

## FOCUS ON PAINTING

	EYFS	YEAR 1	YEAR 2	YEAR 3	YEAR 4	YEAR 5	YEAR 6
<b>Curriculum Statements</b>	<p><b>30-50 months:</b> Begins to build a repertoire of songs and dances."</p> <ul style="list-style-type: none"> <li>• Explores what happens when they mix colours."</li> <li>• Shows an interest in the way shapes and objects fit together."</li> <li>• Uses various construction materials."</li> <li>• Begins to make marks intentionally."</li> <li>• Uses some paper or canvas or other surfaces to create or display work."</li> <li>• Engages in imaginative role-play based on own first-hand experiences."</li> </ul> <p><b>40-60 Months:</b></p> <ul style="list-style-type: none"> <li>• Begin to draw simple shapes (e.g., circles, squares, lines) and combine them to form objects (e.g., a house from a square and triangle).</li> <li>• Develop control and precision with different drawing tools, making more intentional marks, and experimenting with techniques (e.g., creating dots, lines, loops).</li> <li>• Begin to represent objects more realistically using marks (e.g., drawing a sun with rays, a person with stick figures).</li> <li>• Explore a variety of drawing tools to create different effects (e.g., thick and thin lines, bold and light marks).</li> <li>• Start to notice differences in textures and marks, using materials such as crayons, pencils, and markers to experiment with texture and depth in their drawings.</li> <li>• Express ideas or emotions in drawings, experimenting with ways to use lines, shapes, and colours to communicate how they feel (e.g., scribbling when excited, drawing soft lines when calm).</li> <li>• Use drawings to represent personal experiences, such as family, friends, or trips, using simple lines and shapes to create meaning.</li> <li>• Experiment with directionality in drawing (e.g., moving from left to right, top to bottom), understanding how marks work on a surface.</li> </ul> <p>Early Learning Goals (ELG) for Expressive Arts and Design: Exploring and Using Media and Materials:</p> <ul style="list-style-type: none"> <li>• Children use a variety of tools and techniques, including their fingers, to mark-make."</li> <li>• They experiment with colour, design, texture, form, and function.</li> <li>• They represent their own ideas, thoughts, and feelings through design and technology, art, music, dance, role-play, and stories.</li> </ul> <p>Being Imaginative:</p> <ul style="list-style-type: none"> <li>• Children use what they have learnt about media and materials in original ways, thinking about uses and purposes."</li> </ul>	<ul style="list-style-type: none"> <li>• Learn the names of the primary colours (red, yellow, blue).</li> <li>• Mix primary colours to create secondary colours (orange, green, purple).</li> <li>• Experiment with creating different shades of a colour by adding white (tints) or black (shades).</li> <li>• Use a variety of tools (brushes, sponges, fingers) to apply paint in creative ways.</li> <li>• Explore the difference between light and dark colours and describe them using appropriate vocabulary.</li> <li>• Create simple abstract or representational artwork using mixed colours and various tools.</li> </ul>	<ul style="list-style-type: none"> <li>• Link colours to real-world objects (e.g., "raspberry red," "sunshine yellow") and describe them.</li> <li>• Mix primary colours with white to create different tones (lighter colours) and avoid using black for darkening.</li> <li>• Use colour mixing to create natural tones found in the environment, like those seen in plants, skies, and landscapes.</li> <li>• Paint on a larger scale (greater than A4) to explore bigger compositions.</li> <li>• Observe and replicate natural colours in the world around them through painting.</li> <li>• Experiment with layering colours to achieve desired shades for a natural look.</li> </ul>	<ul style="list-style-type: none"> <li>• Learn to mix colours to represent warm Egyptian landscapes (e.g., desert yellows, sunset oranges).</li> <li>• Apply tonal shading to create depth and volume in a painting, using light and dark colours.</li> <li>• Experiment with using washes (thinned paint) to create smooth transitions between colours.</li> <li>• Use different types of brushes for specific effects (e.g., wide brushes for washes, small brushes for detail).</li> <li>• Explore different painting techniques such as dotting, scratching, and splashing to add texture to their work.</li> <li>• Create an Egyptian-themed landscape that incorporates colour mixing, tonal shading, and textured brushwork.</li> </ul>	<ul style="list-style-type: none"> <li>• Learn the technique of pointillism, using small dots of colour to create an image.</li> <li>• Mix and match colours to match natural tones and study the interaction of colours on the canvas.</li> <li>• Experiment with different brush sizes to create fine, detailed artwork.</li> <li>• Explore how colours can vary in a commercial colour chart and apply this knowledge to their work.</li> <li>• Use pointillism to recreate a landscape or figure, focusing on precise dotting techniques and colour accuracy.</li> <li>• Select the appropriate brush for different tasks, considering the size and detail required for their artwork.</li> </ul>	<ul style="list-style-type: none"> <li>• Use colour to express specific moods or emotions, such as using warm colours for joy or cool colours for calm.</li> <li>• Experiment with adding texture to paint by mixing in PVA glue to create thick or textured paint.</li> <li>• Study L.S. Lowry's urban scenes and use colour to depict figures, movement, and industrial landscapes.</li> <li>• Create a painting inspired by Lowry's style, focusing on the use of flat colours and simplified figures.</li> <li>• Develop skills in choosing and applying colours purposefully to create atmosphere and emotion in a piece of art.</li> <li>• Explore different textural techniques and how they can be incorporated into a painting.</li> </ul>	<ul style="list-style-type: none"> <li>• Turn a photograph of a landscape (e.g., Lake District) into a detailed, realistic painting.</li> <li>• Use various techniques (brushwork, colour mixing) to replicate the colours and textures in the photograph.</li> <li>• Identify and apply natural colours found in the landscape (e.g., greens of the trees, blues of the sky, browns of the earth).</li> <li>• Complete an abstract version of the painting (or a section of the painting), using bright, bold colours to express a contrasting interpretation of the scene.</li> <li>• Explore the balance between realistic and abstract elements in landscape painting.</li> <li>• Develop skills in both detailed observation and creative abstraction to produce a cohesive final piece.</li> </ul>

