




MTP Autumn 2024- 2025			Practical materials:	Vocabulary	Practical Outcome	Knowledge
KS1	S c u l p t u r e	<p>How can nature inspire sculptors?</p> <p>Sonya Wilkins</p> <p>Clouds and Pineapples</p> <p>Sasha Chapliy</p>	<p>Air-dry clay, clay tools (toothpicks, BBQ skewers, wooden cutlery can be used), mats for clay use, objects to create imprints (natural and human-made), leaves and sticks, varnish (or PVA glue and water), brushes for varnish, small brushes for paint, acrylic paint.</p> <p>Resources: Sculpting and painting a leaf sculpture – https://youtu.be/qleEw9kRAvM Imprinting in clay – https://youtu.be/9_lIEbHjOsQ</p>	<p>2D, 3D, ceramic, clay, coil, emotion, evaluate, imprint, kiln, nature, primary colours, sculpt, sculptor, sculpture, slab, texture, varnish</p>	<p>Pupils to have sculpted a clay letter of the alphabet.</p> <p>Pupils to have experimented and created a range of clay imprints.</p> <p>Pupils to create their own clay leaf sculpture.</p> <p>Pupils to paint their sculptures from all previous lessons.</p> <p>Pupils to paint their sculptures from all previous lessons.</p>	<p>Practical Knowledge Knowing what clay is and where it comes from. Manipulating clay into balls, slabs and coils. Creating clay imprints, identifying primary colours, mixing secondary colours, and controlling a small paintbrush.</p> <p>Theoretical Knowledge Learning about the work of craft makers and sharing responses to their work.</p> <p>Disciplinary Knowledge – Identifying sculptures and non-sculptures. Knowing some of the reasons people sculpt. Self and peer evaluation.</p>
LKS2		<p>How can where you live impact you as an artist?</p> <p>Mexican pottery (1850)</p> <p>San Francisco Acatepec (1700)</p> <p>Mexican pottery (modern craft)</p> <p>Frida Kahlo (1937)</p> <p>Jean-François Millet (1874)</p> <p>Pieter Bruegel the Elder (1565)</p> <p>Hokusai (1830)</p> <p>Berthe Morisot (1871)</p>	<p>Air-dry clay, acrylic paints, varnish (or PVA and water), a range of brushes (mainly small and both round and flat), mats for tables, and clay tools (kebab skewers, wooden cutlery and toothpicks are all good options).</p> <p>Resources: Sculpture - Cactus Sculpture – https://youtu.be/BAuOoDwblGU</p>	<p>archaeologist, ceramic, clay, climate, column, experiment, imprint, influence, inspire, pinch pot, pottery, primary colours, relief, score and slip, sculpture, secondary colours, sphere, texture, wedging</p>	<p>Pupils to create a sketchbook page about pieces of Mexican art.</p> <p>Pupils to have sketched many cacti of varying shapes.</p> <p>Pupils will have created a clay sculpture of a cactus in a pot.</p> <p>Pupils will have painted their sculpture.</p> <p>Pupils will have varnished their sculpture.</p>	<p>Practical Knowledge – Identifying shapes in forms, experimenting with various ideas, creating a pinch pot, moulding a 3D sculpture, and controlling a paintbrush with increased precision.</p> <p>Theoretical Knowledge – How location influenced various Mexican artists and craft makers. Learning about how diverse artists were also influenced by where they lived.</p> <p>Disciplinary Knowledge – Understanding how artists can be influenced, formally responding to a piece of art, peer and self-evaluations.</p>

UKS2		<p>How can flowers inspire artists?</p> <p>The Vincennes manufactory (the 18th century) Vanessa Hodge (current) Frida Kahlo (Vanessa Hodge makes a piece called 'Frida') Lotus Flower Inlay, from Egypt (1353) William Morris (1864) Claude Monet (1906) Vincent van Gogh (1890) Clara Peeters (1612) Nishapur Buffware (9th century) Tiffany & Co. (1837) Leonce Raphael Agbodjelou (2018)</p>	Air-dry clay, acrylic paints, varnish (or PVA and water), a range of brushes (mainly small and both round and flat), mats for tables, clay tools (kebab skewers, wooden cutlery and toothpicks are all excellent options)	analogous colours, ball clay, bone china, composition, context, condition the clay, country of origin, earthenware clay, excavate, faience, kneading, manipulate, mould, notable, porcelain, revolution, shade, stoneware clay, tint, tone	<p>To have sketched various flowers and created a range of orange shades.</p> <p>To have experimented with ways to make a clay sculpture of a flower and to explore what colours they want to use.</p> <p>To have made a clay sculpture of a flower, reflecting on experimentation from the previous lesson.</p> <p>To have painted their flower sculptures.