| Metabour Flows Day Continued Part | | | | | rear 4 LC | ong Term Planning | 3 | | | |
|--|----|----------------------------|--------------------------|-----------------------------|---|-------------------------|-------------------------|---------------------|----------------------------|--------------|
| The control interval | | English (TfW) | Spelling (NC Appendix) | Grammar (TfW) | Mathematics (WR) | Science (WR) | | Geography (Oddizzi) | _ | - |
| who scients may come and the state of dead in lacks, increases and such as a common service of the state of t | | Fiction | homophones-plane, plain | Using prepositions and | Place Value | Group and Classify | | | <u> </u> | 7 , 1 |
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| The state of the s | | | 1 | " | | l ' | | | | |
| And the company of the control of th | | Poetry | • | subordinating conjunctions | estimate numbers using | | | | | |
| Compared C | | Haiku | 'among'- interface, | Introduce the term | different representations | and name a variety of | I . | | | |
| Submitted production. Works ending fellow: Solder and production proportions. Works ending fellow: Solder and production of the self-self-self-self-self-self-self-self- | | | interview | 'adverbial' | read Roman numerals | living things in their | | | | |
| Works soling into one of the process | | | Challenge Words | Identifying adverbial | to 100 (I to C) and know | local and wider | | | _ | |
| Selection design from a control of the control of t | | | Words ending 'ation'- | (words and phrases) in | that over time, the | environment. | | | | |
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| For and compare numbers beginned to the control and numbers with use of an extremely adding determines, adject when and other mounts and presenting data in a season period proportion and being determines, adject when and other mounts are shown and other mounts and the control and presenting data in a season period proportion and being deliberation to a form the control and presenting data in a season period and | | | | words that function in | (thousands, hundreds, | scientific enquiries to | | | drawing and painting to | |
| # Compare mumbers by the protection of compare mumbers with up to 4 digits using the formal water methods of columns with methods of addition and with received in the method of addition and with received in the method of addition and with received in the method of addition and devices feet to an addition and addition addition and addition addition and addition addition and addition ad | | | Challenge Words | different ways in different | tens, and ones) | answer them. | becoming kings of | | depict forms, such as | |
| Use using determiners, adjectives, and other nouns and general reading and processing productions and processing productions and processing productions and being and with increasingly large proteins make any other and any other any other and any other any other and any other any other and any other any other and any other any other and any other and any other and any other any other and any other and any other any other any other and any other any other and any other any other and any other any other any other an | | | | sentences | order and compare | - Gathering, recording. | England at the end of | | showing an awareness of | |
| round any number to the nearest 1,00 to or 1000 miles and with increasingly large postther numbers of addition and subtraction where appropriate and with microarching and with microarching and with increasingly large postther numbers of digits under the formal wortten methods of columnar and embods to to use and why before a multiplication and division facts for multiplication and addivision facts for multiplication and division | | | | | |] 0. 0. | the Saxon period | | proportion and being | |
| where received in the nearest 10, 100 or 1000 • 1000 • 10 | | | | 1 | | | -They were highly | | able to create 3D effects. | |
| in answerring **solve number and practical problems that involve all of the above and with increasingly large positive numbers **Addision and **Subtraction ** add and subtract numbers with up to 4 digits using the formal **Solve addition and subtraction numbers with the path of digits using the formal **Solve addition and subtraction variety above and with not set problems in contexts, deciding which operations and methods to to use and with the context and the context an | | | | 1 - | · · | | skilled shipbuilders, | | -Apply observational | |
| solve number and practical proteiners that invoke all of the above and with increasingly large positive numbers of Addition and SAMMARSIAN AN | | | | dajectives and other nouns | | 1 | taking them vast | | skills, showing a greater | |
| practical problems shall involve all of the above and with increasingly large positive numbers with up to 4 digit using the formal with problems and subtract numbers with up to 4 digit using the formal with problems and subtract numbers with up to 4 digit using the formal with problems and subtraction where appropriate should normal subtraction two step problems in contexts, deciding which operations and methods to use and why fulfillation and subtraction and wide methods in facts for models. The content of the | | | | | | I - | distances across | | awareness of | |
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| to 12 × 12 • use place value, known and derived facts to multiply and divide mentally, including: multiplying by 0 and 1; dividing by 1; multiplying together three numbers • recognise and use factor pairs and commutativity in mental calculations Measurement Innuage, drawings, labelled diagrams, keys, bar charts and tables. Innuage, drawings, labelled diagrams, keys, bar charts and tables. States of Matter other with Vikings until Alfred defeated them and they settled in the Danelaw area to the north and east then orth and east they are solids, liquids or gases. • Observe that some materials change state when they are heated or cropled and the control of the control o | | | | 1 | | " | | | - | |