<b>Painting</b>	<b>Summary</b>	<p>In the EYFS painting curriculum, children explore and experiment with a variety of materials and tools to make intentional marks. They begin by making simple shapes and lines, gradually developing control and precision. Through drawing, children express their ideas, emotions, and experiences, learning to represent objects and feelings. They experiment with different textures, colors, and techniques, building confidence in their ability to communicate visually and refine their drawing skills.</p>	<p>In this unit, students will learn the names of primary colours (red, yellow, blue) and experiment with mixing them to create secondary colours. They will explore variations in shades by adding white or black to modify lightness or darkness. Students will also experiment with using different tools (e.g., brushes, sponges, fingers) to apply paint, fostering creativity and enjoyment in their colour exploration.</p>	<p>Students will build on their understanding of colour by linking colours to real-world objects and describing them using rich, descriptive language (e.g., "raspberry red" or "sunshine yellow"). They will experiment with mixing colours to create lighter and darker tones and apply these techniques to create paintings that match the natural world. The unit will encourage larger-scale painting and deeper exploration of how colours change in nature.</p>	<p>In this unit, students will explore Egyptian landscapes, using washes and tonal shading to create depth and atmosphere. They will learn to mix colours to match desert scenes and the warm hues of Egyptian architecture, focusing on the use of light and shadow. Students will also experiment with different brush techniques, such as dotting, scratching, and splashing, to add texture and bring their landscapes to life.</p>	<p>Students will explore pointillism, creating detailed artworks using small dots of colour. They will learn to mix and match colours to replicate natural tones and observe how colours interact on the canvas. The unit will focus on precision, using pointillism to create a landscape or figure, while also examining commercial colour charts to expand their knowledge of colour variation. Students will develop skills in selecting the right tools for their artistic vision.</p>	<p>In this unit, students will explore how artists use colour to convey mood and emotion. They will experiment with texture by adding PVA glue to create thick, textured paint. Inspired by L.S. Lowry, students will study his urban scenes and use colour to express movement and character. They will apply these techniques in their own paintings, focusing on using colour purposefully to create atmosphere and emotional impact in their work.</p>	<p>Students will focus on turning a photograph of a landscape (e.g., from the Lake District) into a detailed, realistic painting. They will use various techniques to capture the natural colours and textures found in the photograph. In addition, students will create an abstract painting / section of painting of bright, bold colours to create contrast and express an alternate interpretation of the scene. The unit encourages both realism and abstract experimentation in landscape painting.</p>
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	<b>Success</b>	<ul style="list-style-type: none"> <li>✓ I can use different tools (e.g., brushes, sponges, fingers) to make marks on paper or other surfaces.</li> <li>✓ I can hold a paintbrush with control and use it to make different marks (e.g., dabbing, swiping, dotting).</li> <li>✓ I can explore using my fingers or hands to paint and create textures.</li> <li>✓ I can experiment with different types of paint (e.g., watery paint, thick paint, finger paint) and see how they feel or look.</li> <li>✓ I can identify and name some colours, such as red, blue, yellow, and green.</li> <li>✓ I can mix colours together to create new ones (e.g., mixing blue and yellow to make green).</li> <li>✓ I can experiment with light and dark colours, using more or less white or black to change the shade.</li> <li>✓ I can describe colours by linking them to things I know (e.g., "The paint is the colour of the sky" or "The red is like an apple").</li> <li>✓ I can fill a page with colour or paint, using a variety of techniques like filling in a shape or covering the entire surface.</li> <li>✓ I can create different shapes or patterns with my paint (e.g., circles, lines, stripes, dots).</li> <li>✓ I can paint within the lines or shapes that I have drawn or that have been given to me (e.g., in a colouring sheet or on an outline).</li> <li>✓ I can arrange different colours in ways that look interesting, such as using different colours next to each other or creating simple patterns.</li> <li>✓ I can use paint to show what I am thinking or feeling (e.g., happy, sad, excited) through my artwork.</li> <li>✓ I can tell someone what my painting is about and explain why I used certain colours or shapes.</li> <li>✓ I can paint pictures of things I know, like people,</li> </ul>	<p>Skills:</p> <ul style="list-style-type: none"> <li>✓ Mix primary colours to create secondary colours (green, orange, purple).</li> <li>✓ Use different tools (brushes, sponges, fingers) to apply paint effectively.</li> <li>✓ Experiment with adding white and black to create tints (lighter colours) and shades (darker colours).