

CHERRY TREE ACADEMY

# ART AND DESIGN

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## Subject Statement Art and Design



Rationale	At Cherry Tree Academy, we teach a progressive and diverse Art and Design curriculum. Children from Year 1 upwards have their own sketch book to document their journey and they are taught the practical, disciplinary and theoretical knowledge as shown in the progression documents. Our curriculum is designed to enable children to build-upon prior learning while also allowing children to be creative and expressive with their own works of art, craft and design. Throughout school, the children will study drawing, sculpture, painting, printing, collage and textile art. In EYFS, the children will have access to these through continuous provision such as playdough, clay, different types of paint, sponges and reclaimed materials for printing, a range of resources for collage and a variety of drawing equipment.
Vision for the curriculum	At Cherry Tree Academy, we aspire for our Art and Design curriculum to help our children's personal development through self-reflection, resilience and perseverance, to produce the best outcomes that they can. Our curriculum supports all of our children to communicate and express themselves, while promoting engagement and a love of learning. We believe that participating in the arts contributes to our children's positive mental health and well-being and promotes the differences between people, places and cultures.
Intent	At Cherry Tree Academy, our intent for Art and Design education is to inspire creativity and self-expression in every pupil, encouraging them to explore a wide range of materials, techniques, and cultural perspectives. We provide a comprehensive and balanced curriculum that not only develops artistic skills but also nurtures critical thinking and a deep appreciation of art from both historical and contemporary contexts. Through the study of diverse artistic traditions and styles from different cultures and time periods, pupils develop cultural understanding, respect, and an appreciation of diversity. Our curriculum teaches progressive skills, techniques, and vocabulary to give pupils a strong foundation in key art processes and tools, enabling them to confidently create, refine, and evaluate their own work. By integrating Art and Design within the wider curriculum, we enhance learning experiences across multiple subjects, highlighting the interdisciplinary nature of creativity and its importance in every aspect of learning.
Implementation	The Art and Design curriculum follows a cyclical approach, ensuring that key skills and techniques are revisited and built upon over time. Each phase of learning covers the core units of drawing, sculpture, painting, printing, collage, and textile art. These units are delivered on a two-year cycle, with one unit taught every other half-term. Where possible, the chosen artists and final pieces of work are linked to wider curriculum topics, either during the same half-term or the one following. Lessons are delivered following the Cherry Tree Way, with children's progress carefully monitored through formative assessment. This includes teacher observation, pupil-teacher discussions, questioning, and the review of sketchbook work. A summative assessment sheet is completed at the end of each unit to capture overall attainment and progress. Children enjoy enriching educational visits to support their learning in Art and Design, including The Hepworth Gallery in Key Stage One and the Yorkshire Sculpture Park in Key Stage Two. Throughout the year, pupils also take part in a range of creative competitions, such as designing a Christmas card and decorating Easter eggs. Additionally, we host parent and pupil Art and Craft sessions at Easter and Christmas, providing opportunities for families to enjoy creative activities together. As part of the Waterton Academy Trust, our pupils also contribute to trust-wide projects, including the annual Spring Art Project led by the Waterton Trust Children's Parliament.
Impact	<ul style="list-style-type: none"> <li>It is anticipated that almost all children will achieve age-related expectations or above in Art and Design by the end of the academic year.</li> <li>Our children will draw with increasing confidence from observation, memory and imagination.</li> <li>Our children will demonstrate a growing knowledge and understanding of artists and designers.</li> <li>Our children will think and act like creative practitioners by using their knowledge and understanding to inform, inspire and interpret ideas, observations and feelings.</li> </ul>

	<ul style="list-style-type: none"> <li>• Our children will use independence, initiative and originality to develop their creativity</li> <li>• Our children will select and use materials, processes and techniques skilfully and inventively to realise intentions and capitalise on the unexpected.</li> <li>• Our children will reflect on, analyse and critically evaluate their own work and that of others.</li> <li>• Our children will show passion for, and commitment to, Art and Design.</li> </ul>
Pedagogical Approach	<p>At Cherry Tree Academy, we follow Rosenshine's Principles of Instruction when teaching, using The Cherry Tree Way.</p> <p>Each lesson begins with a Prior Learning Activation activity, helping children to recall what they already know so they can build on it and remember more over time. New learning is introduced in small steps, supporting children's working memory and preventing cognitive overload.</p> <p>We model new knowledge and skills clearly and provide scaffolding to ensure all pupils can access the Art and Design curriculum successfully. Vocabulary is a key focus and is pre-planned across the school to ensure consistent development of subject-specific language.</p> <p>Before children move on to independent work, we use hinge questions to check their understanding and readiness to apply new knowledge. The Independent Practice Task then allows children to demonstrate what they have learned, either in their sketchbooks or on a larger scale. These tasks are adapted or scaffolded where appropriate to meet individual needs.</p> <p>Assessment is embedded throughout the lesson using strategies such as peer assessment, questioning, and discussions about pupils' work. Children have opportunities to evaluate and discuss their own artwork and that of their peers at planned points within the unit. At the end of each unit, pupils are assessed against clear criteria and unit content, with outcomes recorded and shared with teachers, subject leaders, and school leaders to inform next steps.</p>
Adaptation for SEND learners	<ul style="list-style-type: none"> <li>• Make sure all children have an appropriate work space.</li> <li>• Provide children with fine motor control difficulties a broader range of resources such as thicker equipment, tape to keep paper in one place on the table, larger scale artwork, easy grip scissors, use of clay or dough, use of finger painting rather than using a brush etc.</li> <li>• Allow children to work independently rather than as part of a group if needed.</li> <li>• Provide a quiet area for children to work if needed.</li> <li>• Have all resources ready and accessible without the need to get it from a central area.</li> <li>• Pre-teach new vocabulary or how to use new resources if needed.</li> <li>• Show children an example of a possible final outcome to engage learners.</li> <li>• Provide visual resources including examples of artists work, photos of equipment and word banks.</li> <li>• Allow more time to clean up and tidy away at the end of a lesson.</li> <li>• Work in a small group with an adult either before or during the lesson to build confidence and allow time to ask questions.</li> <li>• Step-by-step approach to allow children to do practical tasks alongside the teacher.</li> </ul>
Strengths	<ul style="list-style-type: none"> <li>• Children show passion for and enjoyment in Art and Design.</li> <li>• School have good displays in corridors showing Art and Design skills.</li> <li>• Classes have working wall displays inside the classroom to show the progression of learning over time, the key vocabulary taught and to support the children to know and remember more. (During the appropriate half term).</li> <li>• A clear, mapped, Art and Design progression of skills.</li> <li>• An exposure to artists, designers, craft makers and architects from across the genres, as well as across the wider historical and contemporary cultural world.</li> <li>• Leader attends termly Art and Design meetings within Waterton Academy Trust that shares best practice, which helps with the progressive direction of Art and Design in school</li> <li>• Pupil voice: the children were able to remember artists names, work they produced in the unit and the media used. The children were able to use some artistic vocabulary.</li> <li>• Children's artwork will be displayed on the trust Website in the near future to help foster pride and self-esteem in our children.</li> </ul>



