



Progression Map Overview

Painting

National Curriculum for Art & Design

- produce creative work, exploring their ideas and recording their experiences
- become proficient in drawing, painting, sculpture and other art, craft and design techniques
- to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- to improve their mastery of art and design techniques, including painting
- to use a range of techniques to record their observations

Painting is central to an artist's ability to capture and understand the world. It is essential to fostering the creativity of children and nurturing emotional growth. Painting can aid the communication of emotions or feelings through visual language and the use of different colours means they can express themselves without the use of words. It plays an integral role for many artists in exploration. It fundamentally enables the visualisation, development and presentation of ideas. It is a means to translate, document, record and analyse the worlds we experience.

EYFS- Emphasis on basic mark making

Familiarity of painting medium and surfaces

Representing objects both seen and imagined via the use of painting medium

KS1- Beginning to consider purpose for painting

Emphasis on developing the application of line and shape and other formal elements

Beginning to identify and apply different tones.

Refine lines and shapes.

KS2- Accurate scaling and appropriate methods for recording


Capturing form using tone and directional shading


More proficient and expressive in recording ideas



Improving control of painting medium


Progression Mapping: Art and Design – Painting


Painting is central to an artist's ability to capture and understand the world. It is essential to fostering the creativity of children and nurturing emotional growth. Painting can aid the communication of emotions or feelings through visual language and the use of different colours means they can express themselves without the use of words. It plays an integral role for many artists in exploration. It fundamentally enables the visualisation, development and presentation of ideas. It is utilised to translate, document, record and analyse the worlds we experience. Portrait exemplar is used as an example to show skill progression from Nursery-Yr6.


| Year Group | Knowledge | Skill | Exemplar Material |
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| Nursery | <ul style="list-style-type: none"> • Know that paintbrushes can make marks on a surface when combined with paint. • Know that paintbrushes, sponges, sticks etc can be used to make marks on a surface. • Know that by making marks on pages they can reference a given shape or concept. • Know that paint can be moved on a surface. • Selects appropriate resources for purpose (ELG) E.g. paintbrush, sponge or palette knife. • They identify different components of what they see such as human anatomy (eyes, arms etc) and know that they can reference them using painting. • Know that some paints look different to others. E.g. some may be thick. • Identify the colours to be used in their artwork. | <ul style="list-style-type: none"> • Can hold painting medium (brush, sponge etc) with some control using full grip. • Can move paint on a surface using brush strokes (multi-directional) • Can close lines, using some control, to create a shape. • Can represent human forms and features using simple shapes from memory or seen. • Can make marks on different surfaces such as cardboard, paper etc. • Explores colour and how colours can be changed (ELG) via mixing of paint | <p>Portrait Exemplar-</p>  |