</li> <li>✓ Experiment with different brushstrokes to create different textures in their painting.</li> <li>✓ Paint freely and creatively, using different tools for enjoyment.</li> </ul> <p>Knowledge:</p> <ul style="list-style-type: none"> <li>✓ Identify and name primary colours (red, blue, yellow).</li> <li>✓ Understand how to mix primary colours to create secondary colours.</li> <li>✓ Know how to modify a colour by adding white or black to create lighter or darker shades.</li> <li>✓ Understand that light and dark can affect the appearance of colour.</li> </ul>	<p>Skills:</p> <ul style="list-style-type: none"> <li>✓ Mix primary colours with white to create different shades (lighter tones).</li> <li>✓ Describe colours using specific and imaginative language (e.g., "raspberry red," "sunshine yellow").</li> <li>✓ Use a larger-scale surface (larger than A4) for painting.</li> <li>✓ Observe natural colours in their environment and replicate them using paint.</li> <li>✓ Layer colours to create natural, blended tones in their artwork.</li> </ul> <p>Knowledge:</p> <ul style="list-style-type: none"> <li>✓ Understand the concept of tone and how to lighten or darken a colour using white or other colours.</li> <li>✓ Recognize that colours can be linked to objects (e.g., naming and describing the colours of flowers, skies, or food).</li> <li>✓ Identify and mix natural colours found in landscapes, animals, or objects in their environment.</li> <li>✓ Understand how to paint on a larger scale, managing space and proportions.</li> </ul>	<p>Skills</p> <ul style="list-style-type: none"> <li>✓ Mix colours to create warm, desert-like hues (e.g., oranges, browns, yellows).</li> <li>✓ Use tonal shading to add depth and dimension to artwork.</li> <li>✓ Experiment with wash techniques (thinned paint) for smooth transitions of colour.</li> <li>✓ Apply texture techniques such as dotting, scratching, and splashing to enhance their landscape.</li> <li>✓ Use appropriate brush sizes and techniques for different effects in their painting.</li> </ul> <p>Knowledge:</p> <ul style="list-style-type: none"> <li>✓ Recognize the colours typical of Egyptian landscapes, such as warm desert tones and sunset hues.</li> <li>✓ Understand how to use tonal shading to create light and dark areas for depth.</li> <li>✓ Know how to apply different painting techniques (e.g., wash, texture) to create atmosphere in a landscape.</li> <li>✓ Identify the use of different brushes for specific effects (e.g., larger brushes for washes, smaller brushes for detail).</li> </ul>	<p>Skills:</p> <ul style="list-style-type: none"> <li>✓ Use pointillism (dots of colour) to create an image or pattern.</li> <li>✓ Mix and layer colours using small dots to replicate natural tones and create depth.</li> <li>✓ Experiment with different brush sizes to achieve the desired effect in pointillism.</li> <li>✓ Use commercial colour charts to match colours and explore colour variation.</li> <li>✓ Apply precision in dotting to form a clear image or figure using pointillism.</li> </ul> <p>Knowledge:</p> <ul style="list-style-type: none"> <li>✓ Understand how pointillism works, and how individual dots of colour blend visually from a distance.</li> <li>✓ Recognize the role of colour variation in artwork and how colours can interact to form new shades.</li> <li>✓ Identify the importance of selecting the right brush size for fine detail in pointillism.</li> <li>✓ Understand the concept of matching colours from commercial colour charts to replicate natural tones.</li> </ul>	<p>Skills:</p> <ul style="list-style-type: none"> <li>✓ Use colour intentionally to express mood and emotion in their artwork (e.g., bright colours for happiness, cool colours for calm).</li> <li>✓ Create texture in their paintings by adding PVA glue to thicken paint or create tactile surfaces.</li> <li>✓ Emulate Lowry's style by using flat, bold colours and simplified figures in urban scenes.</li> <li>✓ Use colour and texture to enhance the emotional impact of their work.</li> <li>✓ Apply the concept of movement in painting through the use of colours and simplified shapes.</li> </ul> <p>Knowledge:</p> <ul style="list-style-type: none"> <li>✓ Understand how colour can convey different emotions and moods (e.g., warm colours for energy, cool colours for calm).</li> <li>✓ Recognize how artists like Lowry used colour to create atmosphere and simplify figures in urban landscapes.</li> <li>✓ Know how to create different textures by adding PVA glue to paint and experimenting with thicker applications.</li> <li>✓ Understand the use of colour in expression and how to apply this to personal artwork.</li> </ul>	<p>Skills:</p> <ul style="list-style-type: none"> <li>✓ Turn a photograph into a detailed, realistic landscape painting.</li> <li>✓ Use a variety of brush techniques to replicate natural textures (e.g., sky, water, foliage).</li> <li>✓ Incorporate abstract elements using bold, bright colours to contrast with the realistic landscape.</li> <li>✓ Apply colour mixing and shading to replicate the natural environment in a photograph.</li> <li>✓ Use both realism and abstraction in a single artwork, balancing both styles.</li> </ul> <p>Knowledge:</p> <ul style="list-style-type: none"> <li>✓ Understand how to observe and interpret a landscape photograph and replicate the colours and details in a painting.</li> <li>✓ Recognize the difference between realistic and abstract approaches to painting landscapes.</li> <li>✓ Know how to use bold colours in an abstract manner to convey emotion or a personal interpretation of a scene.</li> </ul> <p>Identify the role of texture in creating a realistic landscape and how to use painting techniques to simulate these textures.</p>
