

C1 Horizontal Curriculum

Visual and Graphic Arts
Indicative Content
<p>Develop and embed classroom habits that enable the effective, efficient preparation of materials, and quiet, contemplative working.</p> <p>Drawing: (see also Form Drawing themes, and Maths ARLOs for Shape, Space and Measure) Children should draw with wax block and stick crayons. The Blocks are used primarily akin to how one would employ a paint brush, IE to provide a foreground, simple buildings, a group of trees, but children should also have the opportunity to draw with chalk, chunky pencils (Lyra Ferby) etc.</p> <p>Guided drawing: The teacher draws or crayons in large format, on a large sheet of paper pinned to the board. They demonstrate techniques such as using different sides of the block crayon for different effects. Drawings can start with a flat 'earth' at the bottom of the page, without a background of hills or mountains. Animals should be drawn from a side view, as frontal views or angles are too difficult and confusing. The teacher should keep their drawings at the same level of development as the children's so that it does not feel out of the reach of the children's skills.</p> <p>Free drawing: Children should be offered plenty of opportunity to draw freely on a given theme, drawn from stories and folk tales and/or real or imagined events. It is useful for children to have a 'drawing book' (A4 or A3 size) so that a child's development across the year can be clearly seen. Line drawing is a developmental process that children need to freely experience as a way of interacting with the world. It is natural for children to narrate this kind of free expression as they draw.</p> <p>Guided and free drawing can be combined; the teacher begins a picture, and the children finish it in their own way.</p> <p>Children should often have the opportunity to admire and respect each other's work.</p> <p>Painting: Early in the year, the teacher tells colour stories, where the colours themselves become characters in the story. These lead into an exploration of mood and the colour in the world around you, where children observe the teacher demonstrating techniques matched to an image from a familiar story. The atmosphere of story themes drawn from main lesson content, seasonal activities and festivals is represented in the colours used, creating colour stories (i.e. a 'radiant' yellow, a 'gentle' blue). Painting with watercolours on both damp and dry paper. Creating secondary colours from primary.</p> <p>Modelling: Modelling can be done with clay, wax, or appropriate modelling material, e.g. plant-based or beeswax plasticine. Working not by adding bits and pieces, but by working with a given amount of material as a whole lump that change be changed and shaped. Simple exercises to familiarise children with the material (e.g. create a sphere or a pyramid). Develop a picture of what is to be modelled through verbal description, or even asking children to act out the mood or form they are about to model. Describing what has been modelled (own work and work of others) through accurate observation and description of 'what is happening'. E.g. is the form resting, swelling, reaching etc. Free modelling is also recommended, where children can create what and as they wish (although the teacher may wish to have a 'rule' that the modelling material should be able to be reclaimed!)</p>
Pedagogical Reasoning
Drawing

<p>For a six- to eight-year-old free drawing is an expression of inner feelings and sensations and drawings can give insight into a child’s developmental stage. More structured drawing activities can build children’s skills. Listening to stories engages children’s imagination and encourages them to create mental images of what they hear, with each child representing the words in their own unique way. Drawing brings balance to the focused act of careful writing. Illustrations bring the children’s written words to life; each piece of work becomes a meaningful whole, where intellectual and artistic meet.</p> <p>Painting Painting lessons begin with colours and their interplay, without representational forms. Instead, colours become representative of moods, emotions and atmospheres. The structure or assignment given by the teacher prevents the painting becoming a purely sensory activity, but instead one of ‘colour stories’.</p> <p>Modelling Modelling is developed from the interplay of the hands, which together form an inner space. The hand feels the surfaces, becoming a kind of organ of perception and formation; in the process of modelling itself, the senses of form, movement and touch are especially active. The underlying principle is that it is a metamorphosis of form, working particularly with the formative forces that are at work within the nature of the developing child.</p>
<p>Consideration for Decolonisation/Contextualisation</p> <p>Black crayons and pencils must be made available so that children can accurately represent themselves, their families and their communities. All images should be inclusive of a range of people, taking into consideration: gender and family stereotypes, skin and hair colour/type, disability and age.</p>
<p>Suggested ARLOs</p> <p>Creative and Aesthetic</p>