# MEDIUM TERM PLAN

Cycle A







## Cherry Tree Academy Medium Term - Art

Autumn 1		
KS1	Printing – Colour and Shapes What is abstract art? What is printing?	
	Year 1	Year 2
	L1: How is line, pattern and shape used in famous artwork? L2: What is abstract art? L3: What are primary colours? How can we make a print? L4: What is a secondary colour? What is a pattern? L5: Can you use what you know about printing to create your own artwork?	L1: How is line, pattern and shape used in famous artwork? L2: What is abstract art? L3: What are primary colours? How can we make a print? L4: What is a secondary colour? What is a pattern? L5: Can you use what you know about printing to create your own artwork?
<b>Key Concepts to assess</b>	L1: Children know and remember the names of famous artists Paul Klee and Wassily Kandinsky. They Use the correct vocabulary to describe a work of art (pattern, shape, line and colour) and identify shapes – square, rectangle, triangle, circle, semi-circle and lines in feature artist’s work. L2: Children know <b>Wassily Kandinsky and Paul Klee</b> lived in the past and are two of the first artists to use abstract art - used lines, shapes and bold colours to make unrealistic images. L3: Children know the three primary colours – red, yellow and blue can be mixed to make secondary colours orange, purple and green. They know that there are different ways to make prints and a print can be a shape or image reproduced many times or a single one-off image. L4: Children know the three primary colours – red, yellow and blue can be mixed to make secondary colours orange, purple and green. They know a pattern is a repeated decorative design, such as a shape, a colour or a line. L5: Children can use the skills they have been taught to produce their own piece of work inspired by the artists we have studied.	L1: Children know and remember the names of famous artists Paul Klee and Wassily Kandinsky and can talk about the type of work they created. They Use the correct vocabulary to describe a work of art (pattern, shape, line and colour) and identify shapes – square, rectangle, triangle, circle, semi-circle and lines in feature artist’s work and can label these and annotate them in a sketchbook. L2: Children know <b>Wassily Kandinsky and Paul Klee</b> lived in the past and are two of the first artists to use abstract art - used lines, shapes and bold colours to make unrealistic images. They can use correct vocabulary to talk about and describe their work and can express opinions about their work. L3: Children know the three primary colours – red, yellow and blue can be mixed to make secondary colours orange, purple and green and they can explain how to do this. They know that there are different ways to make prints and a print can be a shape or image reproduced many times or a single one-off image. L4: Children know the three primary colours – red, yellow and blue can be mixed to make secondary colours orange, purple and green and they can explain how to do this. They know a pattern is a repeated decorative design, such as a shape, a colour or a line and they can describe different patterns in terms of art. L5: Children can use the skills they have been taught to produce their own piece of work inspired by the artists we have studied and can make links between their art work and that of the artists studied.
<b>Vocabulary</b>	<b>Practical:</b> Printing, hard, soft, rubbings, texture, print, roller, stencil, repeating pattern, shape, line, primary colour, secondary colour. <b>Theoretical:</b> artist, famous, past, abstract art	<b>Practical:</b> Printing, hard, soft, rubbings, texture, print, roller, pallet, mono printing, stencil, repeating pattern, shape, line, primary colour secondary colour. <b>Theoretical:</b> artist, famous, past, abstract art, work of art
<b>Experiences</b>		
<b>SMSC</b>	Cultural – taught through looking at different artists and responding positively. Spiritual – through using their imagination and creativity in response to the artist’s stimuli.	
<b>British Values</b>	Respect and Tolerance – discussed when looking at other children’s work. Individual Liberty – children are encouraged to make choices about their work.	
<b>School Values</b>	Resilient – keeping going and making changes when things go wrong. Honest – when evaluating art work	Considerate – when commenting on work produced by other children.

# Cherry Tree Academy Medium Term - Art

Spring 1		
KS1	Collage – Healthy Food Collage What is texture and collage?	
	Year 1	Year 2
	L1: What is collage? L2: What is texture? L3: What is Impasto technique? L4: Who is Eric Carle and what is an illustrator L5: Who was Henri Matisse?	L1: What is collage? L2: What is texture? L3: What is Impasto technique? L4: Who is Eric Carle and what is an illustrator L5: Who was Henri Matisse?
<b>Key Concepts to assess</b>	L1: Children know that collage is a gluing or combining of a range of materials. L2: Children know that the word 'texture' is how a surface looks or feels. Know that a 'rubbing' is a technique to capture the surface texture of objects such as tree bark or leaves and captures the pattern of a surface. L3: Children know that 'impasto painting technique' is using a spreader to add paint to a surface and it gives a textured effect. L4: Children know that book illustrators, draw and paint the pictures in story books and can also be famous for their art. L5: Children know the names of famous artists Henri Matisse and Pablo Picasso who used collage techniques to make artwork.	L1: Children know that collage is a gluing or combining of a range of materials. They can use the correct vocabulary when talking about collage work. L2: Children now that the word 'texture' is how a surface looks or feels and can describe different textures in a range of art. They know that a 'rubbing' is a technique to capture the surface texture of objects such as tree bark or leaves and captures the pattern of a surface and can describe how to take a rubbing effectively. L3: Children know that 'impasto painting technique' is using a spreader to add paint to a surface and it gives a textured effect. They can describe this technique and how to looks. L4: Children know that book illustrators, draw and paint the pictures in story books and can also be famous for their art. They can express opinions about an illustrator's work. L5: Children know the names of famous artists Henri Matisse and Pablo Picasso who used collage techniques to make artwork. They can describe and evaluate their work.
<b>Vocabulary</b>	<b>Practical:</b> Collage, glue, stick, paper, fabric, materials, colour, shape, texture, match, fold, tear, overlap <b>Theoretical:</b> artist, illustrator, famous, past, present, work of art	<b>Practical:</b> Collage, glue, stick, paper, fabric, materials, background, colour, shape, texture, collect, sort, match, arrange, fold, tear, overlap, overlay, layer up. <b>Theoretical:</b> artist, illustrator, famous, past, present, work of art
<b>Experiences</b>		
<b>SMSC</b>	Cultural – taught through looking at different artists and responding positively. Spiritual – through using their imagination and creativity in response to the artist's stimuli.	
<b>British Values</b>	Respect and Tolerance – discussed when looking at other children's work. Individual Liberty – children are encouraged to make choices about their work.	
<b>School Values</b>	Resilient – keeping going and making changes when things go wrong. Honest – when evaluating art work           Considerate – when commenting on work produced by other children.	