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		<p>animals, or places, using basic shapes and colours.</p> <ul style="list-style-type: none"> <li>✓ I can make marks or pictures that represent real objects or things (e.g., a sun, a tree, or a house).</li> <li>✓ I can create my own pictures without needing instructions, using the tools and colours I choose.</li> <li>✓ I can experiment with new ideas in my artwork, like trying different brushstrokes, mixing new colours, or using different textures.</li> <li>✓ I can combine different media, such as using paint with crayons, markers, or collage materials to make a complete artwork.</li> <li>✓ I can choose the colours and tools I want to use to make my painting.</li> <li>✓ I can focus on my painting for a period of time, showing concentration while I work.</li> <li>✓ I can clean my brushes or tidy up after I finish painting, following the steps for caring for painting materials.</li> </ul>						
	<b>Unit</b>	No specific unit – opportunities within provision.	Kandinsky	Monet	Egyptian Landscapes	Seurat	Lowry	Lake District Landscapes
	<b>Knowledge</b>	In EYFS, children explore materials and tools to make marks, shapes, and lines. They experiment with textures, colours, and techniques to express ideas and emotions. They develop fine motor skills, control drawing tools, and communicate through their artwork.	Basic drawing tools, types of marks, and expression through lines.	Shapes and patterns, introduction to composition and basic colour theory.	Texture, light and shadow, and tonal contrast in realistic drawings.	Understanding perspective, space, and depth, learning to depict realistic environments.	Proportions in portraiture, facial features, and emotional expression.	Storytelling through drawings, symbolism, and advanced narrative techniques
			Experimenting with tools and creating marks to express ideas.	Combining shapes and colours in simple compositions, beginning to control elements of design.	Mastering texture and shading to create depth and dimension.	Applying perspective and space to create realistic and dynamic compositions.	Developing control over proportion in portraits, using facial features to express emotion.	Telling stories through drawing, using advanced narrative and symbolic techniques.

	<p><b>Exploring Media and Materials:</b></p> <ul style="list-style-type: none"> <li>I know that paint can be applied using different tools, such as brushes, sponges, fingers, or even sticks.</li> <li>I know that colours can be mixed to create new ones.</li> <li>I know that different colours have different names, such as red, blue, yellow, green, etc.</li> <li>I know that some colours are lighter or darker depending on how much white or black is added.</li> <li>I know that I can use my fingers, hands, or brushes to create marks or shapes.</li> </ul> <p><b>Representing Ideas, Thoughts, and Feelings:</b></p> <ul style="list-style-type: none"> <li>I know that I can use paint to express how I feel or what I am thinking.</li> <li>I know that I can paint pictures of things I know, such as animals, people, or things in nature.</li> <li>I know that I can use paint to tell stories or make abstract representations of real-life experiences.</li> </ul> <p><b>Design and Composition:</b></p> <ul style="list-style-type: none"> <li>I know that I can create shapes and patterns using paint.</li> <li>I know that I can fill a space with colour, for example, painting a picture or filling a shape or outline.</li> <li>I know that I can paint on different surfaces, such as paper, cardboard, or fabric, and understand that different surfaces change how the paint looks.</li> </ul> <p><b>Imagination and Creativity:</b></p> <ul style="list-style-type: none"> <li>I know that I can use my imagination to create anything I want with paint.</li> <li>I know that I can combine different tools and materials (e.g., brushes, crayons, markers) to create new effects in my artwork.</li> <li>I know that I can mix materials, like painting</li> </ul>	<p><b>Primary Colours:</b></p> <ul style="list-style-type: none"> <li>I know that the primary colours are red, yellow, and blue. These are the basic colours that cannot be made by mixing other colours together.</li> <li>I know that primary colours can be mixed together to create secondary colours.</li> <li>Red and yellow make orange.</li> <li>Yellow and blue make green.</li> <li>Blue and red make purple.</li> </ul> <p><b>Colour Mixing:</b></p> <ul style="list-style-type: none"> <li>I know how to mix primary colours to make secondary colours.</li> <li>I know that when I mix two primary colours, I get a secondary colour (e.g., red + yellow = orange).</li> <li>I know that I can make different shades of a colour by adding white or black to it.</li> <li>Adding white to a colour makes it lighter (this is called a tint).</li> <li>Adding black to a colour makes it darker (this is called a shade).</li> </ul> <p><b>Shades and Tints:</b></p> <ul style="list-style-type: none"> <li>I know that by adding white to colours, I can make them lighter. For example, when I add white to blue, I get a lighter blue or a tint of blue.</li> <li>I know that by adding black to colours, I can make them darker. For example, when I add black to red, I get a darker red or a shade of red.</li> </ul> <p><b>Colour Variations:</b></p> <ul style="list-style-type: none"> <li>I know that there are different shades of colours. For example, blue can be light blue or dark blue.</li> <li>I know that there are different tints of colours. For example, yellow can be light yellow or pale yellow when mixed with white.</li> </ul>	<p><b>Primary and Secondary Colours:</b></p> <p><b>Y1 Knowledge plus</b></p> <ul style="list-style-type: none"> <li>I know that I can mix two secondary colours to create new colours, such as mixing orange and green to make brown.</li> </ul> <p><b>Describing Colours:</b></p> <ul style="list-style-type: none"> <li>I know how to describe colours using real-world examples. For example: <ul style="list-style-type: none"> <li>“Raspberry red” for a reddish-pink colour.</li> <li>“Sunshine yellow” for a bright yellow colour.</li> <li>“Sky blue” for a light blue colour.</li> <li>“Grass green” for a fresh green colour.</li> </ul> </li> <li>I can use words like bright, dark, pale, vivid, and dull to describe different tones of the same colour.