

Master techniques	EYFS (first shapes, early combining shapes, early narratives)	Years 1 (combining shapes, narratives)	Year 2 (narratives and early spatial order)	Year 3 (narratives and spatial order)	Year 4 (spatial order and emerging realism)	Year 5 (emerging realism or some early abstract representation)	Year 6 (emerging realism, realism or early abstract representation)
Painting TBAT	<ul style="list-style-type: none"> <li>Children explore how colours can change</li> <li>Children explore different types of paint</li> </ul>	<ul style="list-style-type: none"> <li>Use thick and thin brushes.</li> <li>Mix primary colours to make secondary.</li> </ul>	<ul style="list-style-type: none"> <li>Add white to colours to make tints and black to colours to make shade.</li> <li>Create colour wheels.</li> </ul>	<ul style="list-style-type: none"> <li>Use a number of brush techniques using thick and thin brushes to produce shapes, textures, patterns and lines.</li> <li>Mix colours effectively.</li> </ul>	<ul style="list-style-type: none"> <li>Use watercolour paint to produce washes for backgrounds then add detail.</li> <li>Experiment with creating mood with colour.</li> </ul>	<ul style="list-style-type: none"> <li>Sketch (lightly) before painting to combine line and colour.</li> <li>Use the qualities of watercolour and acrylic paints to create visually interesting pieces.</li> </ul>	<ul style="list-style-type: none"> <li>Combine colours, tones and tints to enhance the mood of a piece, and create a colour palette based upon colours observed in the natural or built world.</li> <li>Use brush techniques and the qualities of paint to create texture.</li> <li>Develop a personal style of painting, drawing upon ideas from other artists.</li> </ul>
Experimenting with technique and Austin's Butterfly approach (AB).	<p><b>Mix textures</b> such as sand and foam <b>with paints</b>. Experiment with <b>stamping</b> using natural materials such as leaves, using parts of the body such as hands and feet or by carving into potatoes and dipping in paint.</p>	<p>Experiment <b>mark making with different textures</b> such as feathers and <b>home-made brushes</b>. Explore the marks made by different medium on <b>PurpleMash, discussing their qualities</b>. Blow into a straw to bleed watered <b>primary colours</b> into each other to make <b>secondary colours</b>. Using AB, replicate elements of the Starry night scene using the textures items and homemade brushes, appropriately choosing the right tool for the marks.</p>	<p>Collect pieces of various <b>natural items as well as magazine cuttings to find a variety of hues to build a colour wheel</b>. Experiment with <b>natural paint</b> such as beetroot juice and turmeric. Using AB, use <b>palette knives and thickened paint</b>, creating <b>simple impressionistic marks</b>, to replicate parts of an Afremov scene. <b>Focus particularly on tints for highlighting and shades for shadow</b>.</p>	<p>Practise using a <b>variety of paint types</b> including powder paint, watercolour and poster paint. Explore the <b>different marks made by using brushes in different ways such as dragging, squashing and dabbing</b>. Using AB, take 3 black and white two tone templates of a portrait (consider etched printing opportunity) adding <b>effectively mixed natural</b> skin and hair <b>tones</b>, progressively improving their accuracy of replication as they build tone through <b>considered addition of tints and shades</b>. Think carefully about brush strokes for hair texture.</p>	<p>Experiment with the effects of <b>adding more water to watercolour paints, creating a shade grid</b>. Experiment with <b>harmonising and contrasting colours to indicate mood</b>. Using AB, <b>practise layering</b> a simple aerial perspective scene <b>using various concentrates of watercolour</b>.</p>	<p>Experiment with the <b>qualities of watercolours and acrylics by using techniques such as bleeding, blending and dragging</b>. Experiment with <b>abstract backgrounds</b> using a mix of techniques. Use AB to replicate the shading of Thorpe's planets as well as the sharp <b>line work</b> of sections of his rockets.</p>	<p>Experiment (focusing on texture for skin and hair) with the <b>effects of watercolour and acrylics</b> as well as <b>various brush types such as flats, filberts and fans</b>. Using AB, take three two tone templates of Kahlo's portrait (consider print opportunity) and, based on experiment results, make <b>appropriate paint choices</b> for each element of the portrait for <b>effect and mood</b>. Use a <b>large palette of colour accurately creating tones, tints and shades and only use pure white purposely for areas such as eye flecks</b>.</p>