</p> <p>To have varnished their flowers.</p>	<p>Practical Knowledge – Exploring shape and form within flowers, creating tints, shades and tones with paint, knowing that there are four different types of clay, knowing what analogous colours are and experimenting with them to mould clay delicately and precisely.</p> <p>Theoretical Knowledge – Pupils will learn about how flowers have influenced artists through time, learning how flowers across different mediums have influenced a diverse range of artists.</p> <p>Disciplinary Knowledge – Pupils will understand what can influence artists (flowers), reflecting on the purposes of sculpture, formally presenting a response to a piece of art, and evaluating their peer's work.</p>
MTP Spring 2024-2025			Practical materials:	Vocabulary	Practical Outcomes	Knowledge
KS1	Monochromatic	<p>What is drawing?</p> <p>Tariku Shiferaw (2021) Paul Klee (1938) Mr Doodle current)</p> <p>Jacoba van Heemskerck (1916) Simeon Solomon (1860) Oscar Ukonu (2018) Nora Sherwood (2022) Peter Bonnett Wight (1891) Christa Rijneveld (2023)</p>	drawing pencils, rubbers, felt-tips (optional), blue colouring pencils, scissors, glue	collaboration, continuous, doodle, gallery, graphite, line, monochromatic, pressure, shape, tone, represent, value, zigzag	<p>Pupils will have drawn a rainbow exploring value.</p> <p>Pupils will have drawn their own doodle art.</p> <p>Pupils will have drawn a mountain scene using lines.</p> <p>Pupils will have created mixed-media artwork using drawings and collages.</p> <p>Pupils will have explored the work of a variety of artists.</p>	<p>Practical Knowledge – Pupils will know the definition of line and shape and begin to understand the concept of value, know how to use a pencil and have explored pressure and grip.</p> <p>Theoretical Knowledge – Pupils will learn about artists' work worldwide, knowing art can be displayed in galleries.</p> <p>Disciplinary Knowledge – Pupils will consider some of the reasons people draw or create art, begin to describe art with appropriate vocabulary, and begin to understand that art can cause an emotional response.</p>
LKS2		<p>How do artists draw faces?</p> <p>Oscar Ukonu (2018) Christa Rijneveld (2023) Ted Harrison (1993) Jusepe de Ribera (1630–1640) Siski Kalla (2019) Sarah Biffin (1848) Ted Harrison (1993) Christa Rijneveld (2023) Dapo Adeola (2019) Leo Gestel (1891–1941)</p>	drawing pencils, rubbers, colouring pencils (optional), blending stumps (or tissue paper), glue stick lids (or similar circular shape)	bridge, continuous, evaluate, iris, landscape, line, observational drawing, portrait, pupil, shape, still life, tear duct, texture, value	<p>Pupils will have drawn a page of hair textures.</p> <p>Pupils will have drawn a realistic eye.</p> <p>Pupils will have drawn noses.</p> <p>Pupils will have started their own imaginary face drawing with a realistic mouth.</p> <p>Pupils will finish drawing a face.</p>	<p>Practical Knowledge – Pupils will revise how grip can impact the control we have of a pencil, revise the parts of a pencil, know the definition of texture, line and shape, explore how marks can be used to create an impression of texture, explore how lines and shapes can create artistic impressions of facial features, learn to draw from observation, control a pencil with increased precision, learn how we can use shapes to support drawing and use value and texture whilst drawing.</p> <p>Theoretical Knowledge – Pupils will know that artists must practise specific skills to improve and learn that different artists can represent facial features differently.</p> <p>Disciplinary Knowledge – Pupils will begin to explore how art can connect with emotions, learn the differences between landscape, portrait, and still life, evaluate their own work, and learn how they can learn from others.</p>