| use place value, known and derived facts to multiply and divide mentally, including: multiplying by 0 and 1; dividing by 1; multiplying together three numbers • recognise and use factor pairs and commutativity in mental calculations Measurement Iabelled diagrams, keys, bar charts and tables. Iabelled diagrams, keys, bar charts and tables. States of Matter • Compare and group materials together, according to whether they are solids, liquids or gases. • Observe that some materials change state when they are heated or crooled and does not the north and east -lt was during this period that there were better laws and a flowering of literature. Measurement Iabelled diagrams, keys, bar charts and tables. Making skills: -How to use pencils of different grades to shade and add tone. How to hold a pencil with varying pressure to the north and east -lt was during this period that there were better laws and a flowering of literature. • Observe that some materials change state when they are heated or crooled and does not the north and east -lt was during this period that there were better laws and a flowering of literature. • Observe that some materials change state when they are heated or crooled and does not the north and east -lt was during this period that there were better laws and a flowering of literature. • Observe that some materials change state when they are heated or crooled and does not the voltage of them and tables. How to use observation and settle different grades to them and table them and they settled and dot one. How to hold a pencil with varying pressure to the north and east -lt was during this period that there were better laws and a flowering of literature. How to use pencils of different grades to the most one. How to use observation and settled different grades to them and tables. How to use observation and settled of ifferent grades to the north and east -lt was during this period that there were better laws and a flowering of the north and east -lt was during them and tabl | | | | 1 | | | | | 1 ' ' | |
| and derived facts to multiply and divide mentally, including: multiplying by 0 and 1; dividing by 1; multiplying together three numbers • recognise and use factor pairs and commutativity in mental calculations Measurement keys, bar charts and tables. attack from the Vikings until Alfred defeated them and they settled in the Danelaw area to the north and east with east or create different grades to shade and add tone. -How to use pencils of different grades to shade and add tone. -How to hold a pencil with varying pressure to create different marks. -How to use observation and sketch objects quickly. -How to use pencils of different grades to shade and add tone. -How to hold a pencil with varying pressure to create different marks. -How to use observation and sketch objects quickly. -How to draw objects in proportion to each other. -How to use charcoal and | | | | 1 | | | | | | |
| multiply and divide mentally, including: multiplying by 0 and 1; dividing by 1; multiplying together three numbers • recognise and use factor pairs and commutativity in mental calculations Measurement multiply and divide mentally, including: multiplying by 0 and 1; dividing by 1; multiplying together three numbers • recognise and use factor pairs and commutativity in mental calculations multiplying by 0 and 1; dividing by 1; multiplying together three numbers • recognise and use factor pairs and commutativity in mental calculations multiplying by 0 and 1; dividing by 1; multiplying together three numbers • Compare and group materials together, according to whether they are solids, liquids or gases. • Observe that some materials change state when they are heated or cooled and | | | | 1 | 1 | | ' ' | | 1 " | |
| mentally, including: multiplying by 0 and 1; dividing by 1; multiplying together three numbers • recognise and use factor pairs and commutativity in mental calculations Measurement mentally, including: multiplying by 0 and 1; dividing by 1; multiplying together three numbers • recognise and use factor pairs and commutativity in mental calculations Measurement mentally, including: multiplying by 0 and 1; dividing by 1; multiplying together three numbers • Compare and group materials together, according to whether they are solids, liquids or gases. • Observe that some materials change state when they are heated or cooled and or cooled and or cooled and | | | | 1 | | ' ' | | | | |
| multiplying by 0 and 1; dividing by 1; multiplying together three numbers • recognise and use factor pairs and commutativity in mental calculations Measurement multiplying by 0 and 1; dividing by 1; multiplying together three numbers • recognise and use factor pairs and commutativity in mental calculations Measurement States of Matter • Compare and group materials together, according to whether they are solids, liquids or gases. • Observe that some materials change state when they are heated or corolled and or coroll | | | | 1 | | tables. | | | _ | |
| dividing by 1; multiplying together three numbers • recognise and use factor pairs and calculations Measurement • Compare and group materials together, according to whether they are solids, liquids or gases. • Observe that some materials change state when they are heated or cooled and | | | | 1 | mentally, including: | | them and they settled | | | |
| together three numbers recognise and use factor pairs and commutativity in mental calculations materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. How to use different marks. How to use observation and sketch objects quickly. How to draw objects in proportion to each other. How to use charcoal and | | | | 1 | multiplying by 0 and 1; | States of Matter | in the Danelaw area to | | • | |
| together three numbers recognise and use factor pairs and commutativity in mental calculations materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. Observe that some materials together, according to whether they are solids, liquids or gases. How to use different marks. How to use observation and sketch objects quickly. How to draw objects in proportion to each other. How to use charcoal and | | | | 1 | dividing by 1; multiplying | Compare and group | the north and east | | with varying pressure to | |
| • recognise and use factor pairs and commutativity in mental calculations • recognise and use factor pairs and commutativity in mental calculations • Observe that some materials change state when they are heated or cooled and or cooled an | | | | 1 | | materials together, | -It was during this | | create different marks. | |
| factor pairs and commutativity in mental calculations they are solids, liquids or gases. Observe that some materials change state when they are heated or cooled and or | | | | 1 | " | | _ | | -How to use observation | |
| commutativity in mental calculations or gases. other description of literature. or before the control of literature. or saves. Measurement Measurement Measurement or cooled and | | | | 1 | _ | " | l · | | | |