<p>Handwork: Looping</p>
<p>Indicative Content</p> <p>The World is beautiful: From play, through beauty, to work. Gesture: wrapping around (looping)</p> <p>Knitting: Activities: Make own knitting needles from dowel and wooden beads, sanding and refining to ensure well-finished, usable needles. Various tasks with wool – carding, teasing, make long fibres, twist cords. Teach knitting techniques (cast on, garter stitch etc) through stories, poems and word pictures.</p> <p>Project: Knit useful objects in knit stitch. R. Steiner discussed two different types of knitting and indicated the one that uses both hands equally be employed. The local style or the teacher’s method is often used. Suggested items (stitch indication offered to show how initially very few stitches are worked – number of stitches in projects increases as pupils’ knitting becomes more accurate and rhythmic):</p> <ul style="list-style-type: none"> • small gnome (1 colour of wool-10 stitches), • ball (with 2 colours, 10-16 stitches), • Pipe/Recorder Case (with a lining) (30 stitches) • small animals <p>Hand Sewing: Children sew up their knitted items. Sewing together with running stitch – e.g. the lining of a</p>

<p>pipe/recorder case. Teacher shares a story at the end of the lesson which is related to the day's work, that has already been tidied away. This allows children to listen actively and which builds a connection between the physical work experience and sensory experience while also signposting the next lesson.</p>
<p>Pedagogical Reasoning</p> <p>"When we teach a child to knit or to make something (...) the things he makes must have purpose and meaning--we are then working upon the spirit of the child."--Rudolf Steiner The schooling of the lower senses (touch, life, movement, balance) through the physical movement of knitting enables children to overcome behaviours that are non-conducive to learning. Both hands are working together.</p>
<p>Consideration for Decolonisation/Contextualisation</p> <p>Stock a variety of skin tones for knitting Consider the history and content of rhymes, stories, songs: All songs, stories and images should be inclusive of a range of people, taking into consideration: gender and family stereotypes, skin and hair colour/type, disability and age. Stories and songs should be taken from a range of cultures around the world. Storytelling- include characters from various cultures and traditions</p>
<p>Suggested ARLOs</p> <p>Handwork</p>

<p>Narrative Material</p>
<p>Indicative Content</p> <p>Folktales, tales of wonder and magic, nature tales. Teachers bring more complex folktales and tales of magical worlds, with multiple plots and significant development over time and through experience, with the intervention of magic beings and the interwoven nature of human, animal, plant, physical and spiritual worlds.</p>
<p>Pedagogical Reasoning</p> <p>Stories focus on archetypal personalities (people who represent human qualities) and archetypal life experiences of change and transformation. Children encounter the narrative structure of crisis and resolution, and the idea that people can work through crises when they arise. They experience the beginnings of layered meaning in text, where people, places and things have simple moral values (e.g. good and evil). The emotion in the stories is mediated by the fantastical worlds in which they are set, allowing children to access them without distress.</p>
<p>Consideration for Decolonisation/Contextualisation</p> <p>Folk tales from around the world. Heroes, heroines, princes, princesses, and all other characters have a range of skin colours and hair types. Stories which challenge gender stereotypes, e.g. inclusion of stories with strong female characters. Stories which include different family structures. All songs, stories and images should be inclusive of a range of people, taking into consideration: gender and family stereotypes, skin and hair colour/type, disability and age.</p>
<p>Suggested ARLOs</p> <p>Literacy, History, Visual and Graphic Art (Drawing)</p>

Media Education
Indicative Content
Children’s attention should be drawn to the design of the pages of their books (particularly main lesson books), ensuring that these are created in an attractive, orderly and balanced way. As literacy skills develop, children should have access to a rich and varied class and (where possible) school library, with a wide range of books in different styles and formats (fiction, non-fiction, picture books etc). Singing should be a daily activity (see musical themes for the year), and children will learn a simple musical instrument, such as a recorder or Choroí flute. Children will explore primary and secondary colours through the medium of watercolour paint, and the creation of images with crayons and coloured pencils, including in form drawing. Practical technological competence and understanding are developed through handwork and tool use, e.g. in the outdoor curriculum. Children are given strategies to use and trusted people to contact if they feel sad, uncomfortable, embarrassed or upset about things they see or hear, even if those things are online.
Pedagogical Reasoning
Analogue processes help children understand things in the truest sense of the word. Once they are acquainted with analogue technologies and their potentials, the basis is created for them to be able to judge how and when digital techniques can be used sensibly, based on their own experience. Mastering the medium of writing forms the basis of all media competence. Reading is the basic and key qualification that develops and promotes media competence in general. Understanding the construction of images and music provide children with a basis for later judgement(s) of media. Alongside this practical competence is a focus on the development of dispositions and social and emotional skills which support children to later develop self control and regulate their use of media, and to treat people in the digital realm with respect and understanding. This can be followed through the PSHE/RSE curriculum, and the development of imagination and empathy as enhanced capacities through long term curriculum intent. In modern life, regardless of a school’s policy on media use at home, children will have direct and indirect exposure to media through family and friends. Potentially disturbing or dangerous content, or even seemingly harmless images leave an impression on the young child. Children need to be confident that they have safe spaces in which to discuss their feelings about whatever they may have seen or been exposed to.
Consideration for Decolonisation/Contextualisation
All images should be inclusive of a range of people, taking into consideration: gender and family stereotypes, skin and hair colour/type, disability and age.
Suggested ARLOs
Technology, RSE, PSHE