Open ended application and collaborative opportunities	<p>Create landscapes using the stamped patterns to replicate elements of their environment. Collaborative: create an imaginative scene on large paper using stamps, marks and washes of textured paints</p>	<p>Create own stary night style scene. Collaborative: using home-made chalk paints on the playground or wall, use different tools to create a class piece.</p>	<p>Create their own colour wheel tree, using thickened paint and palette knives, in the style of Afremov. Collaborative: create a large colour wheel tree by collecting various shaded items and adding them to the picture (3 primary branches, smaller secondary branches and tertiary twigs).</p>	<p>Use <b>Purple Mash 2Paint to import a photo</b> of their hero. Paint over the top, effectively choosing appropriate hues to match the actual skin tone. Collaborative: Create a giant portrait, working as a team to build up layers and islands of effective colouring.</p>	<p>Build up the layers (from watercolour wash background to higher concentrate, foreground detail) to design their own sweet wrapper, using Quality Streets as inspiration. Consider using Quentin Blake <b>ink line finish</b>. Collaborative: class sweet shop display or giant group sweet inventions</p>	<p>Create own space scene using an abstract background, shaded planets and technology element. Collaborative: group or whole-class large abstract background for display work</p>	<p>Create <b>mix media portrait</b> of themselves, making purposeful choices of acrylic or watercolour for sections, based on the qualities of the paint e.g. soft watercolour washes for the skin tones and textured brushstrokes with acrylic for the hair as well as softer washes vs vibrant acrylics for mood choice. Consider digital media photoshop opportunity for sketchbook exploration. Add <b>tactile collage elements for symbolism</b>. Collaborative: group portraiture of Kahlo or other choice of artist, choosing tones, tints and texture to symbolise the mood appropriate to the chosen artist.</p>

<p><b>Drawing</b></p>	<ul style="list-style-type: none"> <li>• Children can use lines to enclose shapes and objects. They begin to draw features</li> <li>• They use large chunky tools and develop an effective grip using smaller crayons, charcoals, pastels, pencils</li> <li>• They explore making marks with different media and compare how it looks (pencil lines/pastel smudges)</li> </ul>	<ul style="list-style-type: none"> <li>• Draw lines of different sizes and thickness.</li> <li>• Colour (own work) neatly following the lines.</li> </ul>	<ul style="list-style-type: none"> <li>• Show pattern and texture by adding dots and lines.</li> <li>• Show different tones by using coloured pencils.</li> </ul>	<ul style="list-style-type: none"> <li>• Use different hardnesses of pencils to show line, tone and texture.</li> <li>• Annotate sketches to explain and elaborate ideas.</li> <li>• Sketch lightly (no need to use a rubber to correct mistakes).</li> </ul>	<ul style="list-style-type: none"> <li>• Use shading to show light and shadow (using hatching to achieve this).</li> <li>• Use hatching and cross hatching to show tone and texture.</li> </ul>	<ul style="list-style-type: none"> <li>• Use a variety of techniques to add interesting effects (e.g. reflections, shadows, direction of sunlight).</li> </ul>	<ul style="list-style-type: none"> <li>• Use a choice of techniques to depict movement, perspective, shadows and reflection.</li> <li>• Choose a style of drawing suitable for the work (e.g. realistic or impressionistic).</li> </ul>