Summer 1		
KS1	Drawing – Wildflower Meadow What is drawing?	
	Year 1	Year 2
	L1: What is observational drawing? L2: What is a secondary source? L3: What is a background in artwork? L4: What is mid-ground and fore-ground in artwork? L5: Can you draw from memory?	L1: What is observational drawing? L2: What is a secondary source? L3: What is a background in artwork? L4: What is mid-ground and fore-ground in artwork? L5: Can you draw from memory?
<b>Key Concepts to assess</b>	L1: Children know a drawing is a collection of lines of different length, width, intensity, depth & shapes which can be produced with different graded pencils (HB, 2B, 4B) Children know the artist <b>William Morris</b> , and that he made textile art inspired by nature. L2: Children know an observational drawing is a drawing from something real that you can see and is called a primary source object. Children know that a secondary source object is a photocopy/picture of the real thing. L3: Children know that artwork can have a background. L4: Children know that artwork can have a midground and foreground. L5: Children know drawing from memory is drawing from what you remember an object looks like.	L1: Children know a drawing is a collection of lines of different length, width, intensity, depth & shapes which can be produced with different graded pencils (HB, 2B, 4B). They understand and can explain the difference between the pencils. Children know the artist <b>William Morris</b> , and that he made textile art inspired by nature. L2: Children know an observational drawing is a drawing from something real that you can see and is called a primary source object. Children know that a secondary source object is a photocopy/picture of the real thing. They can draw using both primary and secondary sources and make comparison between them both. L3: Children know that artwork can have a background. They are beginning to understand how to create backgrounds in different ways. L4: Children know that artwork can have a midground and foreground. They are beginning to understand how to combine background, midground and foreground within a piece of artwork. L5: Children know drawing from memory is drawing from what you remember an object looks like. Their drawings are becoming more accurate.
<b>Vocabulary</b>	<b>Practical:</b> Wavy, straight, pattern, line, shape, light, dark, observational, memory, imagination, charcoal, primary source, secondary source. <b>Theoretical:</b> artist, photographer, fabric designer, famous, past, work of art	<b>Practical:</b> Wavy, straight, pattern, line, shape, tone, light, dark, observational, memory, imagination, charcoal, primary source, secondary source. <b>Theoretical:</b> artist, photographer, fabric designer, famous, past, work of art
<b>Experiences</b>		
<b>SMSC</b>	Cultural – taught through looking at different artists and responding positively. Spiritual – through using their imagination and creativity in response to the artist's stimuli.	
<b>British Values</b>	Respect and Tolerance – discussed when looking at other children's work. Individual Liberty – children are encouraged to make choices about their work.	
<b>School Values</b>	Considerate – when commenting on work produced by other children. Honest – when evaluating art work	



LKS2	Autumn 1 – Painting Landscapes	
	Year 3	Year 4
	<p>L1: Who was LS Lowry?                      L2: Who was Friedenreich Hundertwasser?                      L3: How does Hundertwasser's landscape style differ from his architectural style?                      L4: Why was Van Gogh so influential?                      L5: Who was Erin Hanson?                      L6: How can I evaluate my work?</p>	
<b>Key Concepts to assess</b>	<p>L1: Children know art depicting a landscape is a portrayal of an area of land or scenery in nature such as, mountains, desert, the coast, industrial areas or towns and cities. Know that famous artist LS Lowry was self-taught and created imaginary landscapes that included, smoking chimneys, factories, roads, bridges and industrial wasteland.                      L2: Children know that a city skyline is a collection of buildings that are drawn in a line and often identified by their iconic shape.                      L3: Children know that Hundertwasser's artwork had an abstract appearance and a formula of features; the use of multiple lines, sometimes faces in the backgrounds and circular trees like lollipops. He used bright colours.                      L4: Children know who Van Gogh is, why he was famous and can discuss his most famous paintings.                      L5: Children know that American artist Erin Hanson is an 'Open Impressionist Artist' who created vivid coloured landscape with a textured appearance.                      L6: Children can evaluate and annotate their work. They know that wax resist is the painting technique of using wax crayons or oil pastels to draw patterns, over painted with water-based paint.</p>	<p>L1: Children know that landscape art has images placed in foreground, mid ground and background (at the front, the middle and the background). Know that sometimes he included buildings that existed or were similar in appearance to actual landmarks.                      L2: Children know that Friedensreich Hundertwasser was a famous 'Modern' artist, illustrator and architect who is known for his unconventional style of building designs.                      L3: Children know his architecture design was coloured walls with different shaped windows. The buildings feature tiling and dome shaped rooftops. He also included nature and roof top gardens within his building designs.                      L4: Children can remember key details about Van Gogh and his work. They can compare his work to other famous artists in discussions with peers.                      L5: Children know Erin Hanson's artwork was influenced by Van Gogh and can make links between their works.                      L6: Children can annotate and evaluate their work. They know the wax repels water so only covers the paper where there is no wax.</p>
<b>Vocabulary</b>	<p>LS Lowry, landscape, line, texture, colour, composition, chalk pastels, perspective, abstract, skyline, analyse, imaginary, mosaic, dome, oil pastels, permanent markers, ink washes, wax resist, Van Gogh, speculate, cotton bud, landscape, portrait,</p>	<p>Scheme, visual elements, foreground midground and background, architectural style, undulating lines, inspired, speculate</p>
<b>Experiences</b>	Visit to Wakefield Gallery	
<b>SMSC</b>	General knowledge of famous artists, art gallery visit building culture, sharing views and ideas.	
<b>British Values</b>	Individual liberty, mutual respect, democracy, tolerance	
<b>School Values</b>	Considerate, healthy, inclusive.	