MFL Everyday orality
Indicative Content
Familiar and classroom activities in the target language, with lots of repetition.
Pedagogical Reasoning
Languages are learned using a natural approach that models the way children learn their mother

tongue, adjusted to take into account of their age. This means that the lessons remain in the realm of orality for the first three years so that the children have a solid basis in the language before literacy is introduced. The teaching takes place entirely in the target language so children can learn through participation in learning situations they basically understand though shared intentionality, the teacher modelling the activity and emulation.
Consideration for Decolonisation/Contextualisation
All songs, stories and images should be inclusive of a range of people, taking into consideration: gender and family stereotypes, skin and hair colour/type, disability and age.
Suggested ARLOs
Modern Foreign Languages

Spiritual, religious, ethical and moral education
Indicative Content
Nature stories that reflect the changing seasons and where objects can interact, folk and fairy tales, simple creation stories. Experiencing worlds where security and peacefulness are tested, refined and rewarded. Stories that touch on issues of life such as death, wickedness, goodness, bravery, fear.
Pedagogical Reasoning
Children are becoming a socially cohesive group who care for and listen to each other and the environment. Strong images are internalised and generalised into concepts. The class is learning to be with another teacher and are realising a sense of belonging – in being part of a bigger community.
Consideration for Decolonisation/Contextualisation
Stories selected from all cultures – actively seek alternatives to traditional Eurocentric tales. Inclusion of characters and protagonists of diverse gender and sex. All songs, stories and images should be inclusive of a range of people, taking into consideration: gender and family stereotypes, skin and hair colour/type, disability and age.
Suggested ARLOs
SMSC

Sustainable Living: Hearth and Home
Indicative Content
The teacher(s) and children work together to establish a home base in a natural area, with a place for a fire and somewhere to sit – the hearth. Physical and social rules and boundaries are established, e.g. the permitted limits of exploration, expectations of behaviour and a reflective plenary activity to finish the session. The teacher works to awaken the children’s curiosity about their local natural environment through walking, spending time in nature, dedicating time to free play, craft activities and tracking seasonal changes. Children will learn about the birds and animals that live in or visit the site, and the trees and plants that grow in the environment. Craft activities will be offered with an expectation (but not an insistence) that children take part, and extension activities for those who want or need them. Children will be taught how to take care of tools and use them appropriately and safely, and how to build a fire and be safe around it. Connections between indoor and outdoor learning will be made through preparation (e.g. introducing children to tools and assessing how they can be used safely; telling

<p>stories and talking about the activities they will be doing and environment that they will be working in) and through reflection (e.g. recalling their experiences; painting, drawing and writing about what they have done and experienced). From this home base, expeditions to other local areas of interest can be undertaken.</p> <p>Incidental discussions provide opportunities for accurate naming of parts of the body and the senses.</p>
<p>Pedagogical Reasoning</p> <p>Mirroring the transition to more formal learning in the classroom, outdoor education moves from free exploration and imitation in the kindergarten to the establishing of an outdoor learning community with rules and structures. The physical boundary of the kindergarten garden shifts to less tangible boundaries of time and space. Free play still plays a vital role in meeting the children’s need to ‘breathe out’, and in strengthening their bodies and supporting their physical development. Children become familiar with the detail of their local, natural environment. They are participative observers and interpret what they see holistically and imaginatively with a self-referring inner logic which is the soil from which mature thinking will grow.</p>
<p>Consideration for Decolonisation/Contextualisation</p> <p>Cultivating respect for all plants and animals (even stinging nettles, brambles and weeds, insects and other less familiar creatures) is an important precondition for social and cultural diversity.</p> <p>All songs, stories and images should be inclusive of a range of people, taking into consideration: gender and family stereotypes, skin and hair colour/type, disability and age.</p>
<p>Suggested ARLOs</p> <p>Science and Technology, Geography</p>