UKS2		<p>How can we find our own style of drawing?</p> <p>John Frederick Lewis (1825) (Unknown) Korean (17th century) Eugène Delacroix (1829) Paul Ranson (1893) Julie de Graag (1877) Jean Bernard (1818) Utagawa Kuniyoshi (1850)</p> <p>Mr Doodle (current) Allison Kunath (current) Kamisaka Sekka (1904) Patrick Hughes (1971) Ella Doran (current)</p>	<p>Drawing pencils, blending stumps (or paper towel), rubbers, blue and black ballpoint pens, mirrors, optional felt-tips (lesson 2), watercolour paints and brushes (lesson 4 and 5), rulers, watercolour paper.</p> <p>Resources Drawing a geometric animal inspired by Allison Kunath – https://youtu.be/tYYkRG5Whks</p>	<p>abstract, angular, body, bold, composed, distorted, form, geometric, graphite, hyperrealism, inspired, line, mixed media, monochromatic, organic, perspective, shape, simplistic, stylised, texture, value</p>	<p>Pupils will have drawn and described a cherry in different drawing styles.</p> <p>Pupils will have drawn their own doodle art.</p> <p>Pupils will have drawn a dog portrait in their own preferred drawing style.</p> <p>Pupils will have drawn a geometric stylised animal with a watercolour moon to create a mixed media piece.</p> <p>Pupils will have drawn a turtle in a style of their choice.</p>	<p>Practical Knowledge – using observational skills to notice details, using values and line to create form, selecting different pencils for different effects, using lines and shapes to create art, use proportion when drawing, use shapes to guide our observational drawings, drawing in a geometric style, using watercolour paints with proficiency</p> <p>Theoretical Knowledge – learning that artists can have an artistic style, exploring that we can develop our own artistic style, learning about artists who work in different styles</p> <p>Disciplinary Knowledge – describing the style of artworks with appropriate vocabulary, knowing that art doesn't have to be realistic, exploring the definition of what art is, evaluating your own work and the work of others.</p>
MTP Summer 2024-2025			Practical materials:	Vocabulary	Practical Outcome	Knowledge
KS1	Chromatic	<p>Does abstract art mean anything?</p> <p>William Merritt Chase (1893) George Inness (1866) Tariku Shiferaw (2021) Piet Mondrian (1927) Paul Klee (1938) Mizuki Heitaro (1930) Hilma af Klint (1907)</p>	<p>acrylic paints, aprons or painting shirts, paintbrushes, palettes, paint sponges or paper towels (for excess water), colour pencils and/or crayons</p>	<p>abstract, colour, curved, decorate, dot, ferrule, gallery, handle, inspire, line, meaning, primary colours, realism, shape, space, toe, tour</p>	<p>To have painted a rainbow of 6 colours.</p> <p>To have painted their own abstract painting.</p> <p>To have painted their own abstract painting.</p> <p>To have painted their own abstract painting inspired by a feeling.</p> <p>A group presentation about a piece of artwork.</p>	<p>Practical Knowledge – Identify the three primary colours and mix them to make secondary colours; know the definition of line, shape, space and colour; learn the parts of a brush and experiment with brush control and how to rinse a brush between colours.</p> <p>Theoretical Knowledge – Learning about the work of abstract painters, knowing that some artists make art for different purposes, knowing that art can be displayed in different places, knowing that artists can come from all around the world.</p> <p>Disciplinary Knowledge – Identify abstract and realistic paintings, understand how art can cause an emotional response, consider why people create art, describe our abstract art, evaluate our own art, and compare differences and similarities between artwork.</p>
LKS2		<p>What is illustration?</p> <p>Maria Sibylla Merian (1705) Nora Sherwood (2022) Dapo Adeola (2019) Walter Crane (1898) Rahana Dariah (2021)</p>	<p>Acrylic paints, paint brushes, palettes, paint sponges or paper towels, watercolour paints, Unifix cubes or stencils (optional), leaves (optional), drawing pencils, rubbers.</p>	<p>abstract, acrylic paints, annotation, annotate, art galleries, blending, chromatic, creativity, famous, habitats, illustrator, illustration, life cycle, medium, metamorphosis, observational, realism, species, transparent, watercolour paints</p>	<p>Have a sketchbook page comparing acrylic to watercolour and a watercolour rainbow.</p> <p>To have painted a sketchbook page of leaves.</p> <p>To have painted various ice lollies.</p> <p>To have painted their own insect.</p> <p>To have talked about artwork with the appropriate vocabulary.</p>	<p>Practical Knowledge – Revise primary colours, blend colours, revise complementary colours, revise parts of a brush, control a paintbrush with increased precision, know how to use watercolour paints and understand how they're different from acrylic paint, use a sketch to create guidelines for painting, identify shapes and lines whilst recreating an image.</p> <p>Theoretical Knowledge – Learning about the work of illustrators, beginning to learn how technology can influence art, and understanding that making art can require courage and persistence.</p> <p>Disciplinary Knowledge – Learn how art can impact society, learn about the discipline of illustration, evaluate our own work, learn to talk about art, learn that art can cause an emotional response, know some of the reasons that people paint.</p>