<p>Experimenting with technique and Austin's Butterfly approach (AB).</p>	<p>Experiments with the <b>marks and shapes</b> pens, pencils and other <b>different medium</b> can make. Try <b>different surfaces</b> such as walls and playground. <b>Drawing around</b> items, hands, other children and shadows etc.</p>	<p><b>Anatomy of a pencil – hold the pencil in different ways, letting the pencil walk around boxes. In each box, apply different pressures and mark from different angles.</b> Pick some sensory objects, placing clay around the texture. Dip in paint to print the textures onto paper. Practise using AB on the same object.</p>	<p>Begin by taking <b>rubbings</b> from various textures from natural and man-made items. <b>Explore macro photographs of patterns in nature, taking some of their own.</b> Using a single coloured pencil, <b>experiment with patterns and lines such as stripes, dots and swirls.</b> Link these to the patterns found in their rubbings and photos. <b>Discuss how the illusion of colour changes the closer the lines come together.</b> Replicate an Indigenous pattern/picture using AB.</p>	<p>Relate back to the anatomy of a pencil. <b>Explore pencils ranging from HB to 6B</b>, first creating a shade grid, applying the same amount of pressure with each pencil to appreciate the difference. Discuss how the pencils are made to work like this and how each pencil could be used. Using hand templates, <b>replicate the lines on their own hands</b>, using the 6B for the deep marks, down to HB for the lighter marks. <b>Viking patterns.</b> Perhaps begin with tracing and appropriately using the range of pencils, moving to a half and half symmetry and finally freehand</p>	<p>Begin by <b>'drawing with a ruler'</b> to encourage a focus on straight hatched and spaced lines. <b>Take purposeful macro photos of lines in nature</b>, observing lines and opportunities for hatching. Use a simple focus to begin with such as a sedimentary rock. Discuss how spaced lines and further cross-hatching can be used for texture. Recognise that tighter lines can be used for darker shaded areas on objects. Experiment on Stone Henge formation using AB.</p>	<p>Practise using a simple focus such as 3D shapes from the maths cupboard. Highlight the difference between <b>direct light and reflected light.</b> Experiment with <b>reflection</b> using a simple focus such as a fir tree next to water. Show how a <b>rubber can be used for the ripples in the water.</b> Experiment on the Statue of Liberty using AB. <b>Use techniques for texture such as stippling and hatching.</b></p>	<p>First observe how shapes change by exploring Purple Mash perspective tool. Practise with pencils using a simple focus such as <b>3D shapes from the maths cupboard and apply to a perspective grid.</b> Using AB, take a focus such as a street or building using Google Street View for support.</p>
<p>Open ended application (own final piece) and collaborative opportunities</p>	<p>Set up own items/toys on the ground (such as a dinosaur scene) and draw around the shadows.  Collaborative: group story scenes with shadows.</p>	<p>Pick a favourite natural object and try to look at the geometric shapes to help draw the outline. Pick a favourite texture from the print experiment and try to replicate the thick and thin lines, recapping on their anatomy of a pencil work. Fill in their drawing using <b>careful colour work.</b> Collaborative: whole-class treasure box or beach scene with sensory objects to find.</p>	<p>Using coloured pencils, create own unique combinations of indigenous patterns. Collaborative: whole-class or group designs to tell a story or decorate the room/display. Consider using different materials such as sand.</p>	<p>Own design for a discovered artefact. Opportunity for replicating their design by etching or engraving for printing. Collaborative: whole-class design for an object such as a boat on large paper or chalked on the playground.</p>	<p>Using <b>acetate (or similar) and pens</b>, design their own improved Stone Henge style rock structure, using <b>hatching and cross-hatching</b> to show texture and shading. Collaborative: collective structure scene for a hill fort.</p>	<p>Choice of American icon to apply practised techniques to or the Roman columns. Collaborative: collective New York style cityscape.</p>	<p>Choice of local place important to the child. Collaborative: create a class street, organising where on the street each child's building will go and therefore the size of the building relative to each other.</p>