<p>French: everyday orality</p>
<p>Indicative Content</p> <p>Familiar and classroom activities in the target language, with lots of repetition.</p>
<p>Pedagogical Reasoning</p> <p>Languages are learned using a natural approach that models the way children learn their mother tongue, adjusted to take into account of their age. This means that the lessons remain in the realm of orality for the first three years so that the children have a solid basis in the language before literacy is introduced. The teaching takes place entirely in the target language so children can learn through participation in learning situations they basically understand though shared intentionality, the teacher modelling the activity and emulation.</p>
<p>Consideration for Decolonisation/Contextualisation</p> <p>All songs, stories and images should be inclusive of a range of people, taking into consideration: gender and family stereotypes, skin and hair colour/type, disability and age.</p>
<p>Suggested ARLOs</p> <p>Modern Foreign Languages</p>

MFL Everyday orality
Indicative Content
Familiar and classroom activities in the target language, with lots of repetition.
Pedagogical Reasoning
Languages are learned using a natural approach that models the way children learn their mother tongue, adjusted to take into account of their age. This means that the lessons remain in the realm of orality for the first three years so that the children have a solid basis in the language before literacy is introduced. The teaching takes place entirely in the target language so children can learn through participation in learning situations they basically understand though shared intentionality, the teacher modelling the activity and emulation.
Consideration for Decolonisation/Contextualisation
All songs, stories and images should be inclusive of a range of people, taking into consideration: gender and family stereotypes, skin and hair colour/type, disability and age.
Suggested ARLOs
Modern Foreign Languages

Games and Movement
Indicative Content
Imaginative and Co-operative Games. From imitating to following - images and stories.
Lessons should follow a routine or rhythm. Games should be introduced through imaginative pictures or stories: the stories are the rules and boundaries. All games should be repeated over many weeks.
Coming together in a huddle where instructions are given. Musical, singing, clapping, stamping, marching and skipping games. Circle-based games. Seasonal games. Running, jumping and balancing games. Simple Tag games with safe spaces to run to. Ball games. Simple obstacle courses – indoors or outside. Simple, easy exercises with hand apparatus, e.g. hoop, rope, ball, balloon, feathers, cloths. Finger and string games, e.g. cat’s cradle. Listening games. Swinging, climbing, free imaginative play.
Pedagogical Reasoning
When physically active, children have a direct and profound experience of who they are spiritually, emotionally and physically. Games and physical movement activate the will, placing them anew in space and time.
Consideration for Decolonisation/Contextualisation
Ensure that ‘strong’ characters in stories and pictures are both girls and boys. Ensure that character descriptions include a range of skin colours and hair types. Teachers keep control and choose which children are the taggers/chasers and which children the chased taking temperaments and needs into consideration. Take care with games where children choose each other, that no child is repeatedly unchosen or left until last.
Suggested ARLOs
Physical

Stories of spellings and sounds
Indicative Content
Introduction of letter shapes through stories and pictures. A story is told, and into the story appears an element where the shape of the letter grows out of the picture, for example M emerges from a mountain, or B emerges from a bear. The capital letter is introduced first, but immediately followed by the lower case. Children begin by writing letters, words and sentences from the stories.
Pedagogical Reasoning
The first steps in literacy follow a form drawing main lesson, where hand-eye co-ordination and the manual manipulation and control of drawing and writing implements is developed. The artistic narrative approach engages the attention and imagination of the child. The emergence of the letters softens the link between the abstract image and the phonic value - there is no inherent link between M and mountain, B and bear - the focus is on the form of the letter and the sound it represents. From this starting point, children's phonic knowledge is developed in a systematic way through the teaching of writing and reading.
Consideration for Decolonisation/Contextualisation
All songs, stories and images should be inclusive of a range of people, taking into consideration: gender and family stereotypes, skin and hair colour/type, disability and age. Stories and songs should be taken from a range of cultures around the world.
Suggested ARLOs
Literacy, Visual and Graphic Art

Home Surroundings: stories of the local environment.
Indicative Content
Stories based on aspects of the local environment, whether natural or man-made, are told and recalled. These might include a particular tree, flower or building and the weather, climate and seasons. Children spend time outdoors in the local environment.
Pedagogical Reasoning
Stories are used to lay a foundation of living connection to the environment through imagination and experience, creating 'threads of feeling' between the children and the world in which they live. The stories should illustrate the inter-relatedness of the living world and the innate wholeness of all creation. This will form the foundation of science, history and geography in a way which allows the children to see the world as something of which they are a part, creating a visceral relationship rather than one which is digital, virtual or 'museum-like'. Through rich direct and narrative experiences the teacher gently draws children's attention to the local environment and cultivates noticing and recalling. Children are participative observers and interpret what they see holistically and imaginatively with a self-referring inner logic which is the soil from which mature thinking will grow.
Consideration for Decolonisation/Contextualisation
Stories and direct experiences are inclusive of a wide range of aspects of the local environment, including all cultures which are represented there. Stories challenge gender stereotypes and show a range of family structures, for example where plants and animals are anthropomorphised.

