



Cherry Tree Academy Medium Term Art Cycle A

Autumn 1		
UKS2	Still Life Drawing	
	Year 5	Year 6
	<p>L1: What is a still life composition?            L2: Who was Georgia O’Keeffe?            L3/4: How can we use texture and form to enhance a drawing?            L5: Can patterns and symbols be used to create a sugar skull?            L6: How has your finished piece been successful?</p>	<p>L1: What defines a still life composition, and what are its key elements?            L2: Who was Georgia O’Keeffe, and why is she significant in the art world?            L3/4: How can we apply advanced techniques in texture and form to improve the quality of our drawings?            L5: How can we use intricate patterns and symbols to design a detailed and meaningful sugar skull?            L6: How successful is your finished piece, and what techniques and elements contributed to its overall success?</p>
Key Concepts to assess	<p>L1: Children know that ‘still life’ compositions are a collection of objects that do not move or are dead. Still life includes all kinds of man-made or natural objects, cut flowers, fruit, vegetables, fish, animals or birds.            L2: Children know how to use chalk and charcoal to add tone and form to drawings            L3/4: Children are able to complete a still life study of the objects            L5: Children can comment on why they have added pattern and symbolism to their designs            L6: Children can talk about how they used the artist’s work to influence their own</p>	<p>L1: Children understand the historical and cultural significance of still life compositions, including famous examples and their impact.            L2: Children can experiment with advanced techniques using chalk and charcoal to enhance texture and depth in their drawings.            L3/4: Children are able to complete a still life study of the objects, demonstrating increased complexity and detail.            L5: Children can critically evaluate the use of pattern and symbolism in their designs, providing detailed reasoning and context.            L6: Children can articulate how they adapted the artist's techniques and styles to develop their own unique artistic expression.</p>
Vocabulary	Still Life, composition, skulls, cultural rituals, mood board, graded pencils, graphite sticks, watercolour paint, Leonardo Da Vinci and Georgia O’Keeffe	annotate, artists’ influence, still Life, composition, skulls, cultural rituals, mood board, graded pencils, graphite sticks, watercolour paint, Leonardo Da Vinci and Georgia O’Keeffe
Experiences		
SMSC	<p>Spiritual: Exploring different artists’ interpretations of a key figure or event and asking what the artist was trying to convey            Moral: Exploring how emotions and inner feelings are expressed though painting, sculpture and architecture.            Social: Sharing of resources. Exploring social conflict and resolution. Exploring art as a powerful social tool            Cultural: Experiencing a wide range of creative media from around the world.</p>	



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British Values	Democracy - students are encouraged to be participants of an ethos that encourages the freedom to express themselves and share their experiences of the world around them Individual Liberty - positive relationships with students and understands the need to respect individual rights, and the rights of others within the class Mutual respect - children and have the right to be heard and respected when expressing their opinion Tolerance - Promotion of understanding in respect of differing beliefs and values are explored and discussed and students are encouraged to foster respect, even if the beliefs and values are different to their own, this is demonstrated by their appropriate responses
School Values	