# Cherry Tree Academy Medium Term - Art

LKS2	Spring 1	
	Cave art – Parietal Art	
	Year 3	Year 4
	L1: What is the historical significance of Cave Art? L2: What was Lascaux? L3: To create cave art using oil pastels. L4: What was creating cave art like? L5: How can I use clay to improve my art? L6: How can I evaluate my work?	
<b>Key Concepts to assess</b>	L1: Children know cave art is a type of parietal art and is the earliest known art-making in human history. L2: Children know Lascaux is a cave that houses some of the most famous examples of prehistoric cave paintings. L3: Children know how to make collaborative backgrounds using oil pastels. They know what resources to use to make prehistoric paintbrushes and can explain why they have chosen each item. L4: Children can produce their own cave art. They know which primary colours can be mixed to form earthy tones. They can create positive and negative paintings. L5: Children know how to create an indent impressed print and can add their own interpretation of cave art drawings to the clay. L6: Children know how to use a sponging technique. They can annotate and evaluate their work.	L1: Children know the significance of cave art and can illustrate their point with examples. L2: Children can describe and discuss Lascaux cave paintings and can compare cave art to other types of art. L3: Children can use oil pastels using previously taught techniques. They can carefully select resources to make effective prehistoric paintbrushes and can evaluate and annotate their technique. L4: Children use carefully selected resources to create their own cave art. They know the difference between positive paint and negative charcoal and can discuss. L5: Children can discuss their creations and use what they have learned to describe their art. L6: Children can compare the sponging technique to other learned techniques and can discuss why 'sponging' is the chosen technique. They can annotate and evaluate their work.
<b>Vocabulary</b>	Parietal, Lascaux, prehistoric, collaborative, pastels, primary, earthy, positive, negative, sponging, air-dry, indent, impressed.	Illustrate, significance, technique, ancestors, archaeologist, rough, uneven, coarse, pigment, limonite, hematite, oceanic.
<b>Experiences</b>	Making caveman paint brushes with natural items	
<b>SMSC</b>	General knowledge of famous artists, building culture, sharing views and ideas.	
<b>British Values</b>	Individual liberty, mutual respect, democracy, tolerance	
<b>School Values</b>	Considerate, healthy, inclusive.	



LKS2	Summer 1	
	Collage – Surface Texture	
	Year 3	Year 4
	L1: What is mosaic? L2: Who was Gustav Klimt? L3: Who is Cleo Mussi? L4: Who was Antonio Gaudi? L5: How can I add surface texture to improve my work? L6: Have I created my own Gaudi?	
<b>Key Concepts to assess</b>	L1: Children know mosaic is a pattern or image made of small regular or irregular pieces of coloured stone, glass or ceramic, held in place by <a href="#">plaster/mortar</a> , and covering a surface. L2: Children can remember key facts about Gustav Klimt and can discuss pieces of his artwork. L3: Children know the key features of Cleo Mussi's work and can recreate their own version. L4: Children know key information about Antonio Gaudi. They can design a Gaudi-style architectural piece of art that includes mosaic patterns, surface relief and embellishment. L5: Children know what surface texture is and how to add it to their work. L6: Children can annotate their work to show the skills they have learned.	L1: Children know what a mosaic is and can discuss and compare different mosaics from a range of artists. L2: Children know who Gustav Klimt is and why he is important to the world of art. They can discuss their opinions of his work and compare to other artists they have learnt about. L3: Children can recreate an interpretation of Cleo Mussi's work and can annotate and evaluate their creation. L4: Children know key information about Antonio Gaudi. They can design a Gaudi-style architectural piece of art that includes mosaic patterns, surface relief and embellishment. They can say why they have chosen a specific technique for a specific part. L5: Children can articulate why adding surface texture improves their work and how it links to Gaudi. L6: Children can annotate their work to show skills they have learned and can evaluate to show how to improve.
<b>Vocabulary</b>	mosaic art, surface embellishment, collage, texture, line drawing, re-use, recycle, cement, gothic, architect, surface texture, relief, spirals, sponging.	mood board, tesserae, reassemble, crockery, grout, art-nouveau, Sagrada De Familia, undulating.
<b>Experiences</b>		
<b>SMSC</b>	General knowledge of famous artists, building culture, sharing views and ideas.	
<b>British Values</b>	Individual liberty, mutual respect, democracy, tolerance	
<b>School Values</b>	Considerate, healthy, inclusive.	



Autumn 1		
UKS2	Still Life Drawing	
	Year 5	Year 6
	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?	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?
Key Concepts to assess	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	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.
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	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.	
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 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		
UKS2	Drawing / Sculpture- Clay Portraits	
	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
Experiences		
SMSC	<p>Spiritual: Exploring different artists' interpretations of a key figure or event and asking what the artist was trying to convey</p> <p>Moral: Exploring how emotions and inner feelings are expressed through painting, sculpture and architecture.</p>	
British Values	<p>Individual Liberty - positive relationships with students and understands the need to respect individual rights, and the rights of others within the class</p> <p>Mutual respect - children and have the right to be heard and respected when expressing their opinion</p>	
School Values		



Summer 1		
UKS2	Sculpting and Drawing	
	Year 5	Year 6
	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?	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?
Key Concepts to assess	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.	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.
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/
Experiences		
SMSC	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 through 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.	
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		





# MEDIUM TERM PLAN

Cycle B





# Cherry Tree Academy Medium Term - Art

Autumn 1		
KS1	Painting – Close up / Cropped flowers. How can I use different types of paint?	
	Year 1	Year 2
	L1: What do you know about the artist <b>Claude Monet</b> ? L2: How do you mix primary colours to make secondary colours when using watercolour paints? L3: How do you change the tint and shade of a colour when using powder paint? L4: How can you use the skills and techniques taught to create your own painting? L5: What do you like and dislike about your own and other's artwork?	What do you know about the artist <b>Claude Monet</b> ? L2: How do you mix primary colours to make secondary colours when using watercolour paints? L3: How do you change the tint and shade of a colour when using powder paint? L4: How can you use the skills and techniques taught to create your own painting? L5: What do you like and dislike about your own and other's artwork?
Key Concepts to assess	L1: Children know the name of <b>Claude Monet</b> and that he was a famous painter. Children can look at and talk about the techniques he has used, expressing their likes and dislikes. L2: Children know the primary colours and use them to make secondary colours. Children can describe the differences and similarities between the work of <b>Claude Monet</b> and <b>Georgia O'Keefe</b> . L3: Children know how to change the tint and shade of a colour. Children can experiment with different brush sizes and types. Children can talk about the differences between powder and watercolour paint. L4: Children can work spontaneously and expressively from memory and imagination, choosing their own paint and brush type and mixing colours correctly. L5: Children can look at and talk about their own work and that of other's and the techniques they have used. Children can express their likes and dislikes and make links between <b>Monets'</b> work and their own.	L1: Children know the name of <b>Claude Monet</b> and that he was a famous painter. Children can look at and talk about the techniques he has used and can express their thoughts and feelings about it. L2: Children know the primary colours and use them to make secondary colours. Know how to mix primary colours to make brown. Children can describe the differences and similarities between the work of Claude Monet and Georgia O'Keefe. L3: Children know how to change the tint and shade of a colour. Children can experiment with different brush sizes and types for a purpose. Children can talk about the differences between powder and watercolour paint and choose a preference. L4: Children can work spontaneously and expressively from memory and imagination, choosing their own paint and brush type for a purpose and mixing colours correctly, including brown. L5: Children can look at and talk about their own work and that of other's and the techniques they have used. Children can express their thoughts and feelings about a piece of art and explain how a piece of art makes them feel. They can make links between <b>Monets'</b> work and their own.
Vocabulary	Primary colour, lightening, darkening, tint, shade, thickness, secondary colour.	Primary colour, lightening, darkening, tint, shade, thickness, secondary colour.
Experiences		
SMSC	Cultural – taught through looking at different artists and responding positively. Spiritual – through using their imagination and creativity in response to the artist's stimuli.	
British Values	Respect and Tolerance – discussed when looking at other children's work. Individual Liberty – children are encouraged to make choices about their work.	
School Values	Resilient – keeping going and making changes when things go wrong. Honest – when evaluating art work	Considerate – when commenting on work produced by other children.