Suggested ARLOs

Literacy, Social Science, Geography, Science and Technology,

Opening the Book of Number**Indicative Content**

The maths Main Lesson begins with Quality of Number. Through stories, the children are guided toward recognising that numbers and mathematics are all around us. The children are encouraged to discover for themselves 'ones' (one sun, one earth, each, unique individual) then 'twos' all the way to 'twelves'.

Children will then begin to use manipulatives to develop and strengthen their sense of number. Fingers and toes can be used to learn regrouping and for recognising a number as a unity. This leads to the opportunity to record using numeral systems recognisably derived from the human body as reckoner, e.g. Roman Numerals, Chinese Rods Numerals, Mayan Numerals. This then progresses to the more abstract and familiar arabic numerals. Rhythmical counting, the synchronisation of speech and step, will lay the groundwork for the learning of tables in Class 2.

With a strong foundational sense of number, the four processes can be introduced. The symbols can be introduced through a story, which brings an imaginative picture of each of the processes, sharing ($/$), collecting ($+$), grouping (\times) and finding the difference ($-$) The story, however, should be based on practical, tangible, day to day activities that involve number, for example a farm, a shop or a family.

Once the children have a sound grasp of number facts up to 10 and beyond mental arithmetic can be practised. A number line can be introduced to facilitate working with numbers of all sizes, and as a tool for calculating.

Pedagogical Reasoning

The emphasis in the mathematical teaching method is on 'guided discovery', in preference to what may be termed 'open-ended exploration'. The method focuses on providing a teacher-led content aimed at developing individual ways of thinking and techniques. The content and presentation of material is founded on imaginative / practical situations. The emphasis is on approaching mathematical phenomena in an experiential way. Opportunities are sought to work with the practical application of mathematical principles and phenomena to enable the child to have a feeling for the quality and magnitude of different numbers and to develop their number sense.

Stories bring an imaginative but relatable and practical picture of each of the processes. The experience of problem solving and finding more than one path to a solution engages the imagination and encourages flexibility in thinking

Consideration for Decolonisation/Contextualisation

Numerical counting systems based on the body as reckoner, from around the world. Any personification of processes and characters in stories should be inclusive of a range of skin colours, hair textures etc and should disrupt stereotypes (e.g. female farmer)

Suggested ARLOs
Maths

The Straight Line and the Curve
Indicative Content
<p>Drawing and modelling of forms, starting with the simplest building blocks in all drawing – the straight line and the curve. Gradually explore how these can be drawn, limited, combined, varied, rotated and developed to create patterns, page borders and representations of natural forms. Work towards introducing spirals.</p> <p>Materials most suited to allowing children to experience the flow of form drawing, allowing the movement to come from the shoulder are: anti-dust chalk, sand trays, paint, chunky pencils (e.g. Lyra Ferby). Wax blocks or crayons can be used with care, if the room is warm enough for the crayon to flow across the page.</p>
Pedagogical Reasoning
<p>Linearity is an archetypal quality as old as humanity related to orality, expressing directional movement in space and time. Walking, talking (storylines, songlines) and drawing are all linear. Children need the opportunity for free linear drawing, rather than drawing from observation or imagination because the dynamic movements are embodied and not yet filled with mental content. Form drawing or dynamic drawing is an activity that transforms bodily movement in space into inner movement in ways that transposes the external orientation into inner orientation, weaving the three dimensions (up/down, right/left and behind /in front) into a dynamic relationship between point and periphery, centre and circumference. It is a creative process, free hand requiring control and sense of proportion that builds on archetypal forms, point, line, surface and volume.</p>
Consideration for Decolonisation/Contextualisation
Suggested ARLOs
Maths (Shape, Space and Measure), Visual and Graphic Art (form drawing)

Age-related Learning Opportunities for Maths C1	Relevant Learning Descriptors
<p>Children should have the opportunity</p> <p>Number</p> <ul style="list-style-type: none"> To explore patterns and non-patterns, both man-made and in nature, including odd and even numbers. To explore the quality of numbers and quantities to 20, how they can be represented with the fingers, and including how they are written in different numerical systems, how they can be ordered, partitioned, represented, combined and manipulated using the four 	<p>Beginning Number</p> <p>Children can identify, reproduce and invent simple concrete patterns. They can differentiate between odd and even numbers. Children read, write and have an understanding of numbers to 20, counting accurately with correspondence and understanding cardinality. They count forwards and backwards to 100, order numbers and skip count in increments with regular patterns, knowing the most regular times-tables (e.g. 2s, 5s, 10s). Children can compare the magnitudes of different numbers, subitising smaller numbers, and having some</p>