| Measurement Of gases. Observe that some materials change state when they are heated or cooled and | | | | 1 | 1 | ' | | | - | |
| Measurement Measu | | | | | · · | - | nowering of filerature. | | l ' ' | |
| Measurement when they are heated or cooled, and | | | | 1 | Calculations | | | | | |
| Measurement when they are heated or cooled, and -How to use charcoal and | | | | | | _ | | | 1 ' ' | |
| | | | | 1 | Measurement | · ' | | | | |
| I I I I I I I I I I I I I I I I I I I | | | | 1 | | or cooled, and | | | a rubber to draw tone. | |

| | T T | 1 | . 1 | | | |
|---------|------------|--------------------|---|--|---------------------------|----------------------------|
| | | sure and calculate | measure or research | | -How to use scissors and | |
| | 1 | rimeter of a | the temperature at | | paper as a method to | |
| | 1 | iear figure | which this happens in | | 'draw'. | |
| | (includi | ing squares) in | degrees Celsius (°C). | | -How to make choices | |
| | centime | etres and metres | Identify the part | | about arranging cut | |
| | • find the | the area of | played by evaporation | | elements to create a | |
| | rectiline | ear shapes by | and condensation in | | composition. | |
| | countin | ng squares | the water cycle and | | -How to create a wax | |
| | | · | associate the rate of | | resist background. | |
| | | | evaporation with | | -How to use different | |
| | | | temperature. | | tools to scratch into a | |
| | | | Working scientifically | | painted surface to add | |
| | | | - Talk about criteria | | contrast and pattern. | |
| | | | for grouping, sorting | | -How to choose a section | |
| | | | | | of a drawing to recreate | |
| | | | and classifying (non- | | as a print. | |
| | | | statutory). | | -How to create a | |
| | | | Identifying | | monoprint. | |
| | | | differences, similarities | | Knowledge of artists: | |
| | | | or changes related to | | -Artists choose what to | |
| | | | simple scientific ideas. | | include in a composition, | |
| | | | Asking relevant | | considering both what | |
| | | | questions and using | | looks good together and | |
| | | | different types of | | any message they want | |
| | | | scientific enquiries to | | to communicate. | |
| | | | answer them. | | Evaluating and analysing: | |
| | | | Making systematic | | -Artists evaluate what | |
| | | | and careful | | they make, and talking | |
| | | | observations and, | | about art is one way to | |
| | | | , | | do this. | |
| | | | where appropriate, | Coasts | | Structures: Pavilions |
| | | | taking accurate | Coastal Adventure | | Skills: |
| | | | measurements using | Virtual Fieldwork Short | | -Designing a stable |
| | | | standard units, using a | Unit | | pavilion structure that is |
| | | | range of equipment, | -Record data and | | aesthetically pleasing |
| | | | including | | | |
| | | | thermometers and | complete cross curricular | | and selecting materials |
| | | | data loggers. | tasks. They will use this | | to create a desired |
| | | | Setting up simple | evidence to answer their | | effect. |
| | | | practical enquiries, | enquiry questions at the | | -Building frame |
| | | | comparative and fair | end of their road trip. | | structures designed to |
| | | | tests. | | | support weight. |
| | | | Gathering, recording, | *Qatar Museum tour: | | -Creating a range of |
| | | | classifying and | Treasures of the Sea | | different shaped frame |
| | | | | This tour will shed light | | structures. |
| | | | presenting data in a | - | | -Making a variety of free- |
| | | | variety of ways to help | on the wonders of the | | standing frame |
| | | | in answering | sea and its historical | | structures of different |
| | | | questions. | significance in the | | shapes and sizes. |
| | | | Using results to draw | collective memory of the | | -Selecting appropriate |
| | | | simple conclusions, | people of Qatar, both as | | materials to build a |
| 2 | | | make predictions for | a source of sustenance | | |
| Autumn2 | | | new values, suggest | and income. | | strong structure and for |
| 🕏 | | | improvements and | | | the cladding. |
| 4 | | | raise further | *Fieldwork Visit to the | | -Reinforcing corners to |
| | | | questions. | coast – the changing use | | strengthen a structure. |
| | | | • | of the coast in Doha | | -Creating a design in |
| | | | | Dhow boat journey. | | accordance with a plan. |
| | | | | Douc journey. | | -Learning to create |
| | | | | South America and Rio | | different textural effects |
| | | | | SOUTH ATTICITION OF THE PROPERTY OF THE PROPER | | with materials. |
| | | | | The leasting of Court | | Knowledge: |
| | | | | -The location of South | | -To understand what a |
| | | | | America and its key | | frame structure is. |
| | | | | features. | | -To know that a 'free- |
| | | | | -The location of South | | standing' structure is one |
| | | | | American countries. | | that can stand on its |
| | | | | -Similarities and | | |
| | | | | differences between | | own. |
| | | | | Brazil and our own | | -To know that a pavilion |
| | | | | country. | | is a decorative building |
| | | | | -What daily life in Rio de | | or structure for leisure |
| | | | | Janeiro is like. | | activities. |
| | | | | -South East Brazil's trade | | -To know that cladding |
| | | | | | | can be applied to |
| 1 1 | | | | links. | | • • |

| | | | | | | What the advantages | | structures for different |
|-----------|------------------|-----------------------------|------------------------------|---|---|---|----------------------------|--------------------------|
| | | | | | | and disadvantages were | | effects. |
| | | | | | | _ | | |
| | | | | | | for Brazil in hosting the | | -To know that aesthetics |
| | | | | | | Olympic Games. | | is how a product looks. |
| | | | | | | South America's biggest | | |
| | | | | | | | | |
| | | | | | | country is Brazil. Here | | |
| | | | | | | you'll find the Amazon | | |
| | | | | | | Rainforest, home to a | | |
| | | | | | | • | | |
| | | | | | | huge number of animals, | | |
| | | | | | | plants and insects. | | |
| | | | | | | Brazil is the world's | | |
| | | | | | | | | |
| | | | | | | seventh largest | | |
| | | | | | | economy. It is rich in | | |
| | | | | | | natural resources such as | | |
| | | | | | | | | |
| | | | | | | Iron ore. They are also | | |
| | | | | | | one of the largest | | |
| | | | | | | _ | | |
| | | | | | | exporters of coffee, beef, | | |
| | | | | | | sugar and orange juice. | | |
| | | | | | | In the summer of 2016 | | |
| | | | | | | | | |
| | | | | | | Brazil hosted the | | |
| | | | | | | Olympic Games. | | |