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| Reception | <ul style="list-style-type: none"> • Know that paintbrushes can make marks on a surface when combined with paint using brush strokes. • Know that a brush stroke is a mark made by a paintbrush. • Know which pieces of equipment are appropriate for painting. • Can identify components of objects such as human anatomy (eyes, arms etc) and natural forms (leaves and trees) and represent these using appropriate shapes. • Know that some paints move differently to others. E.g. some may be thick and need more effort to move. Some may be drier etc. • Know that when paint is mixed, it will change its colour. • Choose colours to be used in an artwork. • Know that some colours can be “light” or “bright” or “dark”. | <ul style="list-style-type: none"> • Can hold painting medium (paintbrush, sponge brush etc) with increasing control, using a consistent full grip or three-fingered grip . • Can create lines and shapes that more clearly reference a given shape or concept. • Using painting apparatus, they can create basic shapes that represent objects from observation or imagination. • Can begin to represent textures of an object using different brush strokes. E.g. sharp strokes for hair. • Can create lines that consist of differing weights (thick and thin) by changing the position of the paintbrush or selecting appropriate apparatus. • Experiments with different colours based on knowledge of mixing | Portrait Exemplar-  |
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| <p>Year 1</p> | <ul style="list-style-type: none"> • Know that paintbrushes can differ in appearance – know the name of: <ul style="list-style-type: none"> - Flat brush - Rounded brush - Angled brush • Knows that a paintbrush grip can change how marks are applied on a surface • Know that if the paintbrush is held more tightly, improved control will be achieved. • Knows that appropriate simple shapes must be combined and used to create an overall object. • Knows that refining lines means to make them more accurate. • Know the names of different types of paint such as watercolour and acrylic paint based on its aesthetic qualities e.g watercolours are “watery” and “thin”. Acrylic paint is “thick”. • Knows that red, blue and yellow are primary colours. | <ul style="list-style-type: none"> • Hold the paintbrush close to the tip for control and detail. • Hold the paintbrush further towards the end for loose mark making. • Can apply loose lines to record initial ideas. • Apply lines that follow basic contours and outlines of shapes from observation. Refines lines to make them more accurate by using controlled application. | <p>Portrait Exemplar-</p>  <p>Project Exemplar-</p>  |
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| <p>Year 2</p> | <ul style="list-style-type: none"> • Know that paintbrushes can differ in appearance and purpose: <ul style="list-style-type: none"> - Flat brush – straight edges or blocked strokes - Rounded brush – can be used for lots of different styles of painting • Know that using different brushes will create a different aesthetic. E.g. a large flat brush will create wide sharp lines. • Know that holding the paintbrush close to the point will help control and detail, further towards the end creates loose brush strokes. • Know that directional strokes are created moving the paintbrush back and forth using contour lines • Know that they can follow basic contours and outlines of shapes from observation using a guide with their hand or viewfinder. • Know that refining lines increases the accuracy of their painting (when working on realism). • Know that paints have different properties, for example: <ul style="list-style-type: none"> - Watercolour = translucent - Acrylic = opaque • Know that red, blue and yellow are primary colours and orange, green and purple are secondary colours. • Knows that blue, green and purple belong to the cool colour family. Red, orange and yellow belong to the warm colour family. • Knows that when adding a darker colour such as purple makes its colour or value darker. This is known as shade. Colours can also be tinted with other colours (when red is added to white, it has a red tint creating pink). • Knows that a gradient is a gradual change from one element to another such as light to dark or from one colour to another. • Knows that when adding white to a colour, its value becomes lighter (known as tint) • Knows that when adding black (or a darker colour such as purple) makes its colour or value darker. This is known as shade. | <ul style="list-style-type: none"> • Brush strokes are more fluid and expressive when creating sketched lines. Grip towards the end. • Lines and contours are clearly identifiable as observed objects. • Begin to blend tones or gradients using appropriate pressure when using a paintbrush. (Light pressure blends paint) • When lines are refined, they will appear sharper. • Can apply different tones (dark, mid and light) by utilising the shade and tint technique. • Can begin to follow the contour lines of a shape, using directional brush strokes, when adding tone for form. • Can begin to mix and then apply different tones and values (dark, mid and light) by adding white or black to a colour. | <p>Portrait Exemplar-</p>  <p>Project Exemplar-</p> |
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| <p>Year 3</p> | <ul style="list-style-type: none"> • Know that paintbrushes can differ in appearance and purpose: <ul style="list-style-type: none"> - Flat brush – aren't as versatile as round brushes but they're useful for blending and creating washes. - Rounded brush – are the most versatile and widely used brushes. Their shape makes them suitable for small details and delicate lines. • Know that directional brushstrokes can influence a shape's 3D appearance. • Know that paint can be layered to add texture. • To know that perspective allows artists to portray form in their artwork. Types of perspective: <ul style="list-style-type: none"> • 1-point perspective • 2-point • Know that a horizon line runs horizontally. • Vanishing points are where lines meet. • There can be more than one vanishing point. • Know that paints have different properties and can be more suited for certain projects, for example: <ul style="list-style-type: none"> - Watercolour = translucent, soft images. - Oil paint = thick and textured • Begin to suggest why certain paints are more appropriate for a project. E.g. Watercolour for still life as requires less equipment and can be utilised quickly. It also dries quickly. • Know that red, blue and yellow are primary colours and orange, green and purple are secondary colours. Can mix primary colours confidently to create secondary colours. • Can mix colours to create tertiary colours. • Knows that blue, green and purple belong to the cool colour family and create a sad, calming or cold feeling. Red, yellow and orange belong to the warm colour family and create a feeling of anger, warm or energy. | <ul style="list-style-type: none"> • Chooses correct paintbrush grip for purpose. E.g. holding the paintbrush with three-finger grip close to the tip to add detail. • Lines and shapes can be applied with increasing accuracy, showing control using appropriate painting medium. • Using directional brush strokes, their objects can begin to possess form. • The application of tone shows a clear contrast between dark, mid and light. • The blending of tones is attempted with some intervals of contrast. • Colours are blended with some visual appearance of intervals. • Composition is considered with regards to placement of the object. • When creating perspective in a painting, a horizon line and vanishing points are used. • Paint application on a surface shows a clear process that resembles that of the artist in study. | <p>Portrait Exemplar-</p>  <p>Project Exemplar-</p> |
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| | <ul style="list-style-type: none"> • Using knowledge of shade and tint, knows how to mix variations of dark, mid and light of a certain colour by adding the correct ratio of white or black. • Knows that colours can be blended using a gradient. • Know that tone can create contrast in a painting (difference between light and dark). | | |
| Year 4 | <ul style="list-style-type: none"> • Know which paintbrushes they must use based on their properties. • Directional brush strokes can be used to portray form. • Know that texture can be manipulated via different methods and techniques such as layering, differing brush strokes or varying equipment such as a sponge. • To know that perspective allows artists to portray form in their artwork. Types of perspective: <ul style="list-style-type: none"> • 1-point perspective • 2-point perspective • 3-point perspective • Know that scale is a comparison of size between objects • Know that scale will change relative to distance and depth. • Know that when painting from observation, they must consistently look at the subject to gauge accurate shape, form, tone and proportion. • Know that proportion is relative to the object it is part of. | <ul style="list-style-type: none"> • Chooses correct paintbrush grip for purpose and outcome. E.g. If the artist's work seems more fluid then holding the paintbrush towards the end will aid this style. • Paint objects that are correctly sized in comparison to others within an artwork (distance) • Create objects in the foreground that appear larger than those in the back and midground. • When painting, elements of the same object are drawn using an accurate proportion e.g. the facial features. • Identify areas of shadow and light and blend tones accurately to create soft gradients. | <p>Portrait Exemplar-</p>  <p>Project Exemplar-</p> |