<p>operations.</p> <ul style="list-style-type: none"> • To count and order numbers and quantities in a range of ways, in a range of situations and for a range of purposes, at least to 100 • To explore the importance of 10 in the Arabic number system, and the principles of place value, exchange and unitisation with numbers to 20 • To group and share objects and quantities in both concrete and abstract ways, including exploring the concept of 'half' • To experiment with equal groups of objects and quantities, exploring multiplication and division • To practise solving simple, single-step word or picture problems using manipulatives and pictures • To discuss their thinking and methods with the teacher and their peers. <p>Shape, Space and Measure</p> <ul style="list-style-type: none"> • To explore straight lines and curves through movement and drawing • To explore using straight lines to draw regular-sided shapes and stars • To explore using convex and concave curves to draw waves, circles, ellipses, spirals, etc • To explore continuous patterns and sequences of shape • To explore relationships between shape and number • To experience simple positional and directional language, including horizontal/vertical/diagonal, and half/quarter turn • To explore symmetrical reflection • To compare lengths, heights, weights, capacities in practical ways • To encounter coins and notes as representations of quantity • To explore the everyday language of time to indicate past, present and future 	<p>fluency in composition, addition and subtraction of numbers to 20. They can exchange and unitise numbers to 20. Children group and share numbers, and partition shapes into simple fractions. Children solve word problems involving a single step using all four operations.</p> <p>Beginning Shape Space and Measure</p> <p>Children can name simple geometric shapes, draw them freehand and find examples of them in the environment. They can reproduce shapes and forms, continuing and extending patterns. Children are able to demonstrate their understanding of simple positional and directional language and symmetry in their work. They accurately compare lengths, heights, weights and capacities in practical activities. Children can recognise some coins, and count pence using a single, small denomination (e.g. 5 x 5p coins = 25p). Children indicate past, present or future using simple, everyday language (e.g. yesterday, next week) and use the appropriate tense.</p>
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<p>Age-related Learning Opportunities for Visual and Graphic Arts C1</p>	<p>Relevant Learning Descriptors</p>
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<p>Children should have the opportunity</p> <ul style="list-style-type: none"> • To develop good work habits. • To give and receive feedback about their own work and the work of others, in a constructive and supportive setting. <p>Drawing</p> <ul style="list-style-type: none"> • To draw on a given theme, e.g. from a story or an experience • To experience 'guided drawing', where the child draws along with the teacher • To illustrate their writing <p>Form Drawing</p> <ul style="list-style-type: none"> • To explore drawing straight lines and curves, creating shapes, patterns, page borders and representing the pattern inherent in some natural forms <p>Painting</p> <ul style="list-style-type: none"> • To prepare their own materials for the lesson • To observe the teacher demonstrating techniques that are matched to an image from a familiar story, and to imitate this. • To experience the character of a colour through the medium of watercolour paint on both damp and dry paper, and to encounter how colours can represent an atmosphere in story themes • To explore how to create secondary colours through combining and merging primary colours. <p>Modelling</p> <ul style="list-style-type: none"> • Experience a range of modelling materials through free play and structured lessons • Model from one piece of material, from which a form is gently defined through manipulation (sculpture) • Discover the inherent qualities of the materials and explore the range and limitations of the materials. 	<p>Beginning Visual Art Children can prepare their materials for the lesson, work quietly and in a focused way, and care for and maintain their equipment. Children can articulate a considered and empathic response to their own work and to the work of others.</p> <p>Beginning Drawing Children draw humans and animals as flat figures with even tones, usually as a side view standing on a flat ground. The proportional relationship between figures is often related to the importance of the figure to the child, rather than its relative size (proportion of significance).</p> <p>Beginning Form Drawing Children can draw simple, regular geometric shapes and patterns freehand.</p> <p>Beginning Painting Children can soak and stretch their paper, clean their water jars, and mix paint to the required consistencies. They can apply paint to the paper surface in a controlled way, observing changes in tone through varying the density of the paint:water ratio. They can create secondary colours, controlling the blending of paint harmoniously.</p> <p>Beginning Modelling Children can create a form from a single piece of material, using their fingers to apply pressure and counter pressure to the modelling material with purpose.</p>
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Age-related Learning Opportunities for Handwork C1	Relevant Learning Descriptors
<p>Children should have the opportunity</p> <ul style="list-style-type: none"> • To experience success and learn with enthusiasm • To work with colours artistically (e.g. tissue paper activity) • To have sensory experiences (e.g. beeswax, lanolin, wool) • To make and use simple tools through making own knitting needles • To use and care for tools appropriately (e.g. carders) • To learn how to cast on, knit garter stitch, count stitches, increase and decrease and cast off. • To learn how to thread a sewing needle, make up their knitted projects and sew a simple flat shape, e.g. lining for recorder case. 	<p>Beginning Handwork</p> <p>Children can prepare and manipulate wool in a number of ways, e.g. carding, teasing, wrapping, twisting etc. They can use some basic woodworking techniques (sharpening to a point, sanding) to create a well-finished pair of knitting needles. Children can cast on, knit in garter stitch, make increases and decreases, change colours and cast off. They can identify and count stitches, and see where they may have made an irregular stitch. Children can thread a suitable sewing needle. They can make reasonably even stitches in straight lines.</p>