## Cherry Tree Academy Medium Term - Art

Spring 1		
KS1	Textiles – Wax resist painting on fabric What is textile art and why is it useful?	
	Year 1	Year 2
	L1: Who is Esther Mahlangu and what is traditional art? L2: How can colours represent feelings? L3: What is wax resist technique? L4: What is a textile and what is it used for? L5: How can fabric be decorated?	L1: Who is Esther Mahlangu and what is traditional art? L2: How can colours represent feelings? L3: What is wax resist technique? L4: What is a textile and what is it used for? L5: How can fabric be decorated?
Key Concepts to assess	L1: the name of famous South African native artist, Esther Mahlangu and know that she used traditional, cultural patterns and symbolic designs in her work. L2: Know that colours can be hot and cold and can represent feelings. L3: Know that wax resist technique on fabric is made using wax crayon and fabric dyes when the wax resists the colour of the dye. L4: Know a textile is a cloth that is woven from threads that can be made into clothes and other items. L5: Children can use the techniques they have explored to create their own piece of artwork with support.	L1: the name of famous South African native artist, Esther Mahlangu and know that she used traditional, cultural patterns and symbolic designs in her work. They can describe these works of art and express opinions. L1: Know that traditional art and artists can influence modern day artists and designers. L2: Know that colours can be hot and cold and can represent feelings. Explore different colours and make their own choices. L3: Know that wax resist technique on fabric is made using wax crayon and fabric dyes when the wax resists the colour of the dye. Explore this technique of a range of media. L4: Know a textile is a cloth that is woven from threads that can be made into clothes and other items. Make choices about the textiles they use. L5: Children can use the techniques they have explored to create their own piece of artwork making choices about the media and design.
Vocabulary	<b>Practical:</b> Textiles, texture, size, colour, decorate, wax resist, fabric, shape, hot colour, cold colour, mood, design, oil pastels <b>Theoretical:</b> famous, past, present, traditional, textile designer	<b>Practical:</b> Textiles, texture, size, colour, join, decorate, wax resist, fabric, shape, hot colour, cold colour, mood, design, oil pastels <b>Theoretical:</b> famous, past, present, work of art, cultural, traditional, textile designer
Experiences		
SMSC	Cultural – taught through looking at different artists and responding positively. Spiritual – through using their imagination and creativity in response to the artist's stimuli.	
British Values	Respect and Tolerance – discussed when looking at other children's work. Individual Liberty – children are encouraged to make choices about their work.	
School Values	Resilient – keeping going and making changes when things go wrong. Honest – when evaluating art work	Considerate – when commenting on work produced by other children.



# Cherry Tree Academy Medium Term - Art

Summer 1		
KS1	Sculpture – Land Art What is sculpture?	
	Year 1	Year 2
	L1: What is a sculpture? L2: Who is Andy Goldsworthy and what is land art? L3: What is collaborative art?: L4: What is weaving? What are natural tones of colour? L5: What is weaving? What are natural tones of colour?	L1: What is a sculpture? L2: Who is Andy Goldsworthy and what is land art? L3: What is collaborative art?: L4: What is weaving? What are natural tones of colour? L5: What is weaving? What are natural tones of colour?
Key Concepts to assess	L1: Children know a 'sculpture' is art made in three dimensions and can be made of different materials. L2: Children know the name of the famous Land artist/sculptor, <b>Andy Goldsworthy</b> and <b>Richard Long</b> and that they made sculptures from natural objects. L3: Children know that collaborative or large-scale art can be made when everyone's art is joined together. L4: Children know a weaving can be made from twigs and threads like wool or long pieces of fabric. L4: Children know that natural tones of colour are the colours that occur in nature. L5: Children know a weaving can be made from twigs and threads like wool or long pieces of fabric. L5: Children know that natural tones of colour are the colours that occur in nature.	L1: Children know a 'sculpture' is art made in three dimensions and can be made of different materials. They can express opinions about different sculptures and use correct vocabulary when talking about them. L2: Children know the name of the famous Land artist/sculptor, <b>Andy Goldsworthy</b> and <b>Richard Long</b> and that they made sculptures from natural objects. They can compare different sculptures. L3: Children know that collaborative or large-scale art can be made when everyone's art is joined together. They can make decisions about which pieces fit best together. L4: Children know a weaving can be made from twigs and threads like wool or long pieces of fabric. They can explore different weaving techniques. L4: Children know that natural tones of colour are the colours that occur in nature. They can make choices about the tones they choose to use. L5: Children know a weaving can be made from twigs and threads like wool or long pieces of fabric. They can explore different weaving techniques. L5: Children know that natural tones of colour are the colours that occur in nature. They can make choices about the tones they choose to use.
Vocabulary	<b>Practical:</b> Sculpture, natural materials, man-made, join, texture, natural colour, form, weaving, 3D, spirals, concentric circles, wrapping, tying. <b>Theoretical:</b> artist, famous, present, land art, sculptor, work of art	<b>Practical:</b> Sculpture, natural materials, man-made, join, manipulate, shaping, texture, natural colour, form, weaving, 3D, spirals, concentric circles, wrapping, tying. <b>Theoretical:</b> artist, famous, present, land art, sculptor, work of art
Experiences		
SMSC	Cultural – taught through looking at different artists and responding positive. Spiritual – through using their imagination and creativity in response to the artist's stimuli.	
British Values	Respect and Tolerance – discussed when looking at other children's work.      Individual Liberty – children are encouraged to make choices about their work.	
School Values	Resilient – keeping going and making changes when things go wrong.      Considerate – when commenting on work produced by other children. Honest – when evaluating art work	