<p><b>Sculpture</b> <b>TBAT</b>  <b>Develop ideas</b></p>	<ul style="list-style-type: none"> <li>• Children handle and investigate a variety of materials to create sculptures</li> <li>• They use hands to manipulate malleable materials in different ways (rolling, kneading, squashing, pinching)</li> </ul>	<ul style="list-style-type: none"> <li>• Use a combination of shapes.</li> <li>• Include lines and texture.</li> <li>• Use rolled up paper, straws, paper, card and clay as materials.</li> <li>• Respond to ideas and starting points.</li> <li>• Explore ideas and collect visual information.</li> </ul>	<ul style="list-style-type: none"> <li>• Use techniques such as rolling, cutting, moulding and carving.</li> <li>• Respond to ideas and starting points.</li> <li>• Explore ideas and collect visual information.</li> <li>• Explore different methods and materials as ideas develop.</li> </ul>	<ul style="list-style-type: none"> <li>• Create and combine shapes to create recognisable forms (e.g. shapes made from solid materials)</li> <li>• Develop ideas from starting points throughout the curriculum.</li> <li>• Collect information, sketches and resources.</li> </ul>	<ul style="list-style-type: none"> <li>• Include texture and materials that convey feelings, expression or movement.</li> <li>• Use clay and other mouldable materials.</li> <li>• Develop ideas from starting points throughout the curriculum.</li> </ul>	<ul style="list-style-type: none"> <li>• Show life-like qualities and real-life proportions or, if more abstract, provoke different interpretations.</li> <li>• Use tools to carve and add shapes, texture and pattern.</li> <li>• Develop and imaginatively extend ideas from</li> </ul>	<ul style="list-style-type: none"> <li>• Combine visual and tactile qualities.</li> <li>• Use frameworks (such as wire or moulds) to provide stability and form.</li> <li>• Develop and imaginatively extend ideas from starting points throughout the curriculum.</li> </ul>

		<ul style="list-style-type: none"> <li>Explore different methods and materials as ideas develop.</li> </ul>		<ul style="list-style-type: none"> <li>Adapt and refine ideas as they progress.</li> <li>Explore ideas in a variety of ways.</li> </ul>	<ul style="list-style-type: none"> <li>Collect information, sketches and resources.</li> <li>Adapt and refine ideas as they progress.</li> <li>Explore ideas in a variety of ways.</li> </ul>	<ul style="list-style-type: none"> <li>starting points throughout the curriculum.</li> <li>Collect information, sketches and resources and present ideas imaginatively in a sketch book.</li> <li>Use the qualities of materials to enhance ideas.</li> <li>Spot the potential in unexpected results as work progresses.</li> </ul>	<ul style="list-style-type: none"> <li>Collect information, sketches and resources and present ideas imaginatively in a sketch book.</li> <li>Use the qualities of materials to enhance ideas.</li> <li>Spot the potential in unexpected results as work progresses.</li> </ul>
Experimenting with technique	Mix <b>2D shapes</b> to create raised combined shape patterns or pictures. Build shapes and scenes with <b>tactile recycled items, natural materials (consider uniquely patterned or textured dried plants for example), 3D shapes or building blocks.</b>	Practise experimenting with paper effects for <b>texture</b> on post-it notes <b>such as curling, rolling, sticking and cutting</b> , adding these into the sketchbook to discuss. Explore the <b>qualities of other materials</b> for similar effect.	Collect pictures of textured tiles. Plan design in sketchbook. <b>Practise manipulating clay</b> using the techniques above. Educate about keeping air-drying clay moist.	Collect examples of land art. Experiment creating patterns and replicating recognisable forms, using natural items <b>taking photos/videos discussing own ideas as they progress.</b> Plan design in sketchbooks. Labelling what natural items could be used for each section.	Collect examples of coiled <b>clay Greek pottery.</b> Collect materials or pictures of materials that have interesting effects. Plan shape in sketchbook explaining how to <b>strengthen the structure</b> from the inside using <b>papier-mâché and clay slip</b>	Collect pictures of <b>Roman architecture, labelling ideas for what materials</b> could be used to replicate the design within a model. Sketch the <b>three major classical orders of column design (Doric, Ionic and Corinthian – explaining their Greek origins).</b> Practise with 3D shapes and materials to experiment with main structure.	Plan and collect ideas for <b>shadow installation</b> works. Practise with shapes, materials and torches to replicate the human form. <b>Take photographs of experiments to analyse for final design in sketchbooks.</b> Practise with mini manikin and wire/foil frames. Sketch basic body form ideas, <b>focusing on body language</b> , into sketchbooks.