</li> </ul> <p><b>Mixing Tones (Light and Dark):</b></p> <ul style="list-style-type: none"> <li>I know that I can lighten a colour by adding white to it, which makes the colour appear softer or paler. This is called a tint.</li> <li>I know that I can darken a colour by adding a little bit of another colour (such as green to blue to make a darker blue) instead of using black.</li> <li>I know that some colours are naturally darker or lighter than others, and I can mix other colours to create a range of tones.</li> </ul> <p><b>Colour Matching:</b></p> <ul style="list-style-type: none"> <li>I know how to mix colours to match the colours I see in the natural world. For example: <ul style="list-style-type: none"> <li>Mixing different amounts of yellow and blue to create different shades of green (like grass green, olive green, etc.).</li> <li>Mixing red and yellow to make a range of oranges, from bright to burnt orange.</li> <li>Mixing blue and purple to match the colours of flowers or the sky.</li> </ul> </li> <li>I can use colour mixing to replicate the colours I see in nature, such as in</li> </ul>	<p><b>Primary, Secondary, and Tertiary Colours:</b></p> <ul style="list-style-type: none"> <li>I know that the primary colours are red, yellow, and blue, and that mixing them creates secondary colours like green, orange, and purple.</li> <li>I understand that tertiary colours are created by mixing a primary colour with a secondary colour (e.g., red-orange, yellow-green).</li> <li>I can mix a wide range of colours using primary and secondary colours to reflect what I see in landscapes and Egyptian-inspired artwork.</li> </ul> <p><b>Colour Mixing for Egyptian Landscapes:</b></p> <ul style="list-style-type: none"> <li>I know that warm colours like red, orange, and yellow can be used to create the hot desert tones often seen in Egyptian landscapes, such as golden sands and sunset skies.</li> <li>I understand how to mix colours to match the earthy tones found in desert landscapes, such as browns, oranges, and yellows, and how to make them more vibrant or muted.</li> <li>I can mix cooler colours, such as blue and green, to reflect natural elements like the Nile River or distant hazy skies.</li> </ul> <p><b>Tonal Shading:</b></p> <ul style="list-style-type: none"> <li>I know how to create shading by mixing darker colours with a primary colour to add depth, which can help create a sense of light and shadow in a landscape.</li> <li>I can use tonal variation (light to dark) to show the direction of the light, like the glow of the sun on the desert and the shadowed areas of rocks or trees.</li> <li>I understand that shading helps create a 3D effect and makes objects appear closer or farther away in a landscape.</li> </ul>	<p><b>Primary, Secondary, and Tertiary Colours:</b></p> <ul style="list-style-type: none"> <li>I can identify and use a range of primary, secondary, and tertiary colours in my artwork to create harmony or contrast.</li> </ul> <p><b>Pointillism Technique:</b></p> <ul style="list-style-type: none"> <li>I know that Pointillism is a painting technique where small dots of colour are applied in patterns to form an image.</li> <li>I understand that small dots of paint are placed next to each other to create the illusion of colours blending together from a distance.</li> <li>I can use pointillist techniques to create both broad areas of colour and fine details in my artwork.</li> <li>I can use different sizes of dots to create texture and depth, making parts of the artwork appear lighter or darker by varying the density of the dots.</li> </ul> <p><b>Colour Mixing and Blending with Pointillism:</b></p> <ul style="list-style-type: none"> <li>I know that by placing dots of different colours next to each other, I can create the effect of blending colours without actually mixing them on the palette. For example, placing blue and yellow dots next to each other can make it look like green from a distance.</li> <li>I understand that colour theory (complementary and analogous colours) can be applied when using Pointillism to create visual interest or harmony.</li> <li>Complementary colours (e.g., red and green) can create vibrant contrasts.</li> <li>Analogous colours (e.g., blue, green, and yellow) can create a harmonious effect.</li> </ul> <p><b>Colour Variation:</b></p> <ul style="list-style-type: none"> <li>I know that colours can vary in tone and hue, and I can use a commercial</li> </ul>	<p><b>Understanding Lowry's Style:</b></p> <ul style="list-style-type: none"> <li>I know that L.S. Lowry is famous for his paintings of industrial landscapes, featuring figures, factories, smoke, and crowded scenes in a distinctive, simplified, and almost abstract style.</li> <li>I understand that Lowry often used flat and bold colours with minimal shading, which makes the figures and scenes stand out.</li> <li>I know that Lowry's paintings often depict everyday life in urban areas, particularly Manchester, and his work reflects the mood of industrial society during his time.</li> </ul> <p><b>The Role of Colour in Lowry's Art:</b></p> <ul style="list-style-type: none"> <li>I know that Lowry used colour to evoke mood—for example, using grays and browns to depict the drab, industrial scenes and bright reds and yellows to show life and energy.</li> <li>I understand how bold, flat colours can express mood and emotion in a painting, and I can choose colours intentionally to express feelings such as joy, sadness, or energy.</li> <li>I know that monochromatic colours (using various shades of one colour) can also create mood, like blue tones for calmness or red tones for intensity.</li> </ul> <p><b>Colour Mixing for Expressive Purposes:</b></p> <ul style="list-style-type: none"> <li>I know how to mix colours to create the right tone or shade to express a specific emotion in my painting. For example, I might use warm colours (reds, yellows, oranges) to create a feeling of warmth or happiness, and cool colours (blues, purples, greens) to create a feeling of calmness or melancholy.