# Cherry Tree Academy Medium Term - Art

LKS2	Autumn 1	
	Printing - Fossils	
	Year 3	Year 4
	<p>L1: What are fossils and how can we use them to inspire art?</p> <p>L2: What is printing and how do artists use it?</p> <p>L3: How can I create a simple print like Picasso?</p> <p>L4: How do I use a tile to make my own print?</p> <p>L5: How can I print my design onto fabric?</p> <p>L6: How can I talk about and improve my printing work?</p>	<p>L1: What are fossils and how can we use them to inspire art?</p> <p>L2: What is printing and how do artists use it?</p> <p>L3: How can I create a simple print like Picasso?</p> <p>L4: How do I use a tile to make my own print?</p> <p>L5: How can I print my design onto fabric?</p> <p>L6: How can I talk about and improve my printing work?</p>
<b>Key Concepts to assess</b>	<p>L1: Children know fossils are very old remains of plants or animals. They can sketch fossils using pencil, looking carefully at shape and line.</p> <p>L2: Children know a print is a picture you can copy more than once. They can name a printing tool and describe how artists use patterns.</p> <p>L3: Children know Picasso was a famous artist. They can make a simple print inspired by his use of bold lines and shapes.</p> <p>L4: Children can draw and press a design into a polystyrene tile. They can roll ink and press to create a clear print.</p> <p>L5: Children can carefully press their design onto fabric. They notice how fabric prints look different from paper.</p> <p>L6: Children can describe what they like about their prints and one thing they could improve. They write or draw notes in their sketchbooks.</p>	<p>L1: Children can describe what fossils are and explain how their patterns and shapes can inspire artwork. They use tone and detail in their sketches.</p> <p>L2: Children can describe what printing is and name different ways artists make prints (e.g. block, stamping). They can explain that prints can be repeated.</p> <p>L3: Children can describe features of Picasso's work and use simple printing techniques to recreate one of his ideas with their own fossil-inspired twist.</p> <p>L4: Children can design a print, press it into a tile, and use ink rollers to make a clean, clear relief print.</p> <p>L5: Children can print their design onto fabric with support. They can say how to line it up and press evenly for a good result.</p> <p>L6: Children write or say how their print was made, using key vocabulary. They explain what worked well and how they might make it better.</p>
<b>Vocabulary</b>	Fossil, print, pattern, press, shape, tile, ink, repeat, texture, line	Print, relief, fossil, roller, pattern, texture, design, fabric, ink, evaluate, sketchbook
<b>Experiences</b>		
<b>SMSC</b>	Children explore how natural things like fossils can inspire creative ideas. They learn to value their own and others' artistic work.	
<b>British Values</b>	Children show respect for others' designs and listen to feedback during discussion. They learn that everyone's art is unique and valued.	
<b>School Values</b>	<p>Resilient – Children keep going when prints don't work the first time and try new ideas.</p> <p>Honest – Children reflect on what they did well and what they could improve in their prints.</p>	





## Cherry Tree Academy Medium Term - Art

LKS2	Spring 1	
	Sculpture – Greek pottery	
	Year 3	Year 4
	L1: What is sculpture and how is it different from other types of art? L2: Who was Barbara Hepworth and why is she an important sculptor? L3: Who is Grayson Perry and how does his pottery tell stories? L4: How can I make a coil pot from clay? L5: How can I make a pinch pot and which technique works best for me? L6: How can I decorate my clay pot using ideas from Greek pottery?	L1: What is sculpture and how is it different from other types of art? L2: Who was Barbara Hepworth and why is she an important sculptor? L3: Who is Grayson Perry and how does his pottery tell stories? L4: How can I make a coil pot from clay? L5: How can I make a pinch pot and which technique works best for me? L6: How can I decorate my clay pot using ideas from Greek pottery?
<b>Key Concepts to assess</b>	L1: Children know sculpture is art that has height, width, and depth. They can name materials sculptures are made from (e.g. wood, stone, clay) and name one famous sculptor. They can describe how sculpture is different from drawing or painting. L2: Children know Barbara Hepworth was a British sculptor from Yorkshire. They can recognise some of her sculptures and describe her use of smooth, curved shapes. L3: Children know Grayson Perry is a British potter and can describe how he decorates his pots to tell stories. They can spot shapes and patterns in his work. L4: Children can use a simple rolling and coiling method to make a pot from clay. They join pieces together using their hands and some tools. L5: Children can make a pinch pot and describe how it feels different to make than a coil pot. They can say which method they found easier or more fun. L6: Children can decorate their pot using lines, patterns or symbols inspired by Greek pottery. They can talk about what their decoration means.	L1: Children know sculpture is a type of art that is three-dimensional. They can name at least two materials used for sculpture and explain why it is different from flat artwork. They can compare two sculptors' work and share opinions about their style. L2: Children know key facts about Barbara Hepworth, including where she lived and why her abstract sculpture was important. They can describe the shapes and textures she used and give a simple opinion on her work. L3: Children know Grayson Perry uses pottery to explore identity and real-life stories. They can describe how his use of images and patterns links to the idea of storytelling, and make comparisons to historical pottery such as Greek vases. L4: Children can follow a plan to build a coil pot and evaluate how well their technique worked. They begin to shape more evenly and use tools to improve neatness. L5: Children can create a pinch pot with even thickness and describe how this method compares to coil pots in terms of shape, strength and process. L6: Children can decorate their pot using Greek-inspired designs to reflect a story or theme. They annotate their sketchbooks to explain their choices and the steps they followed in their process.
<b>Vocabulary</b>	sculpture, shape, form, clay, pot, roll, join, pinch, pattern, decorate, artist	sculpture, abstract, clay, coil, pinch, texture, relief, pattern, motif, design, annotate
<b>Experiences</b>	Trip to The Hepworth and/or Yorkshire Sculpture Park - Handling clay tools and experimenting with different forming techniques, exploring sculptures in the local area or through virtual galleries, studying images of Barbara Hepworth and Grayson Perry's work, making and decorating a clay pot, using sketchbooks to plan, record, and reflect.	
<b>SMSC</b>	Children explore how artists use sculpture and pottery to express ideas, beliefs, or personal stories. They reflect on how objects from the past (like Greek pots) help us understand people and culture.	
<b>British Values</b>	Children show mutual respect by sharing tools and space, and by listening to feedback on their work. They understand that different people express creativity in different ways.	
<b>School Values</b>	Resilient – Children refine and improve their clay techniques through practice and feedback. Considerate – Children support one another with ideas and encouragement while working with shared materials.	