Open ended application and collaborative opportunities	Create own imaginative building, vehicle or monster for example using the recycled items and natural materials. Collaborative: build a town to play with or walk through, using a wide variety of materials.	Create a patchwork section to add to an Elmer style coat for a dinosaur using a variety of textures created using <b>paper techniques and textured materials.</b> Collaborative: create a dinosaur costume for the mannequin, focusing on texture.	Create a <b>clay relief (showing how we can turn 2D into 3D)</b> tile using a mixture of adding elements and carving. Collaborative: work as a group to create a picture, section into grid tiles and recreate on clay.	Create own mini <b>land art</b> designs from various <b>solid natural materials</b> , replicating patterns found in the real world. Collaborative: whole-class large-scale land art on the field.	Design a piece of pottery for another member of the class, <b>embellishing the design with materials and textures</b> to represent their personality. Collaborative: create larger class or group coiled pots which represent the class	<b>Strengthening with cardboard and foil</b> innards, design and make a <b>Roman style structure from taped newspaper, Modroc and clay.</b> Collaborative: large-scale structures or relief style structures for a display.	Create a <b>wire/foil framework of the human form</b> , adding various <b>carefully chosen items and materials to represent shapes and textures through shadow work.</b> Enhance meaning and message through the use of <b>digital media (such as sound, video, animation and still images)</b>
<b>Take inspiration from the greats</b>	<ul style="list-style-type: none"> <li>Children represent their own ideas through art</li> </ul>	<ul style="list-style-type: none"> <li>Use some of the ideas of artists studied to create pieces.</li> </ul>	<ul style="list-style-type: none"> <li>Use some of the ideas of artists studied to create pieces.</li> </ul>	<ul style="list-style-type: none"> <li>Replicate some of the techniques used by notable artists, artisans and designers.</li> <li>Create original pieces that are influenced by studies of others.</li> </ul>	<ul style="list-style-type: none"> <li>Replicate some of the techniques used by notable artists, artisans and designers.</li> <li>Create original pieces that are influenced by studies of others.</li> </ul>	<ul style="list-style-type: none"> <li>Create original pieces that show a range of influences and styles.</li> </ul>	<ul style="list-style-type: none"> <li>Create original pieces that show a range of influences and styles.</li> </ul>
Focus artists and opportunities	<b>Wassily Kandinsky</b> – shapes, colour, links to music <b>Piet Mondrian</b> – shapes, lines, primary colours <b>Alma Thomas</b> – shapes, colour, mosaic, marks,	<b>David Hockney</b> – colour, landscapes, digital art <b>Van Gogh</b> – brushstrokes, early impressionism, colour, shape and pattern replication (see above) <b>Dahlov Ipcar</b> – stencils, overlapping/layering colour to	<b>Leonid Afremov</b> – impressionism, painting with palette knives and thickened paint, tints and shades (see above) <b>Indigenous Art</b> – patterns and brushmarks,	<b>Viking art</b> – patterns and symmetry, history and religion, motif (see above) <b>Nathalie Du Pasquier</b> – <b>mosaic and tessellation, collage, pattern design</b> , product design	<b>Cave art</b> – making paints from crushed natural materials and animal fats, mark making with hands only, storytelling, working with different surfaces	<b>Roman architecture</b> – architecture, historic influence, styles and structure, supporting framework for sculpture (see above)	<b>Banksy</b> – stencil work (possible screen print), installation art and composition (see above) <b>Paul Nash</b> – symbolism, watercolour, <b>surrealism, war art</b>

	replication of shape or pattern	achieve secondary colour, patterns, combining shapes to represent (+ see above)	storytelling and nature (see above) <b>Andy Warhol</b> – printing using rollers and simple etching, printing using ink monoprint, pop art and commercial art themes	<b>Chris Drury</b> – land art, sculpting with natural and solid materials (see above)	<b>Quentin Blake</b> – watercolour washes and high-concentrate detail, foreground and background, ink work (see above) <b>Greek Art</b> – negative space, sgraffito, human form on vases. Greek pottery.	<b>Roy Litchenstein – Ben day dot process</b> , pop art, commercial art <b>Peter Thorpe</b> – abstract backgrounds, digital art, brush marks, paint qualities, blending (see above)	<b>Frida Kahlo</b> – portraiture, surrealism, symbolism (see above)