</li> <li>I can create a range of colours by mixing primary and secondary colours,</li> </ul>	<p><b>Understanding Landscape Painting:</b></p> <ul style="list-style-type: none"> <li>I know that landscape paintings depict scenes from nature, often showing mountains, lakes, trees, and skies.</li> <li>I understand that landscape artists often observe nature closely to represent it accurately or interpret it in different ways, sometimes using realistic or abstract styles.</li> <li>I know that photographs of landscapes can be a helpful tool for capturing the details and composition of a scene before I begin my painting.</li> </ul> <p><b>Using Photographs as Reference:</b></p> <ul style="list-style-type: none"> <li>I know how to use a photograph of a landscape to observe and understand the composition, colour, and structure of a scene.</li> <li>I can identify the foreground, middle ground, and background in a landscape photograph and replicate these layers in my own painting.</li> <li>I understand that using a photograph helps me focus on the proportions and scale of elements in the scene, allowing me to recreate them accurately in my artwork.</li> </ul> <p><b>Exploring Colour for Mood and Atmosphere:</b></p> <ul style="list-style-type: none"> <li>I know that the colours in a landscape can convey different moods or atmospheres—for example, cool blues and greens can suggest calmness or serenity, while warm oranges and reds can convey energy or warmth.</li> <li>I can experiment with using light and dark tones to create depth and distance in a landscape, with lighter tones representing areas that are farther away and darker tones creating the appearance of proximity.</li> <li>I understand how to use colour gradients to show</li> </ul>
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		<p>over crayon drawings or using glitter with paint, to add different effects to my artwork.</p> <p>Physical Development (Related to Painting):</p> <ul style="list-style-type: none"> <li>I know that using paint and brushes helps me improve my hand-eye coordination.</li> <li>I know that holding and using a paintbrush can help strengthen my hand muscles.</li> </ul>	<ul style="list-style-type: none"> <li>I know how to describe colours using words like light and dark to explain the difference in shades and tints of the same colour.</li> </ul> <p>Tools and Techniques:</p> <ul style="list-style-type: none"> <li>I know that I can use different tools (e.g., brushes, sponges, and my fingers) to apply paint and create different effects.</li> <li>I know that different brushes can create different textures and marks on the paper.</li> <li>A large brush can cover more space quickly, while a small brush helps with finer details.</li> <li>Using a sponge can create a soft texture or blended effect.</li> <li>Using my fingers can make bold, expressive marks on the paper.</li> </ul> <p>Experimenting with Colour:</p> <ul style="list-style-type: none"> <li>I know that I can experiment with colours by mixing them to create new ones and see how they change.</li> <li>I know that I can explore how different colours look together and how they can create different emotions or moods in my artwork.</li> <li>For example, using warm colours like red and yellow might make my artwork feel bright and happy.</li> <li>Using cool colours like blue and green might make my artwork feel calm and peaceful.</li> </ul> <p>Identifying and Describing Colours:</p> <ul style="list-style-type: none"> <li>I know that I can identify colours in the world around me, like the blue sky, green grass, or yellow sun.</li> <li>I know how to use simple colour descriptions, such as saying "light blue", "dark green", or "bright red" to explain what I see.</li> </ul> <p>Colour and Emotion:</p>	<p>plants, animals, and landscapes.</p> <p>Using Larger Scales:</p> <ul style="list-style-type: none"> <li>I know how to paint on a larger surface than A4 paper, which allows me to explore more detailed compositions and create bigger artwork.</li> <li>I can manage the space on a larger canvas and plan my painting carefully, using the appropriate amount of paint for bigger areas.</li> </ul> <p>Layering Colours:</p> <ul style="list-style-type: none"> <li>I know that I can layer colours to create depth and dimension in my painting, which can help my work look more realistic.</li> <li>I can use layering to build up tones, such as painting a lighter layer first, then adding darker tones to create shadows and highlights.</li> </ul> <p>Natural Colours and Observation:</p> <ul style="list-style-type: none"> <li>I know that the colours in nature can often appear blended and not as clearly defined as colours in a painting or crayon box.</li> <li>I know that some colours change depending on the time of day or lighting, like how a tree might look darker green in the evening and lighter green in the morning.</li> <li>I can observe subtle changes in natural colours and try to mix these tones to match what I see.</li> </ul> <p>Creating Natural Effects:</p> <ul style="list-style-type: none"> <li>I know that I can use my colour mixing skills to create effects like:</li> <li>The blue of the sky with a bit of white to represent cloudy skies.</li> <li>The brown and green of earth and trees to paint landscapes.</li> <li>The various shades of green and brown to represent plants, leaves, or flowers.</li> </ul> <p>Understanding the Colour Wheel:</p>	<p>Using Washes for Blending:</p> <ul style="list-style-type: none"> <li>I know that a wash is a thin, watered-down layer of paint that creates a transparent effect. I can use washes to create the soft transitions of light in a desert scene or smooth skies.</li> <li>I understand how to use layering washes to build up colour, starting with a light wash and then adding darker colours on top to create depth.</li> <li>I can use washes to mimic the gradients of colour found in natural skies, such as transitioning from a light blue to a dark purple at sunset.</li> </ul> <p>Brush Techniques for Texture and Detail:</p> <ul style="list-style-type: none"> <li>I know that different types of brushes can be used to create various textures:</li> <li>A flat brush can be used to create smooth, even washes or large blocks of colour.