| | Fiction | Words ending 'sion'- | Evnanding noun phrases | Multiplication and | Sound | Geographical Local | Painting and Mixed | |
| | | _ | Expanding noun phrases | I . | Sound | | | |
| | Persuasive | expansion, | using a prepositional | <u>Division</u> | Identify how sounds | Study: | Media: Light and Dark | |
| | advertisement | comprehension | phrase after the noun | recall multiplication | are made, associating | What is important about | Skills: | |
| | | I . | 1 ' | and division facts for | | my local area? | Generating ideas: | |
| | | Words ending 'ous'- | Forming adjectives using | | some of them with | , | _ | |
| | | poisonous, dangerous | prefixes and suffixes | multiplication tables up | something vibrating. | | -Generate ideas from a | |
| | | Words ending 'ous' | Regular and irregular plural | to 12 × 12 | Recognise that | -Locating our local area | range of stimuli, using | |
| | Non fistin- | ū | | use place value, known | vibrations from sounds | | research and evaluation | |
| | Non-fiction | including words where 'ge' | nouns: singular and plural | and derived facts to | | in relation to other | of techniques to develop | |
| | Newspaper report | from base word remains- | determiners | | travel through a | places. | | |
| | | courageous, outrageous | Clarifying the difference | multiply and divide | medium to the ear. | • | their ideas and plan | |
| | | | | mentally, including: | | | more purposefully for an | |
| | | suffix to words ending 'y'- | between plural –s and | multiplying by 0 and 1; | Find patterns | -Local, regional, national | outcome. | |
| | Poetry | happiness, plentiful | possessive 's | | between the volume | | | |
| | Riddles | Words ending 'ious' and | Revising apostrophes for | dividing by 1; multiplying | of a sound and the | and international links to | Using sketchbooks: | |
| | Riddles | | | together three numbers | | our local area. | -Use sketchbooks for a | |
| | | 'eous'- serious, hideous | singular possession | recognise and use | strength of the | | wider range of purposes, | |
| | | Challenge words | Apostrophe for plural | _ | vibrations that | | | |
| | | 1 | 1 ' ' | factor pairs and | | Locating the key | for example, recording | |
| | | 'au' makes 'or' sound- | possession | commutativity in mental | produced it. | features of our local | things using drawing and | |
| | | automatic, August | Punctuating direct speech | calculations | Find patterns | | annotations, planning | |
| | | ending 'tion'- invention, | Distinguish coordinating | | between the pitch of a | area. | and taking the next steps | |
| | | I = | " | multiply two-digit and | | | | |
| | | injection | and subordinating | three-digit numbers by a | sound and features of | | in a making process. | |
| | | ending 'sion'- expression, | conjunctions | one-digit number using | the object that | -Carrying out fieldwork in | Making skills: | |
| | | discussion | Extending the range of | formal written layout | produced it. | the local area to gather | -Demonstrate greater | |
| | | | 1 " | | • | evidence of how a region | | |
| | | ending 'cian'- musician, | words used to express | solve problems | Recognise that | _ | skill and control when | |
| | | magician | cause and effect | involving multiplying and | sounds get fainter as | is meeting its | drawing and painting to | |
| | | adverbs of manner- | | adding, including using | the distance from the | population's needs. | depict forms, such as | |
| | | l . | | | | | · · | |
| | | reluctantly, quickly | | the distributive law to | sound source | | showing an awareness of | |
| ₽0 | | Challenge words | | multiply two digit | increases. | How to read and label an | proportion and being | |
| Ë | | | | numbers by one digit, | Working scientifically | Ordnance Survey map | able to create 3D effects. | |
| Spring 1 | | | | integer scaling problems | | with local sites. | -Apply observational | |
| | | | | and harder | Asking relevant | | | |
| | | | | | questions and using | National Museum of | skills, showing a greater | |
| | | | | correspondence | different types of | Qatar visit: | awareness of | |
| | | | | problems such as n | | Thematic tour topics: | composition and | |
| | | | | objects are connected to | scientific enquiries to | Stories about the People | demonstrating the | |
| | | | | * | answer them. | | _ | |
| | | | | m objects | - Recording findings | of Qatar | beginnings of an | |
| | | | | | | Students will explore the | individual style. | |
| | | | | Fractions, Decimals and | using simple scientific | pillars that make up the | Knowledge of artists: | |
| | | | | Percentages | language, drawings, | | -Use subject vocabulary | |
| | | | | | labelled diagrams, | social fabric of Qatar, | | |
| | | | | solve problems | | with a focus on the | confidently to describe | |
| | | | | involving multiplying and | keys, bar charts and | individual and collective | and compare creative | |
| | | | | adding, including using | tables. | roles of family, | works. | |
| | | | | the distributive law to | - Making systematic | ** ** | | |
| | | | | | | community and | -Understand how artists | |
| | | | | multiply two-digit | and careful | leadership in society. | use art to convey | |
| | | | | numbers by one digit, | observations and, | Celebration of Our | messages through the | |
| | | | | integer scaling problems | where appropriate, | _ | choices they make. | |
| | | | | | | Nation | · · | |
| | | | | and harder | taking accurate | This tour will highlight | Evaluating and | |
| | | | | correspondence | measurements using | key moments of social, | analysing: | |
| | | | | problems such as n | · · · | economic and political | -Use more complex | |
| | | | | 1 - | standard units, using a | • | | |
| | | | | objects are connected to | range of equipment, | transformation in the | vocabulary when | |
| | | | | m objects | including | historical timeline of | discussing their own and | |
| | | | | recognise and show, | | Qatar that led to the | others' art. | |
| | | | | using diagrams, families | thermometers and | | -Discuss art, considering | |
| | | | | I . | data loggers. | formation of a resilient | | |
| | | | | of common equivalent | | nation. | how it can affect the | |
| | | | | fractions | | | | |
| | | | | | | | | |

| | | add and subtract | - Setting up simple | | lives of the viewers or | |
|----------|---|------------------------------------|---|--|---|--|
| | | fractions with the same | practical enquiries, | | users of the piece. | |
| | | denominator | comparative and fair | | -Evaluate their work | |