UKS2		<p>How realistic do portraits need to be?</p> <p>Alexej von Jawlensky (1920) Frida Kahlo (1937) Dapo Adeola (2019) Amedeo Modigliani (1917) Vincent van Gogh (1887) Samuel J. Miller (1847) Sarah Biffin (1848) Diego Rodríguez (1650) Noor Bahjat (2020) Samuel Joseph Brown Jr. (1941) Giovanna Garzoni (1635) John Carlin (1840)</p>	angular, collage, colour, commissioned, composition, form, inspiration, line, medium, memorialising, miniature, opaque, paint pan, portrait, portraiture, primary colours, proportion, replica, royal, secondary colours, shape, sitter, space, texture, transparent, value, Victorians	angular, collage, colour, commissioned, composition, form, inspiration, line, medium, memorialising, miniature, opaque, paint pan, portrait, portraiture, primary colours, proportion, replica, royal, secondary colours, shape, sitter, space, texture, transparent, value, Victorians	<p>Pupils will have experimented with the seven elements of art. Pupils will experiment with watercolour paints by mixing skin tones and painting four portraits in the style of Alexej von Jawlensky.</p> <p>Pupils will have painted a miniature portrait of Sarah Biffin.</p> <p>Pupils will have started their own collaged self-portrait.</p> <p>Pupils will have completed their own collaged self-portrait.</p>	<p>Practical Knowledge - using watercolour paints with proficiency, learning to mix skin tones, using ripped paper collages to create a self-portrait, using shapes to guide the composition of a portrait, using measurements to control proportions in a face, using sketches to create lines for painting a miniature.</p> <p>Theoretical Knowledge - learning about portraiture miniatures as a form of art, learning about portraiture as a form of art over time and across cultures, understanding how technology can influence art, learning about the work of collagists.</p> <p>Disciplinary Knowledge - using the seven elements of art to talk about artwork, considering who decides how much art is worth, considering that we can use art to express something that isn't visible, considering how art can be an exploration of who we are and how we want others to see us, considering how colour can be used in portraiture, evaluating our own art process.</p>
------	--	---	---	---	--	--

MTP Autumn 2025-2026			Practical materials:	Vocabulary	Practical Outcome	Knowledge
KS1	Sculpture	<p>How have artists been inspired by castles?</p> <p>Staffordshire Potteries (19th century) Paul Gauguin (1887) Elizabeth Murray (1854) Canaletto (1748) Jan van Goyen (1647)</p>	Air-dry clay, acrylic paints, varnish (or PVA and water), a range of brushes (mainly small and both round and flat), mats for tables, clay tools (kebab skewers, wooden cutlery and toothpicks are all good options). Resources Castle Sculpture – https://youtu.be/7J-o24WP9QI	2D, 3D, clay, decoration, evaluate, form, imprint, influenced, inspired, ornament, pottery, primary colours, relief, score and slip, sculpture, secondary colours, shape, sphere, spherical, varnish	<p>To have drawn a collection of 2D castles. To have created a relief sculpture of a castle.</p> <p>To have painted their sculpture.</p> <p>To have varnished their sculpture.</p> <p>To self and peer evaluate sculptures.</p>	<p>Practical Knowledge – Identifying shapes in forms, wedging clay, creating a relief clay sculpture, joining clay using score and slip, making grey and brown from primary colours, and controlling a small brush for increased precision.</p> <p>Theoretical Knowledge – Learning about a ceramic factory and its work, knowing that art has been created throughout history and worldwide.</p> <p>Disciplinary Knowledge – Knowing that some sculptures have a practical purpose, whilst others are decorative, evaluating work focusing on emotive responses and precision.</p>