</li> <li>A round brush can be used for more detailed work, such as creating the texture of sand, plants, or buildings.</li> <li>A fan brush can be used to create textures like grass or the rough surfaces of desert rocks.</li> <li>I understand how to use brushstrokes effectively to create depth and movement in my painting, such as soft strokes for the sky or harder strokes for distant mountains.</li> </ul> <p>Creating Depth and Perspective:</p> <ul style="list-style-type: none"> <li>I know that overlapping objects can create a sense of depth in a landscape, such as placing pyramids or palm trees in the foreground, middle ground, and background.</li> <li>I understand the concept of perspective, which helps make objects appear larger in the foreground and smaller as they recede into the background.</li> </ul>	<p>colour chart to help me identify and mix specific shades of colours accurately.</p> <ul style="list-style-type: none"> <li>I understand how to match colours from the colour chart to my painting by mixing primary colours in specific proportions, allowing me to create a wider range of tones.</li> <li>I can compare and contrast colours in my artwork to see how slight changes in hue or tone can affect the overall composition.</li> <li>I understand how to use lighter and darker shades of the same colour to create depth and contrast in my work.</li> </ul> <p>Colour and Emotion:</p> <ul style="list-style-type: none"> <li>I know that colour can influence the mood of a painting. For example:</li> <li>Warm colours like red, yellow, and orange can make a scene feel energetic or exciting.</li> <li>Cool colours like blue, green, and purple can make a scene feel calm or peaceful.</li> <li>I understand that by using specific colours or colour combinations, I can evoke certain emotions or reactions from the viewer.</li> </ul> <p>Brush Techniques for Pointillism:</p> <ul style="list-style-type: none"> <li>I know that small brushes or even cotton swabs can be used to create the tiny dots needed for Pointillism.</li> <li>I can control the density and size of my dots to create different effects, such as softer transitions in a background or more detailed areas in a foreground.</li> <li>I understand that the pressure I apply with the brush affects the size of the dots, allowing me to create areas with delicate texture or bold emphasis.</li> </ul> <p>Creating Light and Shadow with Pointillism:</p>	<p>adjusting the amount of white or black to make the colours lighter or darker, which helps me match the mood of my artwork.</p> <p>Using Bright and Muted Colours to Create Focus:</p> <ul style="list-style-type: none"> <li>I know that bright colours can be used to attract attention to specific areas in a painting, while muted or neutral colours can recede into the background, making the more vibrant areas stand out.</li> <li>I can use this technique to guide the viewer's eye and emphasize certain elements of my artwork, like a person in a crowd or the glow of a factory light in Lowry's urban scenes.</li> <li>I understand how to use contrast in colour to create visual interest and focus in my painting.</li> </ul> <p>The Role of Texture in Colour Application:</p> <ul style="list-style-type: none"> <li>I know that texture can be created in my painting by varying the thickness and layering of paint. Lowry often used bold, visible brushstrokes to create texture and movement in his scenes.</li> <li>I can experiment with different brush techniques (e.g., thick strokes, fine details, or dry brushing) to create texture that adds to the mood or feeling of my painting.</li> <li>I understand that heavy layers of paint can create emphasis, while thinner layers or washes can soften areas of the painting, contributing to a more subtle mood.</li> </ul> <p>Using Simple Figures to Convey Narrative:</p> <ul style="list-style-type: none"> <li>I know that Lowry often painted simplified, stick-like figures, using minimal detail to focus on the movement and emotion of the people in his paintings.</li> </ul>	<p>the change in atmosphere, like the transition from sky blue to orange-yellow during sunset.</p> <p>Applying Perspective in Landscape Painting:</p> <ul style="list-style-type: none"> <li>I understand that perspective in landscape painting is a way of showing depth and distance on a flat surface by making objects appear smaller as they move toward the horizon.</li> <li>I can use linear perspective (lines converging to a vanishing point) and aerial perspective (fading colours and details in the background) to make my landscape look more realistic and three-dimensional.</li> <li>I know that overlapping objects (such as trees in the foreground and mountains in the background) helps create the illusion of depth and space in the painting.</li> </ul> <p>Abstracting Landscapes with Block Colours:</p> <ul style="list-style-type: none"> <li>I know that abstract landscapes often simplify or exaggerate the forms in nature, focusing more on the use of colour, shapes, and patterns than on realistic representation.</li> <li>I can experiment with block colours—large, flat areas of a single colour or bold contrasts between colours—to abstract the landscape and give it a modern, stylized look.</li> <li>I understand that in abstract landscapes, I can distort or rearrange elements of the scene, such as simplifying the mountains into geometric shapes or transforming the lake into a flat blue block.</li> </ul> <p>Colour Mixing for a Landscape Palette:</p> <ul style="list-style-type: none"> <li>I know how to mix primary and secondary colours to create a wide</li> </ul>