Age-related Learning Opportunities for Literacy C1	Relevant Learning Descriptors
<p>Children should have the opportunity</p> <ul style="list-style-type: none"> • To develop a feeling for the rhythm of speaking and listening in different situations, e.g. during classroom talk, conversations, stories etc. • To experience a rich and ambitious vocabulary, exploring connections between new and known words. • To understand that writing is talk on paper, running left to right and top to bottom. • To develop good phonological awareness: recognise and identify alliterations and rhymes, segment and blend orally. • To articulate their experiences and recollections orally in narrative form. • To learn the initial code: recognise and write simple sound/spelling correspondence for lower and uppercase letters. • To write words with phonologically plausible 	<p>Beginning Literacy</p> <p>Children can orally communicate their ideas, thoughts and memories in a logical and structured way to make the meaning clear for the listener. They know several verses/poems by heart. Children can ‘read’ familiar text such as sentences from a known story or a favourite story book. They can use their knowledge of sound/spelling correspondence to read and write simple sentences formed of initial code, in lower case. When writing, their spellings are phonetically plausible and they use some punctuation. They can read what they have written themselves, e.g. during shared or independent writing.</p> <p>Book Band: Pink, red, yellow, blue, green</p>

C1 Horizontal Curriculum

<p>spellings</p> <ul style="list-style-type: none"> • To read words consisting of sound/spelling correspondences that they know • To learn to write and read some simple but very common words containing unfamiliar sound/spelling correspondences. • To develop a feeling for a sentence, a word and a letter. • To practice composing, writing and reading simple text. 	
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Age-related Learning Opportunities for Social Science C1	Relevant Learning Descriptors
<p>Children should have the opportunity</p> <ul style="list-style-type: none"> • To explore patterns and archetypes of human behaviour in stories, including how people respond to challenges • To encounter a pre-industrial world through stories • To encounter the idea of formalised social hierarchies and rank based on birth • To encounter and explore the meaning of relevant vocabulary 	<p>Beginning Social Science Children can recall and retell the stories that they have heard, discussing the patterns of behaviour that they notice and asking and answering questions. They understand that the world has not always been as it is now; that there have been technological and social changes over time. Children use common words and phrases relating to time, including a vocabulary of everyday historical terms.</p>

Age-related Learning Opportunities for Media Education C1	Relevant Learning Descriptors
<p>Children should have the opportunity</p> <p>Media Content</p> <ul style="list-style-type: none"> • Create well-designed, attractive, orderly and balanced pages in their lesson books <p>Media Form: Writing</p> <ul style="list-style-type: none"> • Develop basic literacy skills • Access a rich class library with a wide range of texts <p>Media Form: Sound and Language</p> <ul style="list-style-type: none"> • Sing a range of songs frequently, regularly and 	<p>Beginning Media Awareness Children can create attractive, orderly and balanced pages in their lesson books. They are at a stage of beginning literacy, reading and writing simple sentences, and enjoying looking at books. Children can sing in a group, following the words, rhythm and tune of the song. They can produce drawings and paintings, using their knowledge of colour tones and mixing to create an intended effect. Children know how to say ‘no’/’stop’/’I’ll tell’/’I’ll ask’, and respond when phrases like these are said. They know who they can talk to about anything that has made them feel sad,</p>