LKS2		<p>What can pottery tell us about the past?</p> <p>Ancient Egyptian canopic jars Wooden Egyptian models (1981–1975 BCE) Ancient Egyptian pots The Maya ceramic whistles (500-900) Roman pottery (100-250) Ancient Egyptian soul house (1750-1700 BCE) Ceramic stove (1684-1685) Follower of Bernard Palissy (1575-1600) Animal pen (25-220) Ostrakon (580-640) Smiling figure (600-800)</p>	<p>Air-dry clay, acrylic paints, varnish (or PVA and water), a range of brushes (mainly small and both round and flat), mats for tables, clay tools (kebab skewers, wooden cutlery and toothpicks are all good options).</p>	<p>burial sites, coiled, coils, earthenware, excavate, hand-building, high relief, imprint, knead, low relief, pinch pot, pottery, primary colours, relief, revolution, score and slip, sculpture, secondary colours, textured, tomb, wedge</p>	<p>Pupils to create a sketchbook page about pieces of canopic jars. Pupils will make a canopic jar.</p> <p>Pupils will make a canopic jar lid.</p> <p>Pupils will paint their canopic jars.</p> <p>Pupils will varnish their canopic jars.</p>	<p>Practical Knowledge – Creating a coil pot, experimenting while creating a lid design, mastering joining techniques, and controlling a paintbrush precisely.</p> <p>Theoretical Knowledge – Knowing that art can reflect societal and/or religious beliefs.</p> <p>Disciplinary Knowledge – Knowing that art can reflect what life was like a long time ago, formally responding to a piece of art and sharing what it teaches us about times in history, evaluating each other's work, and self-evaluation.</p>
UKS2		<p>How can food inspire artists?</p> <p>Peter Anton (current) Kate Malone (current) Vincent van Gogh (1887) Hannah Brown Skeele (1860) Louise Moillon (1630) Chelsea porcelain factory (1755) Griffen, Smith and Hill (1880) Teapot, British (1755–70) Teapot, Style of Whieldon type (1750) Giuseppe Arcimboldo (1590) William Morris (1866) Ancient Roman mosaics</p>	<p>air-dry clay, acrylic paints, varnish (or PVA and water), a range of brushes (mainly small and both round and flat), mats for tables, clay tools (kebab skewers, wooden cutlery and toothpicks are all good options)</p>	<p>blend, ceramic, condition, context, hand-building, kiln, kneading, malleable, manipulate, moulding, notable, primary colours, score and slip, sculpture, secondary colours, shade, tertiary colours, tint, tone, varnish</p>	<p>Pupils will have painted a colour wheel of primary, secondary and tertiary colours.</p> <p>Pupils will have made a clay sculpture of a doughnut.</p> <p>Pupils will make their own sculpture inspired by food.</p> <p>Pupils will have painted their sculptures.</p> <p>Pupils will have varnished their sculptures.</p>	<p>Practical Knowledge – Pupils will learn how brush choices influence outcomes, demonstrate proficiency with clay, design a sculpture, consider the emotional response created, consider the the viability of design, knowing that you can sculpt clay around something, like foil, to build larger structures, and using colour to create a life-like sculpture.</p> <p>Theoretical Knowledge – Pupils will know that artists have been inspired by food for thousands of years worldwide and that it can depict different meanings.</p> <p>Disciplinary Knowledge – Pupils will understand what can influence artists (food), consider who decides the value of art, evaluate their own work, and understand that artists can develop recognisable styles.</p>

MTP Spring 2025 - 2026			Practical materials:	Vocabulary	Practical Outcome	Knowledge
---------------------------------	--	---	----------------------	------------	-------------------	-----------

KS1	M o n o c h r o m a t i c	<p>How can pattern be used in art?</p> <p>William Morris (1875)</p> <p>Ella Doran (2013)</p> <p>Ayesha Safdar (2023)</p>	<p>Drawing pencils, rubbers, colouring pencils (optional), black ball point pens or black felt-tips (optional), black and white paper for collage, rulers, glue, scissors</p>	<p>architect, chromatic, decorative, design, designer, drawing, evaluate, experiment, geometric, henna, line, mehndi, monochromatic, organic, pattern, shape, space</p>	<p>To have drawn a page of butterfly patterns</p> <p>To have created a monochromatic pattern collage</p> <p>To have designed a monochromatic wallpaper pattern</p> <p>To have created a page of pattern</p> <p>To have designed a mehndi pattern</p>	<p>Practical Knowledge – revising the parts of a pencil, knowing the definition of line, shape, and space, exploring how lines and shapes can create patterns, controlling a pencil with increased