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| | <ul style="list-style-type: none"> • Know that red, blue and yellow are primary colours and orange, green and purple are secondary colours. Can mix primary colours confidently to create secondary colours. Can create tertiary colours from primary and secondary colours. E.g. blue/purple • Know that complementary colours are opposite on the colour wheel. • Using knowledge of shade and tint, knows how to mix variations of dark, mid and light of a certain colour and know that to blend them softly, they must use minimal pressure back and forth using an appropriate brush. • Know that tone can be used to show implied form within a painting using dark, mid and light tones to portray a light source. | <ul style="list-style-type: none"> • Follow the contours of a shape using directional brush strokes to show its form with consideration of light source. • Scaling is more accurate throughout the artwork. • Beginning to explore texture in an artwork using different techniques such as layering, differing brush strokes or varying equipment such as a sponge. • Painting can be sustained over a period of time. • Composition is considered with regards to placement of the object with an understanding of how to highlight the focal point. • Can blend colours using a soft and smooth gradient. Colours are blended with little visual appearance of intervals. | |
| <p>Year 5</p> | <ul style="list-style-type: none"> • Know that paintbrushes can differ in appearance and purpose and can reflect a certain style or movement: <ul style="list-style-type: none"> - Round or pointed tip brushes are good for sketching, outlining, detailed work and filling in small areas. - Flat square end brushes are good for bold strokes, washes and filling wide spaces. They can also be used for fine lines, straight edges and stripes. - Flat and oval-shaped end brushes work well for blending and creating soft-rounded edges like flower petals. - Fan flat brushes have hairs that spread. They are good for smoothing, blending and feathering. They are effective for textural effects, such as for clouds and leaves on trees. - Detail round brushes have short hairs. They are a good choice for • Can add details and make short strokes in their work. | <ul style="list-style-type: none"> • Shows a range of techniques to create texture e.g. chosen surface, how the surface is primed, the medium or equipment used. • Can consider perspective when creating a painting (1 and 2-point perspective). Lines diminish at the vanishing point. • Scaling is accurate using appropriate measuring methods. • Can sustain painting over many sessions. • Composition allows for a balanced artwork. E.g. the focal point may not be centred but is in the foreground to highlight its importance. • Blend colours softly with no apparent definition between values. | <p>Portrait Exemplar-</p>  <p>Project Exemplar-</p> |