| | | solve problems | tests. | | more regularly and | |
| | | involving increasingly | - Identifying | | independently during the | |
| | | harder fractions to | differences, similarities | | planning and making | |
| | | calculate quantities, and | , | | process. | |
| | | fractions to divide | or changes related to | | Knowledge: | |
| | | quantities, including non- | simple scientific ideas | | Formal elements: | |
| | | unit fractions where the | and processes. | | -Colour: Adding black to | |
| | | answer is a whole | - Using results to draw | | a colour creates shade. | |
| | | number | simple conclusions, | | -Colour: Adding white to | |
| | | recognise and write | make predictions for | | a colour creates a tint. | |
| | | decimal equivalents of | new values, suggest | | -Form: Using lighter and | |
| | | any number of tenths or | improvements and | | darker tints and shades | |
| | | hundredths | raise further | | of a colour can create a | |
| | | recognise and write | questions. | | 3D effect. | |
| | | decimal equivalents to | " | | -Tone: Using lighter and | |
| | | 1/4, 1/2, 3/4 | Data Collection | | darker tints and shades | |
| | | • round decimals with | Explore and use | | of a colour can create a | |
| | | | l ' | | 3D effect. | |
| | | one decimal place to the | classification keys to | | зр ептест. - Tone: Tone can be used | |
| | | nearest whole number | help group, identify | | | |
| | | compare numbers with | and name a variety of | | to create contrast in an | |
| | | the same number of | living things in their | | artwork. | |
| | | decimal places up to two | local and wider | | Making skills: | |
| | | decimal places | environment. | | -How to mix a tint and a | |
| | | solve simple measure | Working | | shade by adding black or | |
| | | and money problems | scientifically – | | white. | |
| | | involving fractions and | Gathering, recording, | | -How to use tints and | |
| | | decimals to two decimal | classifying and | | shades of a colour to | |
| | | places | presenting data in a | | create a 3D effect when | |
| | | | variety of ways to help | | painting. | |
| | | Measurement | | | -How to apply paint | |
| | | Convert between | in answering | | using different | |
| | | different units of | questions. | | techniques e.g. stippling, | |
| | | measure [for example, | - Recording findings | | dabbing, washing. | |
| | | kilometre to metre; hour | using simple scientific | | -How to choose suitable | |
| | | to minute] | language, drawings, | | painting tools. | |
| | | estimate, compare and | labelled diagrams, | | -How to arrange objects | |
| | | calculate different | keys, bar charts and | | to create a still-life | |
| | | measures | tables. | | composition. | |
| | | measure and calculate | | | -How to plan a painting | |
| | | the perimeter of a | Electricity | | by drawing first. | |
| | | rectilinear figure | Identify common | | -How to organise | |
| | | (including squares) in | appliances that run on | | painting equipment | |
| | | centimetres and metres | electricity. | | | |
| | | 1 | electricity. | | independentiv, making | |
| | | find the area of | a Construct a size ala | | independently, making choices about tools and | |
| | 1 | | Construct a simple | | choices about tools and | |
| 1 | | rectilinear shapes by | series electrical circuit, | | choices about tools and materials. | |
| i | | | series electrical circuit, identifying and naming | | choices about tools and materials. Evaluating and | |
| 1 | | rectilinear shapes by | series electrical circuit, identifying and naming its basic parts, | | choices about tools and materials. Evaluating and analysing: | |
| | | rectilinear shapes by | series electrical circuit, identifying and naming its basic parts, including cells, wires, | | choices about tools and materials. Evaluating and analysing: -Artists make choices | |
| | | rectilinear shapes by | series electrical circuit, identifying and naming its basic parts, | | choices about tools and materials. Evaluating and analysing: -Artists make choices about what, how and | |
| | | rectilinear shapes by | series electrical circuit, identifying and naming its basic parts, including cells, wires, | | choices about tools and materials. Evaluating and analysing: -Artists make choices about what, how and where they create art. | |
| | | rectilinear shapes by | series electrical circuit, identifying and naming its basic parts, including cells, wires, bulbs, switches and | | choices about tools and materials. Evaluating and analysing: -Artists make choices about what, how and where they create artArtworks can fit more | |
| | | rectilinear shapes by | series electrical circuit, identifying and naming its basic parts, including cells, wires, bulbs, switches and buzzers. • Identify whether or | | choices about tools and materials. Evaluating and analysing: -Artists make choices about what, how and where they create artArtworks can fit more than one genre. | |
| | | rectilinear shapes by | series electrical circuit, identifying and naming its basic parts, including cells, wires, bulbs, switches and buzzers. • Identify whether or not a lamp will light in | | choices about tools and materials. Evaluating and analysing: -Artists make choices about what, how and where they create artArtworks can fit more than one genreArt is influenced by the | |
| | | rectilinear shapes by | series electrical circuit, identifying and naming its basic parts, including cells, wires, bulbs, switches and buzzers. • Identify whether or not a lamp will light in a simple series circuit, | | choices about tools and materials. Evaluating and analysing: -Artists make choices about what, how and where they create artArtworks can fit more than one genreArt is influenced by the time and place it was | |
| | | rectilinear shapes by | series electrical circuit, identifying and naming its basic parts, including cells, wires, bulbs, switches and buzzers. • Identify whether or not a lamp will light in a simple series circuit, based on whether or | | choices about tools and materials. Evaluating and analysing: -Artists make choices about what, how and where they create artArtworks can fit more than one genreArt is influenced by the time and place it was made, and this affects | |
| | | rectilinear shapes by | series electrical circuit, identifying and naming its basic parts, including cells, wires, bulbs, switches and buzzers. • Identify whether or not a lamp will light in a simple series circuit, based on whether or not the lamp is part of | | choices about tools and materials. Evaluating and analysing: -Artists make choices about what, how and where they create art. -Artworks can fit more than one genre. -Art is influenced by the time and place it was made, and this affects how people interpret it. | |