# Cherry Tree Academy Medium Term - Art

LKS2	Summer 1	
	Drawing – Self-portrait	
	Year 3	Year 4
	<p>L1: What is a portrait and who was Leonardo da Vinci?</p> <p>L2: How can I use tone and shading in my drawings?</p> <p>L3: How can I show texture in my art?</p> <p>L4: Who was Frida Kahlo and how is her work different from da Vinci's?</p> <p>L5: What is a self-portrait?</p> <p>L6: Can I create and evaluate my own self-portrait?</p>	<p>L1: What is a portrait and who was Leonardo da Vinci?</p> <p>L2: How can I use tone and shading in my drawings?</p> <p>L3: How can I show texture in my art?</p> <p>L4: Who was Frida Kahlo and how is her work different from da Vinci's?</p> <p>L5: What is a self-portrait?</p> <p>L6: Can I create and evaluate my own self-portrait?</p>
<b>Key Concepts to assess</b>	<p>L1: Children know a portrait is a drawing, painting or photo of a person. They know da Vinci painted the Mona Lisa and created detailed drawings of people.</p> <p>L2: Children know pencil grades can create light and dark tones. They can use shading to show form in simple drawings.</p> <p>L3: Children know texture is how something looks or feels. They can show texture in hair, clothing, or background using marks and lines.</p> <p>L4: Children know Frida Kahlo was a Mexican artist who painted bold, colourful self-portraits. They can compare her portraits to da Vinci's and describe how each is different in style and feeling.</p> <p>L5: Children can plan a self-portrait using shading, texture and proportion. They understand that a self-portrait shows both appearance and personality.</p> <p>L6: Children complete and evaluate their self-portrait. They can describe what went well and how they might improve it.</p>	<p>L1: Children know portraits show more than just appearance — they can show emotion or identity. They know about da Vinci and describe some of his work and its techniques.</p> <p>L2: Children understand pencil grades and shading techniques such as cross-hatching and blending. They can apply them with control.</p> <p>L3: Children can create texture using more than one method (stippling, lines, marks). They know why it's important for detail and realism.</p> <p>L4: Children can recall facts about Frida Kahlo, know her self-portraits told stories about her life, and compare her emotional, symbolic style with da Vinci's realistic approach. They can talk about how artists express themselves in different ways.</p> <p>L5: Children plan their self-portrait with more attention to tone, proportion, and emotion. They consider what message or mood they want their artwork to show.</p> <p>L6: Children create a self-portrait and annotate it with thoughtful comments about their artistic choices. They reflect on skills used and how the piece could be improved.</p>
<b>Vocabulary</b>	portrait, self-portrait, shading, tone, texture, pencil, light, dark, artist, sketch, emotion	portrait, self-portrait, tone, shade, texture, pencil grade, proportion, cross-hatching, symbolism, expression, evaluate, annotate
<b>Experiences</b>	Parent Art Gallery	
<b>SMSC</b>	Children reflect on how artists express identity, emotion and personal stories through portraits. They explore their own self-image and the cultural backgrounds of famous artists.	
<b>British Values</b>	Children listen to and respect different views when sharing thoughts about artwork. They recognise that self-expression and creative freedom are part of living in a democratic and inclusive society.	
<b>School Values</b>	<p>Honest – Children evaluate their own work thoughtfully, identifying both successes and areas for growth.</p> <p>Inclusive – Children appreciate how portraits can represent different cultures, identities and experiences through art.</p>	
UKS2	Autumn 1	
	Textiles- quilting	



# Cherry Tree Academy Medium Term - Art

	Year 5	
	Year 5	Year 6
	<p>L1: What do you know about the artist Sue Benner?</p> <p>L2: What is quilting and how can you join fabric together?</p> <p>L3: What images represent who we are?</p> <p>L4: How can you use the skills and techniques taught to create your own piece of quilt to represent you?</p> <p>L5: What do you think and feel about your own and other's artwork, and can you identify how it can be developed further?</p>	<p>L1: What do you know about the artist Sue Benner?</p> <p>L2: What is quilting and how can you join fabric together?</p> <p>L3: What images represent who we are?</p> <p>L4: How can you use the skills and techniques taught to create your own piece of quilt to represent you?</p> <p>L5: What do you think and feel about your own and other's artwork, and can you identify how it can be developed further?</p>
<b>Key Concepts to assess</b>	<p>L1: Children know that Sue Benner is a textile artist and her work is shown world-wide in galleries. Children can discuss and review her work, talking about techniques used, and expressing their thoughts and feelings about it.</p> <p>L2: Children know that it was used in WW2 to provide blankets for soldiers and compare this to the work of Sue Benner. Children know quilting is a way of joining pieces of fabric to make something useful or decorative. Children can use running and blanket stitch to combine fabrics.</p> <p>L3: Children know that images and symbols can reflect personality, identity and interests. They can draw simple designs in their sketchbooks to represent themselves.</p> <p>L4: Children can use a basic blanket stitch to join fabric and add decorations using a range of techniques. They can describe how this stitch helps strengthen their square.</p> <p>L5: Children can discuss their own and other's work, expressing thoughts and feelings, using knowledge and understanding of artists and techniques. Children can see how they can be developed further by identifying any modifications/ changes they would like to make. Children can begin to make links between their work and that of other artists.</p>	<p>L1: Children know that Sue Benner is a textile artist who combines fabrics to form collages of pattern and colour, and her work is shown world-wide in galleries. Children can discuss and review her work, talking about techniques used, and expressing their thoughts and feelings about it.</p> <p>L2: Children know that it was used in WW2 to provide blankets for soldiers and compare this to the work of Sue Benner. Children know quilting is a way of joining pieces of fabric to make something useful or decorative and that it often tells a story. Children can use running, cross and blanket stitch to combine fabrics.</p> <p>L3: Children can generate and annotate ideas in their sketchbooks that reflect their identity. They explain why certain images or colours represent them.</p> <p>L4: Children can use a basic blanket stitch to join fabric and add decorations using a range of techniques. They can describe how this stitch helps strengthen their square.</p> <p>L5: Children can discuss their own and other's work, expressing thoughts and feelings, using knowledge and understanding of artists and techniques. Children can see how they can be developed further by identifying any modifications/ changes they would like to make. Children can identify artists who have worked in a similar way to their own work.</p>
<b>Vocabulary</b>	Pinning, threads, <b>layer</b> , quilting, padded, insulated, blanket stitch.	
<b>Experiences</b>		
<b>SMSC</b>	Children explore how textiles can tell personal or cultural stories. They reflect on what makes them unique and how art can help us celebrate differences.	
<b>British Values</b>	Children express their individuality while respecting the views and designs of others. They share tools and space safely and fairly.	
<b>School Values</b>	<p>Inclusive – Each child's contribution is valued as part of a shared class quilt, celebrating identity and belonging.</p> <p>Resilient – Children practise new textile skills and persevere to complete their square, learning from mistakes.</p>	