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| | <ul style="list-style-type: none"> • Know that texture can be applied to a surface prior to painting via the use of gesso, grout, sand etc to enhance the mood of an artwork. • Know that scaling is applied in art when something needs to be emphasised, or when through disproportionate size the importance of the represented is highlighted. • To know that perspective allows artists to portray form in their artwork. There are 4 types of perspective: <ul style="list-style-type: none"> • • 1-point perspective • • 2-point perspective • • 3-point perspective • • Multi-point perspective • Know that the horizon line is a horizontal line that runs across the paper or canvas to represent the viewer's eye level, or outline where the sky meets the ground. • Know that the vanishing point is where receding parallel lines diminish. • Can choose paint type by their properties based on the purpose of the artwork. E.g. linked to a certain style or movement. <ul style="list-style-type: none"> - Acrylic paint with thinning solution of create abstract artwork similar to a specific artist. • Can disregard the use certain paints for their artwork based on their style properties. E.g. watercolour would not be applicable for Renaissance artwork as contrast would be unable to replicate that of the era (difference between dark and light). • Using knowledge of shade and tint, know how to mix variations of dark, mid and light of a certain colour to replicate those used in their artist study. • Know that objects can be affected by many light sources and can create many shadows (dark) and highlights (light). | | |
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| <p>Year 6</p> | <ul style="list-style-type: none"> • Know that paintbrushes can differ in appearance and purpose and can reflect a certain style, movement or symbolic meaning: Round or pointed tip brushes are good for sketching, outlining, detailed work and filling in small areas. <ul style="list-style-type: none"> - Flat square end brushes are good for bold strokes, washes and filling wide spaces. They can also be used for fine lines, straight edges and stripes. Can be used to create strident lines that conveys anger. - Filbert flat and oval-shaped end brushes work well for blending and creating soft-rounded edges like flower petals. Similar to a rounded tip. - Fan flat brushes have hairs that spread. They are good for smoothing, blending and feathering. They are effective for textural effects, such as for clouds and leaves on trees. Its quality aids meaning through its tactile texture. • Angular flat brushes have angled hairs. They are good for curved strokes and filling corners. Conveys rhythm and flow in an artwork. <ul style="list-style-type: none"> - Detail round brushes have short hairs. They are a good choice for working on details and making short strokes. • Know that an artist's technique of applying paint directly affects the aesthetic of an artwork. An expressive method of applying paint will create a sense of movement or an abstract work. • Know that the paintbrush can be used in different ways to inform mood and can be used to reflect the subject matter – E.g. expressive strokes can convey a sense of excitement. • Know that depth in a painting affects the scale of an object and its clarity. • Know that the manner in which physical scale of an artwork is explored by the artist directly influences the viewing experience – E.g. the large scale sculptures of Anish Kapoor engulf the viewer, becoming part of the artwork. • To know that perspective will affect the aesthetic of their artwork – thus creating more or less depth. • May choose one of the following. <ul style="list-style-type: none"> • 1-point perspective • 2-point perspective • 3-point perspective | <ul style="list-style-type: none"> • A more expressive range of painting apparatus can be chosen and applied based on their properties, purpose or outcome. E.g. painting with string or natural objects. • Can paint an object from different viewpoints using knowledge of perspective. • Uses directional brush strokes with confidence to create form in a painting. • Clearly shows areas of light and shadow in an observational painting based on one or several light sources. • Shapes and lines are refined independently using controlled strokes. • Independently applies a range of techniques to create texture e.g. chosen surface such as wood, canvas or paper, how the surface is primed using gesso, and the medium or equipment used such as a palette knife etc. • Scaling is accurate using appropriate methods. • Can sustain painting over many sessions, drawing and painting for purpose (sketching, designing, final artwork) • Composition is well considered with a clear understanding of how to highlight multiple foci within an artwork. E.g. The focus points may all be in the foreground yet in different locations within the artwork. • Can create contrast within an artwork with clear control showing a smooth gradient where appropriate. • Can mix black using different variations of primary colours. | <p>Portrait Exemplar-</p>  <p>Project exemplar-</p> |
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| | <ul style="list-style-type: none">• Multi-point perspective• Know that different viewpoints and perspectives affects a shape's appearance. E.g. profile of a face – some features may be unobservable.• Can choose paint type by their:<ul style="list-style-type: none">• properties• purpose• relation to artist (authenticity)• Can correctly select appropriate brushes to blend colours on a surface - must be soft bristles.• Knows that by mixing different variations of primary colours, different hues of black can be created.• Know that tone can affect the ability to create form• Know that tone can affect the mood of an artwork. | | |
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