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| Poetry Kennings Poetry Mords with prefix 'bi' Ther can be many different steps along the journey from farm to fork The food choices we make affect people and nature in many different poutcome. Puss ketchbooks: Plurals with possessive and –ing clauses as starters and plan more purposefully for an outcome. Variety of ways, to help in answering questions. — Recording find in a variety of ways, to help in answering questions. — Recording findings using simple scientific language, drawings, labelled diagrams, keys, bar charts and Poetry The food choices we make affect people and nature in many different poutcome. Puss ketchbooks: Plurals with possessive and plan more purposefully for an outcome. Poetry Hord in the orid There and blan wariety of ways, to help in answering questions. — Recording findings using scientific language, drawings, labelled diagrams, keys, bar chart | 1 . | | | | | | | 1 | | |
| Words with prefix 'bi' meaning 'two'- bicycle, bilingual Challenge Words Plurals with possessive apostrophes- girls', boys' Revision words Antisocial, automatic Words with prefix 'bi' meaning 'two'- bicycle, bilingual Challenge Words Plurals with possessive apostrophes- girls', boys' Revision words Plurals with possessive apostrophes- girls', boys' Revision words Antisocial, automatic Words Grammatical patterns in questions - Homophones- link with spelling - ed and –ing clauses as starters and –ing clauses as drop in clauses Using pronouns within sentences to avoid Antisocial, automatic Words Grammatical patterns in questions - Here can be many different steps along the journey from farm to fork The food choices we make affect people and nature in many different places There can be many different steps along the journey from farm to fork The food choices we make affect people and nature in many different places Using sketchbooks: - Use sketchbooks for a wider range of purposes, for example, recording things using drawing and | | · . | 1 | | | | | | | |
| bilingual Challenge Words Plurals with possessive apostrophes- girls', boys' Revision words Using pronouns within sentences to avoid bilingual - Homophones- link with spelling - ed and –ing clauses as tarters and –ing clauses as drop in clauses - ed and –ing clauses as tarters and –ing clauses as drop in clauses - recognise and write decimal equivalents or hundredths - recognise and write decimal equivalents or hundredths - recognise and write decimal equivalents or hundredths - recognise and write decimal equivalents to language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, language, drawings, labelled diagrams, language, | <u>#</u> | 1 | l . | | 1 ' | | | 1 | · · | |
| bilingual Challenge Words Plurals with possessive apostrophes- girls', boys' Revision words Using pronouns within sentences to avoid bilingual - Homophones- link with spelling - ed and –ing clauses as tarters and –ing clauses as drop in clauses - ed and –ing clauses as tarters and –ing clauses as drop in clauses - recognise and write decimal equivalents or hundredths - recognise and write decimal equivalents or hundredths - recognise and write decimal equivalents or hundredths - recognise and write decimal equivalents to language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, tellow was, to help in answering questions. - Recording findings using simple scientific language, drawings, labelled diagrams, language, drawings, labelled diagrams, language, | Ĭ | Kennings | · · · · · · · · · · · · · · · · · · · | 1 | 1 ' | · - | | | | |
| Challenge Words Plurals with possessive apostrophes- girls', boys' Revision words Using pronouns within sentences to avoid Spelling -ed and –ing clauses as darounded this or hundredths or ecognise and write decimal equivalents of any number of tenths or hundredths or ecognise and write decimal equivalents of any number of tenths or hundredths or ecognise and write decimal equivalents to decimal equivalents to 1/4, 1/2, 3/4 It food choices we make affect people and nature in many different places Using sketchbooks: - Recording findings using simple scientific language, drawings, labelled diagrams, keys, bar charts and if the food choices we make affect people and nature in many different places - Use sketchbooks: - Use sketchbooks for a wider range of purposes, for example, recording things using drawing and | " | | | 1 ' | | | | 1 | outcome. | |
| Plurals with possessive apostrophes- girls', boys' Revision words -ed and –ing clauses as starters and –ing clauses as drop in clauses Using pronouns within sentences to avoid -ed and –ing clauses as starters and –ing clauses as drop in clauses -ed and –ing clauses as starters and –ing clauses as drop in clauses - Recording findings using simple scientific language, drawings, labelled diagrams, keys, bar charts and - Recording findings using simple scientific language, drawings, labelled diagrams, keys, bar charts and - Recording findings using simple scientific language, drawings, labelled diagrams, keys, bar charts and - Recording findings using simple scientific language, drawings, labelled diagrams, keys, bar charts and - Recording findings using simple scientific language, drawings, labelled diagrams, keys, bar charts and - Recording findings using simple scientific language, drawings, labelled diagrams, keys, bar charts and - Recording findings using simple scientific language, drawings, labelled diagrams, keys, bar charts and | 1 | | " | · · | recognise and write | | | | l | |
| apostrophes- girls', boys' Revision words starters and –ing clauses as drop in clauses Using pronouns within sentences to avoid starters and –ing clauses as drop in clauses Using pronouns within sentences to avoid starters and –ing clauses as drop in clauses Using pronouns within sentences to avoid starters and –ing clauses as drop in clauses • recognise and write decimal equivalents to 1/4, 1/2, 3/4 susing simple scientific language, drawings, labelled diagrams, keys, bar charts and service of the complete of the complete in many different places susing simple scientific language, drawings, labelled diagrams, keys, bar charts and service of the complete in many different places susing simple scientific language, drawings, labelled diagrams, keys, bar charts and service of the complete in many different places susing simple scientific language, drawings, labelled diagrams, keys, bar charts and service of the complete in many different places such as the complete in many different | 1 | | " | | | | | | Using sketchbooks: | |
