High Ercall Primary School	
Curriculum Statement for Art	
Subject Leader: Leanne Carvell-Shepherd	**Date: September 2026**

What does Art and Design look like at High Ercall?

At High Ercall Primary School, Art and Design is a valued part of every child's cultural and creative education. We want pupils to become increasingly knowledgeable, skilful and thoughtful artists: able to observe closely, experiment purposefully, handle materials with growing control, learn from artists and makers, and make informed creative choices of their own.

Our curriculum is ambitious for all pupils and is carefully sequenced from EYFS to Year 6. It develops practical knowledge of materials, techniques and processes; theoretical knowledge of artists, artworks, traditions and contexts; and disciplinary knowledge about how art is made, interpreted, discussed and valued. These forms of knowledge work together so that pupils can create with greater confidence, independence and intention.

Our curriculum promotes the 5Rs—resilience, responsibility, reflection, respect and resourcefulness. Pupils learn that artistic practice involves looking carefully, practising, taking informed risks, responding to feedback, revising ideas and persisting when materials or techniques do not behave as expected.

Learning is enriched through high-quality books, gallery and museum experiences, local visits, artists and creative professionals, including opportunities in Shrewsbury, Telford and the wider Shropshire area.

Curriculum Intent

- provide a broad, balanced, ambitious and inclusive Art and Design entitlement for every pupil;
- meet and build beyond the National Curriculum expectations for drawing, painting, sculpture, other art/craft/design techniques, sketchbooks and knowledge of artists, makers, designers and architects;
- develop practical fluency through carefully sequenced instruction, rehearsal and re-encounter with important techniques;
- build rich theoretical knowledge of art across time, place, culture and practice, including traditional, modern and contemporary work;
- develop disciplinary thinking so pupils can notice, compare, interpret, question, evaluate and justify artistic decisions;
- teach precise subject vocabulary and enable pupils to use it when talking and writing about art;
- use sketchbooks authentically to explore, practise, record, revisit and develop ideas;
- develop creativity through secure subject knowledge rather than treating creativity as a generic skill;
- ensure pupils know more, remember more and can apply more of the art curriculum over time;
- prepare pupils for the next stage of art education and for lifelong participation in culture and creativity.

Implementation

A carefully sequenced curriculum

Art is organised through a two-year rolling programme for each mixed-age class. AccessArt pathways provide the principal structure, mapped to the school's long-term plan and progression documentation. Curriculum choices

ensure sufficient depth in key areas of making and purposeful breadth across art, craft and design. Important knowledge is deliberately revisited in fresh but connected contexts.

- long-term curriculum plans;
- AccessArt pathway and medium-term planning;
- progression of practical, theoretical and disciplinary knowledge;
- vocabulary progression;
- artist and book maps;
- enhancement opportunities;
- sketchbooks and portfolio evidence;
- unit mind maps and retrieval walls.

Evidence-informed teaching

Teaching reflects the school's wider Teaching and Learning approach while remaining subject-specific. Ofsted's art research review emphasises that pupils need repeated practice, feedback, revisiting and effective modelling, and that different pedagogies are appropriate for practical, theoretical and disciplinary knowledge.

- clear explanation of what pupils are learning and why;
- teacher modelling and worked examples of techniques and processes;
- guided practice before independent application;
- deliberate practice of important components, especially when a technique is new;
- carefully managed cognitive load, including limiting unnecessary choices while pupils are novices;
- increasing independence, variation and open-ended application as expertise develops;
- carefully selected artist images, comparison and contextual explanation;
- frequent discussion, questioning and opportunities to justify artistic choices;
- timely, bite-sized feedback while pupils are making;
- responsive teaching when assessment identifies misconceptions or insecure techniques.

Practical, theoretical and disciplinary knowledge

Practical knowledge includes how to use tools, materials, techniques, processes and formal elements. Theoretical knowledge includes artists, makers, designers, artworks, traditions, contexts, materials and meaning. Disciplinary knowledge helps pupils participate in the conversations of art: considering intention, interpretation, purpose, value, quality and the different ways art can be understood. Teachers make explicit links between these domains so that knowledge of artists informs making, and making gives pupils richer ways to understand and discuss art.

