arise.</p> | <p>A. Explore various characterisation techniques such as, hot seating, character cards, thought tracking, role on the wall, writing in role, role-play.</p> <p>B. Use appropriate expression and movement to enhance characterisation, for example, facial expression, body language, eye contact, use of space, timing, levels, gesture, posture.</p> <p>C. Create and sustain aspects of voice to enhance characterisation, for example, pitch, pace, volume, tone, clarity, accent, articulation and intonation.</p> <p>D. Negotiate and make decisions when devising, rehearsing and refining dramas and scripts.</p> <p>E. Use theatre arts technology such as props, basic lighting and sound to enhance a performance effectively, for example, chooses appropriate music or makes sound effects to create atmosphere.</p> <p>F. Evaluate each aspect of their own work and that of others, in order to improve the overall performance.</p> |

Dance & Movement

| | P1.1 | P1.2 | P2.1 | P2.2 | P2.3 | P3.1 | P3.2 | P3.3 |
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| | <p>A. Perform a range of simple repeated movements and gestures.</p> <p>B. Explore ways of moving, expressively, and playfully.</p> <p>C. Talk about what they like and disliked regarding music and movement.</p> | <p>A. Share their responses to stimuli through movement.</p> <p>B. Choose and explore ways of moving rhythmically, expressively, while altering speed and style.</p> <p>C. Control body movements when performing short sequences.</p> <p>D. Discuss thoughts and feelings about their work and that of others.</p> | <p>A. Show understanding that dance consists of combined movements and gestures, usually performed with music or a beat.</p> <p>B. Vary use space, speed and resources creatively in response to a stimuli or style.</p> <p>C. Perform using a range of action sand body parts with some coordination.</p> <p>D. Offer suggestions and improvements to their own, and others' work.</p> | <p>A. Create and improvise short dance sequences in time to music, focusing on alterations of speed and levels.</p> <p>B. Identify body actions of turn, jump, gesture, pause and fall, with some degree of control, with awareness of safe practice in dance.</p> <p>C. Perform sequences of their own with increasing control and coordination.</p> <p>D. Share thoughts and feelings in response to dance experiences, either as a performer or as part of an audience, giving reasons for likes and dislikes.</p> | <p>A. Create new dance movements and sequences incorporating different speeds and levels, characters and emotions to add interest and variety.</p> <p>B. Demonstrate an understanding of the key features of dance from a range of styles and cultures, through dance performance.</p> <p>C. Improve performances to compete with others, focusing on rhythm and expression.</p> <p>D. Share thoughts and feelings by expressing personal views in response to experiencing live or recorded dance performance.</p> | <p>A. Demonstrate coordination, precision and control in a range of dance actions and sequences.</p> <p>B. Demonstrate understanding of simple formations, such as circles or squares, through taking part in group dance.</p> <p>C. Compose and perform longer dance sequences that vary dynamics, fluency, and expression.</p> <p>D. Explain and justify effectiveness of performances and what could be improved in their own or others' work, using appropriate dance vocabulary.</p> | <p>A. Create, rehearse and perform a short original dance piece, comprising several sequences, to music or a rhythm.</p> <p>B. Explore rhythm, movement and space, and increase possibilities for expression through movement.</p> <p>C. Perform and apply more complex sequences, ensuring the actions and transitions are in time with music.</p> <p>D. Explain why particular skills or techniques have been selected, and how they effect overall performance.</p> | <p>A. Perform with confidence and show understanding of a range of different styles of dance from different cultures and the rhythms/music which often accompany them.</p> <p>B. Rehearses skills and techniques required to execute particular moves and sequences to a rhythm or beat.</p> <p>C. Demonstrate strong and controlled performances, combing flexibility, timing, pace, transitions, patterns and music that link to create complex sequences.</p> <p>D. Choose and use criteria to evaluate own and others' performances, justifying thinking and suggesting appropriate improvements.</p> |