| Revision words drop in clauses Using pronouns within sentences to avoid 100 in clauses Using pronouns within sentences to avoid 100 in clauses 100 in cla | 1 | | · · · · · · · · · · · · · · · · · · · | _ | 1 * | | | | Hea chatabhaala fa a | |
| Using pronouns within decimal equivalents to sentences to avoid 1/4, 1/2, 3/4 labelled diagrams, keys, bar charts and things using drawing and | 1 | | ' ' - ' | _ | | | | · · | | |
| sentences to avoid 1/4, 1/2, 3/4 keys, bar charts and things using drawing and | | | Revision words | | | | | places | | |
| | | 1 | | Using pronouns within | | _ | | 1 | tor example, recording | |
| repetition, linking nouns to tables. *North Sedra Farm Visit annotations, planning | | 1 | l . | 1 | 4/4 4/0 5/1 | | | | | |
| | | | | | 1/4, 1/2, 3/4 | 1 | | *** * - | | |

Year 4 Long Term Planning

| ſ | T T | | | December of Codings | | and telling the contration |
|-----|-----|---------------------------|--|-------------------------|--|----------------------------|
| ١ | | pronouns across sentences | round decimals with | - Reporting on findings | | and taking the next steps |
| ١ | | Using paragraphs to | one decimal place to the | from enquiries, | | in a making process. |
| ١ | | organise ideas around a | nearest whole numbercompare numbers with | including oral and | | |
| ١ | | theme (non-fiction) | the same number of | written explanations, | | Making skills: |
| ١ | | | decimal places up to two | displays or | | -Demonstrate greater |
| ١ | | | decimal places | presentations of | | · · |
| ١ | | | solve simple measure | results and | | skill and control when |
| ١ | | | and money problems | conclusions. | | drawing and painting to |
| ١ | | | involving fractions and | | | depict forms, such as |
| ١ | | | decimals to two decimal | <u>Habitats</u> | | showing an awareness of |
| ١ | | | places | Recognise that living | | proportion and being |
| ١ | | | 1. | things can be grouped | | able to create 3D effects. |
| ١ | | | Measurement | in a variety of ways. | | |
| ١ | | | Convert between | Explore and use | | -Use more complex |
| ١ | | | different units of | classification keys to | | techniques to shape and |
| ١ | | | measure [for example, | help group, identify | | join materials, such as |
| ١ | | | kilometre to metre; hour | and name a variety of | | carving and modelling |
| ١ | | | to minute] | living things in their | | wire. |
| ١ | | | estimate, compare and | local and wider | | |
| ١ | | | calculate different | environment. | | Knowledge of artists: |
| ١ | | | measures | Recognise that | | |
| | | | estimate, compare and salgulate different | environments can | | -Use subject vocabulary |
| | | | calculate different measures, including | change, and that this | | confidently to describe |
| ١ | | | 1 | can sometimes pose | | and compare creative |
| ١ | | | money in pounds and pence | dangers to living | | works. |
| ١ | | | • read, write and convert | things. | | |
| | | | time between analogue | Working scientifically | | -Understand how artists |
| | | | and digital 12 and 24- | – Asking relevant | | use art to convey |
| | | | hour clocks | questions and using | | messages through the |
| | | | solve problems | different types of | | choices they make. |
| | | | involving converting | scientific enquiries to | | |
| | | | from hours to minutes; | answer them. | | Evaluating and |
| | | | minutes to seconds; | - Gathering, recording, | | analysing: |
| ١ | | | years to months; weeks | classifying and | | |
| ١ | | | to days | presenting data in a | | -Use more complex |
| ١ | | | | variety of ways, to | | vocabulary when |
| ١ | | | Geometry | help in answering | | discussing their own and |
| ١ | | | compare and classify | questions. | | others' art. |
| ١ | | | geometric shapes, | – Reporting on findings | | |
| ١ | | | including quadrilaterals | from enquiries, | | -Discuss art, considering |
| ١ | | | and triangles, based on | including oral and | | how it can affect the |
| ١ | | | their properties and sizesidentify lines of | written explanations, | | lives of the viewers or |
| ١ | | | symmetry in 2-D shapes | displays or | | users of the piece. |
| ١ | | | presented in different | presentations of | | · |
| ١ | | | orientations | results and | | Knowledge: |
| ١ | | | identify acute and | conclusions. | | |
| | | | obtuse angles and | D. Company | | Formal elements: |
| | | | compare and order | <u>Deforestation</u> | | |
| | | | angles up to two right | Reporting on findings | | -Form: Simple 3D forms |
| | | | angles by size | from enquiries, | | can be made by creating |
| | | | • identify lines of | including oral and | | layers, by folding and |
| | | | symmetry in 2-D shapes | written explanations, | | rolling materials. |
| | | | presented in different | displays or | | |
| | | | orientations | presentations of | | Making skills: |
| | | | complete a simple | results and | | the difference of |
| | | | symmetric figure with | conclusions. | | -How different tools can |
| | | | respect to a specific line | Working scientifically | | be used to create |
| | | | of symmetry | - Asking relevant | | different sculptural |
| | | | describe positions on a | questions answer | | effects and add details |
| | | | 2-D grid as coordinates in | them. and using | | and are suited for |
| | | | the first quadrant | different types of | | different purposes, e.g. |
| | | | describe movements between positions as | scientific enquiries to | | spoon, paper clips for |
| | | | translations of a given | answer them. | | soap, pliers for wire. |
| | | | unit to the left/right and | The Birmail Co. | | • • |
| | | | up/down | The Digestive System | | -How to use their arm to |
| | | | plot specified points | Comparing the teeth | | draw 3D objects on a |
| | | | and draw sides to | of carnivores and | | large scale. |
| - 1 | 1 | | 1 | i nernivores and | | |

herbivores and

| complete a given | suggesting reasons for | | -How to sculpt soap from | |
|---|--|--|-----------------------------|--|
| polygon | differences (non- | | a drawn design. | |
| P = 1/8 = 1 | statutory). | | a urawir uesigii. | |
| Statistics | Identify the different | | -How to smooth the | |
| interpret and present | types of teeth in | | surface of soap using | |
| discrete and continuous | humans and their | | water when carving. | |