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For example:</li> <li>Red might make me feel excited or energetic.</li> <li>Blue might make me feel calm or relaxed.</li> <li>Yellow might make me feel happy or bright.</li> </ul>	<ul style="list-style-type: none"> <li>I know that the colour wheel helps me understand how colours are related:</li> <li>Primary colours are the basic colours that can mix to form other colours.</li> <li>Secondary colours are formed by mixing two primary colours.</li> <li>I can use the colour wheel to help me understand which colours are complementary and which look good next to each other.</li> </ul> <p>Exploring Larger Paintings:</p> <ul style="list-style-type: none"> <li>I know how to manage larger projects and use a wider variety of tools to paint on bigger surfaces.</li> <li>I can plan a larger scale artwork by selecting appropriate colours for bigger areas and focusing on making my painting as neat and effective as possible.</li> </ul>	<ul style="list-style-type: none"> <li>I can create the effect of objects being far away by using lighter tones and less detail in the background, such as distant hills or the horizon.</li> </ul> <p>Evaluating and Reflecting on My Work:</p> <ul style="list-style-type: none"> <li>I know how to evaluate my own artwork and the artwork of others by considering elements such as colour, texture, shading, and composition.</li> <li>I can reflect on what works well in my painting and think about how I can improve it. For example, I might decide to adjust the shades to add more depth or use a wash technique to blend the colours more smoothly.</li> </ul>	<ul style="list-style-type: none"> <li>I know how to create the illusion of light and shadow in a Pointillist painting by varying the density and colour of the dots.</li> <li>I can use light-coloured dots (like yellow or white) to depict areas where light hits, and darker-coloured dots (like brown or dark blue) to create shadows and add depth.</li> <li>I can use layering techniques where dots are applied in multiple layers to create darker or lighter areas, building up the desired tonal effect.</li> </ul> <p>Evaluating Colour Choices in Pointillism:</p> <ul style="list-style-type: none"> <li>I know how to evaluate the effectiveness of my colour choices, considering how colours interact with each other and whether they achieve the mood or effect I want.</li> <li>I can assess whether the pointillist technique is working well in my piece by stepping back and seeing how the colours appear when viewed from a distance, which is how Pointillism is designed to be appreciated.</li> </ul> <p>Reflecting on My Work:</p> <ul style="list-style-type: none"> <li>I can reflect on and evaluate my use of Pointillism, considering:</li> <li>Whether my dots are evenly spaced.</li> <li>If the colours blend well from a distance.</li> <li>If I have used contrasting or complementary colours effectively.</li> <li>I can identify areas where I may need to add more dots or use different colours to improve the overall composition.</li> </ul>	<ul style="list-style-type: none"> <li>I can simplify figures in my own artwork to focus more on their movement or position rather than intricate detail, creating a sense of action or emotion.</li> <li>I understand that these simple figures can still convey complex emotions through their postures, gestures, and placement within the composition.</li> </ul> <p>Composition and the Use of Space:</p> <ul style="list-style-type: none"> <li>I understand the concept of composition, which is how elements are arranged within the painting to create a sense of balance, tension, or flow.</li> <li>I know that Lowry often used crowded, tightly packed scenes, with figures and buildings occupying most of the canvas to show the busy, industrial environment.</li> <li>I can experiment with the arrangement of elements in my painting, focusing on how the placement of figures and objects influences the overall feeling of the piece.</li> </ul> <p>Creating a Sense of Movement:</p> <ul style="list-style-type: none"> <li>I know how to use lines, shapes, and colour placement to create the illusion of movement in a painting, similar to Lowry's depiction of bustling streets and workers.</li> <li>I can use diagonal or curved lines to suggest action or dynamic movement, and I can use overlapping figures or objects to suggest that things are happening at different speeds or distances.</li> </ul> <p>Using Negative Space to Enhance the Composition:</p> <ul style="list-style-type: none"> <li>I know that negative space (the empty areas around objects or figures) can be used to enhance the overall composition and make the focal points stand out.</li> </ul>	<p>range of hues needed for painting landscapes, such as different greens for foliage, blues for sky and water, and earthy tones for rocks and soil.</p> <ul style="list-style-type: none"> <li>I can mix tints (lighter shades) and shades (darker tones) of colours by adding white or black to achieve the desired effects of light and shadow in my landscape.</li> <li>I understand how to use colour harmonies—such as analogous colours (colours next to each other on the colour wheel) or complementary colours (colours opposite each other on the colour wheel)—to create mood and balance in my painting.</li> </ul> <p>Creating Texture in Landscape Painting:</p> <ul style="list-style-type: none"> <li>I know that different brushstrokes and techniques can be used to create texture in a landscape. For example:</li> <li>Short, sharp brushstrokes can be used to depict grass or leaves.</li> <li>Long, sweeping strokes can create the smoothness of the sky or water.</li> <li>Dry brushing can be used for creating a rough texture like mountain surfaces.</li> <li>I can also experiment with thick layers of paint (impasto) to give texture to elements like rocks or clouds, making the landscape feel more tangible.</li> </ul> <p>Using Block Colours for Modern Abstract Landscape:</p> <ul style="list-style-type: none"> <li>I know that in block landscape painting, the scene can be simplified into large areas of solid colour, representing the basic forms of mountains, lakes, and skies in a stylized, modern way.</li> <li>I understand that in an abstract version of a landscape, I can distort proportions, change the relationship between foreground and</li> </ul>
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