<b>Evaluating (using Key knowledge for support)</b>		<ul style="list-style-type: none"> <li>Describe the work of notable artists, artisans and designers.</li> </ul>	<ul style="list-style-type: none"> <li>Describe the work of notable artists, artisans and designers.</li> </ul>	<ul style="list-style-type: none"> <li>Comment on artworks using visual language.</li> </ul>	<ul style="list-style-type: none"> <li>Comment on artworks using visual language.</li> </ul>	<ul style="list-style-type: none"> <li>Comment on artworks with a fluent grasp of visual language.</li> <li>Give details (including own sketches) about the style of some notable artists, artisans and designers.</li> <li>Show how the work of those studied was influential in both society and to other artists.</li> </ul>	<ul style="list-style-type: none"> <li>Comment on artworks with a fluent grasp of visual language.</li> <li>Give details (including own sketches) about the style of some notable artists, artisans and designers.</li> <li>Show how the work of those studied was influential in both society and to other artists.</li> </ul>
	<ul style="list-style-type: none"> <li>use vocabulary such as: light, dark, colour names, change, bright, shiny, smooth, soft, rough, bumpy</li> </ul>	<ul style="list-style-type: none"> <li>share ideas in groups and listen to ideas</li> <li>recognise and describe some simple characteristics</li> <li>begin to feel confident to express a preference in....</li> <li>understand ideas can come through hands-on exploration</li> <li>begin to build knowledge of what different materials and techniques can offer the creative individual</li> </ul>	<ul style="list-style-type: none"> <li>share ideas in groups and listen to ideas</li> <li>describe some simple characteristics of different kinds of art</li> <li>talk about the materials, techniques and tools used</li> <li>know that different forms of creative works are made for different purposes (+ previous yr expectations)</li> </ul>	<ul style="list-style-type: none"> <li>feel able to express and share an opinion</li> <li>make suggestions about other people's work using own experiences</li> <li>think about why the work was made</li> <li>discuss problems which came up and how they were solved</li> <li>be able to know and describe the work of some artists, craftspeople, architects and designers, including artists who are contemporary, female, and from various ethnicities</li> <li>discover that art is subjective (+ previous yr expectations)</li> </ul>	<ul style="list-style-type: none"> <li>feel able to express and share an opinion about the artwork</li> <li>make suggestions about other people's work using own experiences</li> <li>think about why the work was made, as well as how</li> <li>discuss how to safely use some of the tools and techniques chosen to work with</li> <li>discuss knowledge of what different materials and techniques can offer the creative individual</li> <li>share journeys and outcomes (+ previous yr expectations)</li> </ul>	<ul style="list-style-type: none"> <li>Discuss process, technique, idea or outcome</li> <li>share how other artists/artwork inspired work and how work fits into larger context</li> <li>research and discuss ideas and approaches of range of artists, craftspeople, architects and designers from various cultures and times, for different purposes</li> <li>document artwork as an opportunity for discussion (+ previous yr expectations)</li> </ul>	<ul style="list-style-type: none"> <li>Discuss process, technique, idea or outcome</li> <li>share how other artists/artwork inspired work and how work fits into larger context</li> <li>describe, interpret and explain the work, ideas and working practices</li> <li>know the names of tools, techniques and formal elements</li> <li>describe processes used and how they hope to achieve high quality outcomes (+ previous yr expectations)</li> </ul>