| data using appropriate | simple functions. | | | |
| graphical methods, | Describe the simple | | -How to join wire to | |
| including bar charts and | functions of the basic | | make shapes by twisting | |
| time graphs | parts of the digestive | | and looping pieces | |
| solve comparison, sum and difference problems | system in humans. | | together. | |
| using information | Working scientifically | | | |
| presented in bar charts, | - Identifying | | -How to create a neat | |
| pictograms, tables and | differences, similarities | | line in the wire by cutting | |
| other graphs | or changes related to | | and twisting the end | |
| | simple scientific ideas | | onto the main piece. | |
| | and processes. | | | |
| | - Asking relevant | | -How to use a range of | |
| | questions and using | | materials to make 3D | |
| | different types of scientific enquiries to | | artwork, e.g. manipulate | |
| | answer them. | | light to make shadow | |
| | – Recognise when and | | sculpture, use recycled | |
| | how secondary | | materials to make 3D | |
| | sources might help | | artwork. | |
| | them to answer | | 11 | |
| | questions that cannot | | -How to try out different | |
| | be answered through | | ways to display a 3D | |
| | practical investigations | | piece and choose the | |
| | (non-statutory). | | most effective. | |
| | Setting up simple | | Knowledge of artists: | |
| | practical enquiries, | | Knowledge of artists. | |
| | comparative and fair | | -Art can communicate | |
| | tests. | | powerful statements | |
| | Recording findings | | about right and wrong. | |
| | using simple scientific | | about right and mong. | |
| | language, drawings, | | -Artists can choose | |
| | labelled diagrams, | | particular materials to | |
| | keys, bar charts and | | communicate a message. | |
| | tables. | | _ | |
| | - Reporting on findings | | Evaluating and | |
| | from enquiries, including oral and | | analysing: | |
| | written explanations, | | | |
| | displays or | | -Artists make choices | |
| | presentations of | | about what, how and | |
| | results and | | where they create art. | |
| | conclusions. | | -Art can be all different | |
| | – Using results to draw | | | |
| | simple conclusions, | | sizes. | |
| | make predictions for | | -Art can be displayed | |
| | new values, suggest | | inside or outside. | |
| | improvements and | | side of Oddide. | |
| | raise further | | -Art is interpreted | |
| | questions. | | differently depending on | |
| | | | how it is displayed. | |
| | *Dentist Visit | | | |
| | | | -Artists make work to | |
| | Food Chains | | explore right and wrong | |
| | Construct and | | and to communicate | |
| | interpret a variety of | | their own beliefs. | |
| | food chains, | | | |
| | identifying producers, | | -Art is influenced by the | |
| | predators and prey. | | time and place it was | |
| | Working scientifically | | made, and this affects | |
| | Using straightforward | | how people interpret it. | |
| | 3ti aigiitioi wai u | | | |

| | | | | | | Autor or bide | |
|--------|----------|---|--|--|--|------------------------|---------------------------|
| | | | | scientific evidence to | | -Artists may hide | |
| | | | | answer questions or to | | messages or meaning in | |
| | | | | support their findings. | | their work. | |
| | <u> </u> | l | | Recording findings | | | |
| | | | | using simple scientific | Shang Dynasty | | Cooking and Nutrition: |
| | | | | language, drawings, | -The Shang dynasty | | Adapting a Recipe |
| | | | | labelled diagrams, | was China's first | | Skills: |
| | | | | keys, bar charts, and | civilisation that left | | |
| | | | | tables. | evidence. Even then it | | -Evaluating and |
| | | | | - Reporting on findings | was only recently that | | comparing a range of |
| | | | | from enquiries, | they knew it really did | | |
| | | | | | exist and was not | | products. |
| | | | | including oral and | made-up. | | |
| | | | | written explanations, | -The discovery of | | -Following a baking |
| | | | | displays or | oracle bones with their | | recipe. |
| | | | | presentations of | inscriptions, provided | | |
| | | | | results and | | | -Understanding safety |
| | | l | | conclusions. | the best proof that the Chinese could write | | and hygiene rules. |
| | | l | | | and they tell us about | | |
| | | l | | Sustainability Units of | | | -Identifying a target |
| | | | | Work | their kings, religious | | audience. |
| | | l | | | beliefs and how their | | |
| | | | | | society was run. | | -Designing a biscuit |
| | | l | | | -The Shang dynasty | | within a given budget. |
| | | l | | | survived for 600 years | | timi a biven baaget. |
| | | | | | during which time it | | -Suggesting |
| | | | | | was constantly at war. | | modifications. |
| | | | | | Most battles were won | | modifications. |
| | | | | | because they had | | -Adapting a recipe. |
| | | | | | better weapons. | | -Adapting a recipe. |
| | | | | | -The Shang | | -Conducting market |
| 7 | | | | | worshipped the Shang | | |
| Je | | | | | Di who was the | | research. |
| Summer | | | | | supreme god who | | Endowine and desired |
| Su | | | | | ruled other lesser gods | | -Evaluating an adapted |
| | | | | | of the sun, moon, wind | | recipe. |
| | | | | | and rain. They also | | |
| | | | | | worshipped their | | Knowledge: |
| | | | | | ancestors because they | | |
| | | | | | thought they still | | -That the amount of an |
| | | l | | | influenced the kins. | | ingredient in a recipe is |
| | | l | | | -They invented a | | known as the 'quantity'. |
| | | | | | system of writing like | | |
| | | | | | that still used today, | | -That safety and hygiene |
| | | | | | they were the best in | | are important when |
| | | | | | the world at making | | cooking. |
| | | l | | | bronze and knew how | | |
| | | | | | to use chariots in | | -The following cooking |
| | | l | | | battle, changing | | techniques: sieving, |
| | | | | | completely the way | | |
| | | | | | battles were fought, | | measuring, |
| | | | | | -The Shang dynasty | | mixing/stirring, cutting |
| | | l | | | came to an end | | out and shaping. |
| | | l | | | because it was said the | | |
| | | l | | | king was evil and that | | -The importance of |
| | | l | | | heaven no longer | | budgeting while planning |
| | | | | | wanted him to rule | | ingredients for a recipe. |
| | | l | | | because of the bad | | 3 |
| | | | | | way he behaved. | | -That products often |
| | | | | | way ne benaveu. | | have a target audience. |
| | | | | | 1 | | nave a target addictice. |