<p>repeatedly, with a focus on pentatonic songs with a fairly free rhythm</p> <ul style="list-style-type: none"> Learn to play a simple instrument <p>Media Form: Image</p> <ul style="list-style-type: none"> Explore primary and secondary colours through watercolour paints Explore the creation of images through drawing with crayons and coloured pencils, and through watercolour paint <p>Online Safety</p> <ul style="list-style-type: none"> Talk about things that they have seen or heard that have made them feel sad, uncomfortable, embarrassed or upset, even if those things are online, without fear of judgement or censure. 	<p>uncomfortable, embarrassed or upset, even if that thing has happened in an online space.</p>
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Age-related Learning Opportunities for Science and Technology Class 1-5 C1	Relevant Learning Descriptors
<p>Children should have the opportunity</p> <p>Tool Use</p> <ul style="list-style-type: none"> To learn safe use of a simple safety blade, e.g. a potato peeler To learn how to use and care for tools used in crafting activities <p>Living Things and Habitats</p> <ul style="list-style-type: none"> To experience the local natural environment To hear stories which draw their attention to aspects of the natural environment To notice aspects of and changes in the environment To recall and describe their experiences and observations orally, recording these through shared writing and/or pictures/paintings To explore vocabulary around parts of their own body and their senses To understand how to keep themselves safe in the outdoor environments they experience <p>Energy and Forces</p> <ul style="list-style-type: none"> To explore what is needed to make a fire To understand how to stay safe around a naked 	<p>Beginning Tool Use Children can talk about how to use a simple safety blade, identifying some of the risks and mitigations, and can demonstrate their understanding in practice. They listen carefully to and follow instructions about how to use tools, and take part in ensuring that equipment is well cared for.</p> <p>Beginning Living Things and Habitats Children develop a practical relationship with the living world. They can talk about the plants, animals, weather and other natural phenomena (e.g. sunlight, ice) they have experienced and observed, and their own bodies, demonstrating their knowledge and understanding of growth and change and the breadth of their vocabulary through describing, identifying and naming. Children can talk about how to keep themselves safe in the outdoor environment.</p> <p>Beginning Energy and Forces Children know some of the material in their local environment that can be used to make a fire, for example identifying dry wood of a suitable size for kindling and/or banking the fire. They can talk about the heat that a fire generates, and how to</p>

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<p>flame</p> <ul style="list-style-type: none"> To explore forces in a practical way through lifting, pushing, pulling, and using tools to multiply force <p>Materials</p> <ul style="list-style-type: none"> To explore the nature and potential of found natural materials <p>History and Culture</p> <ul style="list-style-type: none"> To discover how a simple tool (e.g. a knife) can multiply human effort 	<p>keep themselves safe around a naked flame. Children can demonstrate their practical understanding of forces through the use of their bodies and tools, applying pushes and pulls and talking about the level of force needed.</p> <p>Beginning Materials Children experiment and create with found materials, e.g. creating land art and simple crafts with sticks, cones, seeds etc. They describe what they have found, and talk about where it originated, and what they can or could do with it.</p> <p>Beginning History and Culture Children can explain where and when they might use a knife, and the advantages of doing so.</p>
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Age-related Learning Opportunities for Modern Foreign Languages (All) C1	Relevant Learning Descriptors
<p>Children should have the opportunity</p> <ul style="list-style-type: none"> To be immersed in teaching which takes place in a familiar environment, but entirely in the target language, through modelling and emulation. To take part in a wide range of classroom activities. To experience a wide range of everyday vocabulary. To practice the vocabulary they have heard in context. 	<p>Beginning Fluency Children can ask and answer simple questions, participate in simple dialogues and respond to simple commands. They can introduce themselves, and know some greetings and goodbyes. Children sing songs, play games and participate in classroom activities in the target language. They can use a range of simple vocabulary in context, including, for example, some colours, numbers, parts of the body, clothing items, classroom items, weather descriptors, food items and animals.</p>

Age-related Learning Opportunities for Geography C1	Relevant Learning Descriptors
<p>Children should have the opportunity</p> <ul style="list-style-type: none"> To have practical, physical experiences of exploring the school grounds and local area on foot. To learn simple geographical terms for local physical and human features 	<p>Beginning Geography: Place Children can talk about places that are important to them, e.g. school and home</p> <p>Beginning Geography: Space Children discuss elements of the local environment. They talk about the boundaries of the spaces they live and play in. Children draw pictures and/or write about what they have seen</p>

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<ul style="list-style-type: none">• To draw and write about their experiences of the local environment.• To have practical experiences of the changing seasons.	<p>and experienced, using the geographical term for and name of some local features, e.g. local river, town/street name.</p> <p>Beginning Geography: Time Children talk about the changing seasons, the weather and the effect on the local environment.</p>
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