precision, learning how we can use a guide to help keep our patterns equal and even, using scissors accurately and safely, using glue appropriately</p> <p>Theoretical Knowledge – learning about the work of contemporary and historical designers, learning about the work of a mehndi artist, knowing how designers impact how our homes look, knowing how humans can use pattern during celebrations, knowing that humans have been designing patterns for thousands of years across the world, knowing that art can be in our homes as decoration, recognising patterns in nature</p> <p>Disciplinary Knowledge – evaluating our own work, comparing differences and similarities between artwork, describing art with appropriate vocabulary</p>
		<p>How can we find our own style of drawing?</p> <p>Janice Hayes-Cha (2014)</p> <p>Vincent van Gogh (1881)</p> <p>Caspar David Friedrich (1804)</p> <p>Thomas Rowlandson (1780–1827)</p> <p>Kawabata Gyokushō (1887–92)</p> <p>Remigio Cantagallina (1582-1656)</p> <p>Patrick Hughes (1971)</p>	<p>Drawing pencils, blending stumps (or paper towel), rubbers, blue and black ballpoint pens, mirrors, optional felt-tips (lesson 2), watercolour paints and brushes (lesson 4 and 5), rulers, watercolour paper.</p> <p>Resources: Drawing a geometric animal inspired by Allison Kunath – https://youtu.be/tYYkRG5Whks</p>	<p>atmospheric perspective, colour perspective, cross-hatching, drawing, evaluate, experiment, form, gradient, hatching, horizon, inspiration, linear, one-point perspective, perspective, shape, stippling, value, vanishing point</p>	<p>Pupils will have drawn and described a cherry in different drawing styles.</p> <p>Pupils will have drawn their own doodle art.</p> <p>Pupils will have drawn a dog portrait in their own preferred drawing style.</p> <p>Pupils will have drawn a geometric stylised animal with a watercolour moon to create a mixed media piece.</p> <p>Pupils will have drawn a turtle in a style of their choice.</p>	<p>Practical Knowledge – using observational skills to notice details, using values and line to create form, selecting different pencils for different effects, using lines and shapes to create art, use proportion when drawing, use shapes to guide our observational drawings, drawing in a geometric style, using watercolour paints with proficiency</p> <p>Theoretical Knowledge – learning that artists can have an artistic style, exploring that we can develop our own artistic style, learning about artists who work in different styles</p> <p>Disciplinary Knowledge – describing the style of artworks with appropriate vocabulary, knowing that art doesn't have to be realistic, exploring the definition of what art is, evaluating your own work and the work of others.</p>
		<p>What mistakes can artists make when drawing faces?</p> <p>Sarah Biffin (1848)</p> <p>Oscar Ukonu (2018)</p>	<p>drawing pencils, blending stumps (or paper towel), rubbers, blue ballpoint pens, mirrors</p> <p>Resources: Drawing a realistic eye - https://youtu.be/cIP7xwh4RmM Drawing a realistic mouth - https://youtu.be/hmDVQQw32fg Measuring the proportions of a realistic face - https://youtu.be/tYYkRG5Whks</p>	<p>cupid's bow, form, geometric, graphite, horizontal, iris, nose bridge, observe, organic, philtrum, portrait, proportion, pupil, reference material, shape, tear duct, value, vertical</p>	<p>To have drawn a realistic eye</p> <p>To have started a self-portrait, outlining face shape and adding eyes.</p> <p>To draw a realistic nose and continue working on a self-portrait.</p> <p>To have drawn realistic lips.</p> <p>To finish a self-portrait.</p>	<p>Practical Knowledge - use close observation when drawing, use values to create form, select different pencils for different effects, use proportion when drawing, use shapes to guide our observations and drawing</p> <p>Theoretical Knowledge - Learning about artists from around the world</p> <p>Disciplinary Knowledge - developing vocabulary to describe common errors made in realism portraits, understanding that art can be practised and improved upon, learning how artists can use reference material, and evaluating your own work and the work of others.</p>

MTP Summer 2025- 2026			Practical materials:	Vocabulary	Practical Outcome	Knowledge