Spring 1		
Printing- Mixed Media - Jean Paul Basquiat		
UKS2	Year 5	Year 6
	L1: What is graffiti art, and how is it viewed in society? L2: Who was Jean-Michel Basquiat, and why is his work important? L3: How does relief printing help us create graffiti-style art? L4: How can I use block impress printing to develop detail in my design? L5: What is a 'tag' in graffiti, and how can I design my own? L6: How can I evaluate my graffiti artwork and printing techniques?	L1: What is graffiti art, and how is it viewed in society? L2: Who was Jean-Michel Basquiat, and why is his work important? L3: How does relief printing help us create graffiti-style art? L4: How can I use block impress printing to develop detail in my design? L5: What is a 'tag' in graffiti, and how can I design my own? L6: How can I evaluate my graffiti artwork and printing techniques?
Key Concepts to assess	L1: Children can define graffiti art and explain how it can be seen as both creative expression and vandalism. They record initial ideas and respond with personal opinions. L2: Children know key facts about Jean-Michel Basquiat, including where and when he worked, and describe his style using relevant vocabulary. They annotate examples in their sketchbooks. L3: Children know that relief printing involves raised surfaces. They can use simple materials (e.g., foam or card) to create graffiti-style shapes and text L4: Children combine relief and block impress printing to refine designs. They explain how layering or repeating prints builds impact L5: Children know what a tag is and its purpose in graffiti. They design and add a personal tag to complete their work. L6: Children evaluate their use of technique and design choices. They reflect on strengths and areas for improvement in sketchbooks.	L1: Children explore the meaning and controversy of graffiti through examples from around the world. They record personal responses and begin to use key vocabulary like "urban art," "visual communication," and "expression." L2: Children know Basquiat's background, themes, and visual style. They evaluate how his life influenced his art and how he broke traditional boundaries. L3: Children plan a relief print using bolder forms and controlled carving or pressing. They explain how texture and depth enhance their graffiti style. L4: Children experiment with combining different printing techniques (e.g., layering colours, using templates). They explain and justify creative decisions. L5: Children design a meaningful graffiti "tag," linking it to identity or message. They apply it to their final work using printing or drawing techniques. L6: Children critically assess their piece in terms of impact, technique, and personal meaning. They annotate evaluations using artistic vocabulary.
Vocabulary	graffiti, tag, symbol, texture, colour, shape, relief print, ink, stencil, spray, Basquiat	graffiti, visual communication, protest, identity, layering, urban art, relief print, block impress, tag, annotation, Basquiat
Experiences	Local walk to explore positive example of graffiti in the community.	
SMSC	Children explore graffiti as a form of expression, protest, or identity. They discuss whether art should always be in a gallery or if public spaces can be creative too.	
British Values	Pupils explore the idea of freedom of expression and the boundaries of law and responsibility when creating public art. They show respect for differing opinions about graffiti.	
School Values	Honest – Children express their opinions about art openly and reflect truthfully on their own progress. Resilient – Children try new techniques and improve their work through experimentation and practice.	



Summer 1		
UKS2	Painting	
	Year 5	Year 6
	L1: Who is Beatriz Milhazes and how does she use shape, colour, and collage in her art? L2: How can I create bold backgrounds using colour layering techniques? L3: How can I design decorative motifs in Milhazes' style using paint and pattern? L4: How can I layer and arrange collage elements to build an abstract composition? L5: How can I add 3D elements to enhance my collage? L6: How well have I captured the style of Milhazes in my final artwork?	L1: Who is Beatriz Milhazes and how does she use shape, colour, and collage in her art? L2: How can I create bold backgrounds using colour layering techniques? L3: How can I design decorative motifs in Milhazes' style using paint and pattern? L4: How can I layer and arrange collage elements to build an abstract composition? L5: How can I add 3D elements to enhance my collage? L6: How well have I captured the style of Milhazes in my final artwork?
<b>Key Concepts to assess</b>	L1: Children know that Beatriz Milhazes is a Brazilian artist known for vibrant, abstract collage. They can describe her use of shape, colour and repetition. L2: Children experiment with paint blending and layering techniques to create abstract backgrounds in the style of Milhazes. L3: Children create patterned motifs and decorative shapes using painted paper and mixed media. L4: Children cut, arrange and glue collage pieces with attention to balance and composition, using overlapping layers and repeated forms. L5: Children add simple 3D elements such as cut card or textured paper to enhance their final piece. L6: Children can describe how they used Milhazes' style and evaluate what was successful in their collage.	L1: Children describe Milhazes' cultural influence and artistic style, explaining how her abstract work reflects Brazilian colour and rhythm. L2: Children select and mix colours intentionally, layering to create contrast and visual interest in abstract backgrounds. L3: Children create precise and refined decorative motifs, incorporating symmetry, contrast, and repetition. L4: Children compose collage layers with greater independence, showing awareness of visual flow, spacing, and shape variety. L5: Children add enhanced 3D elements (e.g. raised card, textured surfaces, foil) and can explain how they enrich the artwork. L6: Children reflect critically on their composition, identifying how their choices reflect Milhazes' influence and personal style.
<b>Vocabulary</b>	collage, layer, pattern, bold colour, motif, abstract, shape, Beatriz Milhazes	composition, repetition, contrast, symmetry, Brazilian art, embellishment, decorative, mixed media
<b>Experiences</b>	Parent Art Gallery	
<b>SMSC</b>	Pupils reflect on how cultural identity and expression can be explored through abstract art, learning to value global artistic influences.	
<b>British Values</b>	Children develop mutual respect for different cultures through appreciation of international artists and diverse visual traditions.	
<b>School Values</b>	Inclusive – Children explore an artist from another culture, valuing diversity in artistic expression. Resilient – Pupils refine and adapt ideas through trial, error and reflection as they build layered artwork.	