| Film and Media Skills | | | | | | | | |
|------------------------|--|--|---|--|--|---|---|---|
| | P1.1 | P1.2 | P2.1 | P2.2 | P2.3 | P3.1 | P3.2 | P3.3 |
| Analysing Film & Media | <p>A. Identify and discuss favourite films and programmes.</p> <p>B. Discuss the purpose of their favourite TV programmes.</p> | <p>A. Recognise the difference between still and moving images.</p> <p>B. Discuss various categories and genres of TV programmes and films, and their intended audiences.</p> <p>C. Use key vocabulary when discussing elements of film and media, e.g., cartoon animation, soundtrack, special effects.</p> | <p>A. Explore different moving image delivery systems, e.g., film, television, animation, computer game.</p> <p>B. Understand that visual images can be 'read' like other texts and that every element of a visual image can carry meaning.</p> <p>C. Identify common features of a character within a comic, cartoon or game, e.g., Spiderman, Sonic, Mario.</p> <p>D. Compare a variety of title sequences, discussing their purpose and effect.</p> <p>E. Learn that the position of elements within the image, the colours used, and the lighting, can all affect interpretation.</p> | <p>A. Identify broad categories of intended audience, e.g. 'this is for little children', and give reasons;</p> <p>B. Understand the role of a soundtrack in film and media.</p> <p>C. Describe how sound effects are used to create atmosphere (i.e. continuous sound) or spot effects (i.e. short sounds).</p> <p>D. Explore how sound can set the 'mood' of a text and establish its generic identity (e.g. comedy, drama)</p> <p>E. Learn how sound can affect not only the way viewers interpret the images but also evoke emotive responses.</p> | <p>A. Discuss various character types in film and media, referring to clues such as dress, casting, image, performance, etc.</p> <p>B. Watch and discuss sequences in which characters are presented non-verbally (e.g. through camera position, lighting, costume, music etc).</p> <p>C. Identify devices such as flashback, dream sequences, exaggeration – discuss why they are needed and how they are conveyed.</p> <p>D. Identify common features between film, media, book and game versions of generic texts, e.g. myth, fairy tale, space adventure, etc.</p> <p>E. Identify and talk about different levels of 'realism', e.g., naturalistic drama vs cartoon animation.</p> | <p>A. Explore various production roles, e.g., scriptwriter, camera operator, editor, director.</p> <p>B. Investigate features such as music, changes in location, interior/exterior settings, actors and presenters.</p> <p>C. Analyse the use of sequences within film and media that help convey a narrative.</p> <p>D. Explore how off-screen sounds can help to create the impression of three-dimensional space.</p> <p>E. Learn that silence can also have a powerful effect on the interpretation of a sequence.</p> <p>F. Analyse the use, or absence, of dialogue in film and media to portray messages, meaning and mood.</p> | <p>A. Explain some of the ways in which film styles, themes and narratives have changed over time.</p> <p>B. Explain how social groups, events and ideas are represented in film and media, suggesting alternative ways to improve this.</p> <p>C. Explore the use of posters, adverts and marketing within film and media, focusing on titles, actors, stars, likely audiences, themes and genre.</p> <p>D. Identify and discuss some of the factors in the production process that may affect the final shape and meaning of film and media text.</p> <p>E. Identify and discuss factors that may contribute to success of film and media text, e.g. star, genre, theme, etc.</p> <p>F. Explain and justify aesthetic judgments and personal responses.</p> | <p>A. Discuss how narratives and messages are portrayed through various media and the strategies that are used to support them. (Harry Potter, YouTubers, etc)</p> <p>B. Describe and account for different levels of realism and authenticity used to portray messages through film, media and social media.</p> <p>C. Explore how film, media and social media represent and alter real life.</p> <p>D. Explore that various messages and strategies that are used across different genre of music videos.</p> <p>E. Explore reasons for and against censorship, age classification and the broadcasting 'watershed'.</p> <p>F. Awareness of the fact that different audiences have different responses to the same film and media.</p> |
| Creating Film & Media | <p>A. Explore video creation by shooting short sequences on digital video through play.</p> | <p>A. With support, create group mini montages or trailers for a specific purpose and audience.</p> <p>B. Use key vocabulary to evaluate their work e.g., digital video camera, shot, cut, close-up, film.</p> | <p>A. Plan a title sequence, using simple storyboards, that will capture intended purpose and audience.</p> <p>B. Explore and apply the use of camera angles and shots to support your creation.</p> | <p>A. Plan, shoot and edit a short video or animation, using storyboards to help convey story, message and purpose.</p> <p>B. Explore and apply the use of camera distance (close-up, long shot, group, etc), camera angles and camera movement to support your creation.</p> | <p>A. Plan and shoot short sequences on video using more than one point of view, e.g. a person entering a room; one person meeting another; a chase;</p> <p>B. Create and discuss different versions of the same story or event.</p> <p>C. Create animated sequences on film, video or ICT or in an</p> | <p>A. Use digital media to create an advert for a film or media, using strategies that provoke curiosity.</p> <p>B. Transfer a narrative sequence from one medium to another, e.g., poem to film, or film sequences to animation.</p> <p>C. Add music, narration or commentary to a moving image sequence which</p> | <p>A. Recreate film and media from different world cultures and historical periods including different styles of animation, drama, adventure, musical, factual and documentary films.</p> <p>B. Create soundtracks, sound effects and special effects to media projects that support your narrative.</p> | <p>A. Create film, media or social media narratives from contrasting standpoints, focusing on the same ideological messages.</p> <p>B. Select the most appropriate techniques that will capture your target audience such as, media format, sound, effects, backing track, stills,</p> |

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| | | | | C. Compose, create and overlay soundtracks and sound effects to create mood and atmosphere. | optical toy such as a zoetrope. | adds layers to the meaning or message. | C. Evaluate and edit the final product to improve the quality and suitability for purpose and audience. | overlays, titles, introduction, script, dialogue, etc. C. Responding to audience feedback, select and edit appropriate alterations that meet the critique while maintaining the ideological message. |
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