Spring 1		
Drawing / Sculpture- Clay Portraits		
UKS2	Year 5	Year 6
	<p>L1: Why are Pablo Picasso, Amedeo Modigliani, and Chuck Close important artists?</p> <p>L2: What is proportion, and how can we use it to draw a human face?</p> <p>L3/4: How do the styles of Picasso and Modigliani differ?</p> <p>L5: Can we use the styles of Pablo Picasso, Amedeo Modigliani, and Chuck Close to create a clay portrait?</p> <p>L6: How has your finished piece been successful?</p>	<p>L1: Why are Pablo Picasso, Amedeo Modigliani, and Chuck Close significant in the art world, and what contributions did they make to modern art?</p> <p>L2: What is proportion, and how can we apply it accurately to draw a detailed human face?</p> <p>L3/4: How do the artistic styles of Picasso and Modigliani contrast, and what are the defining features of each artist's work?</p> <p>L5: Can we use the techniques and styles of Pablo Picasso, Amedeo Modigliani, and Chuck Close to create a detailed and expressive clay portrait?</p> <p>L6: How successful is your finished piece, and what specific elements contribute to its success?</p>
Key Concepts to assess	<p>L1: Children can compare the three artists' approaches to drawing portraits.</p> <p>L2: In their sketchbook, children will demonstrate their understanding of drawing a portrait in proportion.</p> <p>L3/4: Children demonstrate their understanding of the artists' different styles by reproducing their work.</p> <p>L5: Children will create an abstract portrait from clay.</p> <p>L6: Children evaluate the skills they have learned and reflect on their artwork, commenting on the character they have created out of clay.</p>	<p>L1: Children can analyse and critique the three artists' techniques and their impact on portrait drawing.</p> <p>L2: In their sketchbook, children will demonstrate advanced techniques in drawing a portrait with accurate proportions and added detail.</p> <p>L3/4: Children demonstrate their understanding of the artists' different styles by creating more complex reproductions and incorporating their unique elements.</p> <p>L5: Children will create a detailed and expressive abstract portrait from clay, experimenting with texture and form.</p> <p>L6: Children conduct a thorough evaluation of the skills they have learned, discussing their artistic choices and the emotional expression conveyed in their clay character.</p>
Vocabulary	Portraits, Pablo Picasso & Amedeo Modigliani, Chuck Close, graded pencils, watercolours, watercolour wash, skin tones, proportion of a human face, form	Portraits, Pablo Picasso & Amedeo Modigliani, Chuck Close, graded pencils, watercolours, watercolour wash, skin tones, proportion of a human face, for, schema, abstract, inspiration/influence



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Experiences	
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British Values	Democracy - students are encouraged to be participants of an ethos that encourages the freedom to express themselves and share their experiences of the world around them Individual Liberty - positive relationships with students and understands the need to respect individual rights, and the rights of others within the class Mutual respect - children and have the right to be heard and respected when expressing their opinion Tolerance - Promotion of understanding in respect of differing beliefs and values are explored and discussed and students are encouraged to foster respect, even if the beliefs and values are different to their own, this is demonstrated by their appropriate responses
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Summer 1		
UKS2	Sculpting and Drawing	
	Year 5	Year 6
	<p>L1: Who was Messerschmidt, and what is he known for?                      L2: How do we draw faces accurately?                      L3: Why did Roman sculptors begin creating clay busts of Gods and Emperors?                      L4/5: Can we create a clay bust using basic sculpting techniques?                      L6: Can we recreate a clay bust, focusing on improving our initial design?</p>	<p>L1: Who was Messerschmidt and what was the significance of his work in art history?                      L2: How do we draw faces with accurate proportions and detailed features?                      L3: Why did Roman sculptors start to make clay busts of Gods and Emperors, and what cultural and historical influences impacted this practice?                      L4/5: Can we create a detailed and expressive clay bust, incorporating advanced sculpting techniques?                      L6: Can we recreate a clay bust with improved precision, adding unique artistic elements and personal style?</p>
Key Concepts to assess	<p>L1: Children begin their sketchbooks by recording information and sketches based on Messerschmidt.                      L2: Children draw faces from different angles in their sketchbooks in preparation for creating a clay sculpture.                      L3: Children explore why the Romans made clay busts and the techniques used to create detail.                      L4/5: Children practice different clay techniques in preparation for creating their bust next week (all clay to be collected and stored for next week).                      L6: Children use their modelling skills to create a clay bust.</p>	<p>L1: Children begin their sketchbooks by recording detailed information and sketches based on Messerschmidt, analyzing his style and techniques.                      L2: Children draw faces from various angles in their sketchbooks, focusing on proportion and expression, in preparation for creating a clay sculpture.                      L3: Children explore the historical context and significance of Roman clay busts, and study the techniques used to create intricate details.                      L4/5: Children practice advanced clay techniques, experimenting with texture and form, to prepare for creating their bust next week (all clay to be collected and stored for next week).                      L6: Children apply their refined modeling skills to create a detailed and expressive clay bust.</p>
Vocabulary	Artist Study-Messerschmidt/ Michealangelo/ Sculptors/ sculptures/Renaissance/form/facial expressions/emotion/ Clay construction/ Emperor/ clay bust/ reliefs/ indentations/ impressions/ score/ indent/	Artist Study-Messerschmidt/ Michealangelo/ Sculptors/ sculptures/Renaissance/form/facial expressions/emotion/ Clay construction/ Emperor/ clay bust/ reliefs/ indentations/ impressions/ score/ indent/
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