KS1	C h r o m a t i c	How can artists use colour? Hokusai (1831) Ted Harrison (1993)	Acrylic paints, paintbrushes, palettes, paint sponges (or paper towels)	colour palette, colour wheel, complementary colours, contrast, elements, evaluate, ferrule, inspire, landscape, medium, original, portrait, primary colours, print, process, secondary colours, serigraph, still life, vivid	To have painted the Moon and the Syn using cool and warm colours. To have painted abstract art using complementary colours. To create a colour palette. To have painted a landscape inspired by Ted Harrison. To have evaluated their own work.	Practical Knowledge – Revise primary and secondary colours, identify warm and cool colours, identify complementary colours, revise features of a brush, control a paintbrush for increased precision. Theoretical Knowledge – Know that where an artist lives can affect what they create, and learn that artists do not have to directly create every piece of art that is attributed to them, begin to identify artists' work by recognising their style. Disciplinary Knowledge – Consider how we feel about art and the reasons why people create art, describe how colours may make people feel, learn the differences between landscape, portrait and still life, know that art doesn't have to be realistic, evaluate our own work.
LKS2		Why do artists keep sketchbooks? Kathryn Larsen (2020) Mary Georgina Filmer (1863) Karl Wiener (1942) Marie-Blanche Hennelle Fournier (1870s) Eva Macdonald (1846) Paul Gauguin (1887) Hokusai (1820) Janice Hayes-Cha (2014)	watercolour paints, palettes, brushes, black ballpoint pens, drawing pencils, glue, collage materials (magazines, leaflets, brochures, greeting cards), black felt tips (optional),	annotate, architect, architecture, collage, composition, context, curator, drafting, evaluate, form, medium, mixed media, photo collage, sketchbook, texture, transparent, value, watercolour paints, Victorian	To paint a quick sketch of a building. To start creating a photocollage. To start creating a photocollage. To start their collage inspired by buildings. To finish their collage inspired by buildings.	Practical Knowledge – Revise how to use watercolour paints, use a sketch to create guide lines for painting, incorporate photos into a watercolour painting to create a photocollage, explore line work through sketching, use a sketchbook to develop skills, consider the steps to best compose a collage. Theoretical Knowledge – Understand how architects can respond to current issues, such as sustainability, understand that the context of the painting or artist can influence how we understand it, know the difference between drafting and sketching, learn how technology can influence art. Disciplinary Knowledge – Learn about the process of being an artist, and how sketchbooks are used for different purposes, evaluate our own art process, learn about mixed media artworks.
UKS2		Can art help save the planet? Je Hong (2014) Stanley Thomas Clough (1938) Kathryn Larsen (2020) Nick Gentry (2021)	collage materials (magazines, leaflets, flyers, scrap paper), glue, drawing pencils, rubbers, rulers, watercolour paper, colouring pencils, watercolour paints, brushes, palettes, Resources: https://www.youtube.com/watch?v=UeV0AYb6Mfg&ab_channel=Grammarsaurus – Painting a colour wheel.	activist, carbon footprint, composition, climate change, collage, endangered, evaluate, form, floppy discs, geometric, mixed media, proportion, protest, reference, slogan, stylised, sustainable, sustainability, translucent, VHS cassette tapes	Pupils will create a protest sign with a collage. Pupils will design artwork for a charity t-shirt. To revise how to use watercolour paints. Pupils will have explored how to use watercolours to create tints and shades. Pupils will complete their watercolour piece, considering whether to add collage pieces.	Practical Knowledge – Pupils will use precision while creating collages, pencil rubbings to transfer a design sketch, the grid method to transfer an image, and watercolour paints with proficiency. Theoretical Knowledge – Pupils will learn how art can be mass-produced and sold, know that art can be created to create change, consider the sustainability of art and design, and understand how political or charitable causes can inspire that art. Disciplinary Knowledge – Pupils will use the seven elements of art to discuss artwork, know that art doesn't have to be realistic, consider what qualifies as art, evaluate peers' work, learn how art can impact society, and evaluate their own work.