Sketchbooks

Sketchbooks are working spaces, not exercise books. Pupils use them to observe, experiment, practise, annotate, collect ideas, respond to artists, test materials, revisit previous learning and reflect on choices. They provide one source of assessment evidence, but teachers also draw on observation, discussion and practical work.

Retrieval, remembering and assessment

The principal assessment change from September 2026 is a consistent mind-map and retrieval approach, aligned with the successful model used in History but adapted to the distinctive nature of Art and Design.

- At the start of each unit, the class creates a shared mind map to reveal relevant prior knowledge and misconceptions.

- The mind map has three core branches: Skills/Techniques/Processes; Artists/Makers/Designers/Artworks; and Vocabulary/Formal Elements.
- As the unit develops, pupils and teachers add the essential knowledge that all pupils are expected to remember.
- Teachers create a small number of cumulative retrieval questions from this knowledge. These are displayed on an Art Retrieval Wall and revisited through brief, low-stakes quizzing during the unit and through spaced retrieval later.
- Quizzing is used where it is valid—for example to recall artists, vocabulary, processes, material properties, formal elements and sequences of technique.
- Practical knowledge is also assessed through observation of practice, sketchbook evidence, pupil explanation and in-the-moment dialogue and feedback.
- Disciplinary knowledge such as interpretation, meaning, purpose and aesthetic judgement is assessed through discussion, comparison and reasoned explanation rather than reduced to factual recall.
- Final pieces are one source of evidence, not the sole measure of attainment. Teachers consider what taught knowledge pupils have remembered and successfully applied.

This approach keeps assessment formative, proportionate and useful. It supports teachers to identify gaps, respond to misconceptions and strengthen long-term memory without creating unnecessary tracking or marking workload.

Artists, culture and representation

Pupils encounter a deliberately broad range of artists, craft makers, designers and architects. The curriculum includes Western and non-Western traditions, historic and contemporary practice and artists from diverse communities. Artists are taught in meaningful context—what they made, how and why they made it, the materials and processes they used, and connections to wider artistic traditions—rather than as isolated biographical facts.

Enrichment and cultural capital

- gallery and museum visits;
- artist, maker and designer workshops;
- local sketching and observational visits;
- family art events;
- creative-careers encounters;
- exhibitions and opportunities for pupils to curate and present work;
- links with Shrewsbury, Telford and wider Shropshire arts organisations where these deepen planned learning.

Enhancements are selected to strengthen curriculum learning and are prepared for through relevant prior knowledge so that pupils can make sense of what they encounter.

Early Years

In Reception, children build foundations through Expressive Arts and Design and Physical Development. They explore mark-making, paint, collage, print, textiles, clay and construction in continuous provision and adult-guided experiences. Adults model language, techniques and safe use of tools, encourage observation and conversation, and use high-quality books, images and objects to broaden children's knowledge of artists and making.

Adaptive teaching and inclusion

We have high expectations for every learner. Pupils access the same ambitious curriculum wherever possible, with barriers removed through responsive, subject-specific adaptation.

- pre-teaching vocabulary and visual supports;
- explicit modelling and small-step instruction;
- additional guided practice and repetition;
- adapted tools, grips, surfaces, seating and sensory/environmental adjustments;
- scaffolds such as examples, prompts, word banks and sentence stems;
- alternative recording methods and assistive technology where appropriate;
- additional processing time and chunked instructions;
- carefully deployed adult support that promotes, rather than replaces, independence.

Impact

By the end of Year 6, we want pupils to be able to:

- recall and apply a growing repertoire of practical techniques and processes;
- use drawing, painting, sculpture and other media with increasing control, confidence and intention;
- use sketchbooks independently to observe, experiment, revisit and develop ideas;
- recognise and discuss a range of artists, craft makers, designers, architects, artworks and traditions;
- use increasingly precise art vocabulary;
- make connections between artists, materials, processes, contexts and their own work;
- explain and justify artistic choices and respond thoughtfully to the work of others;
- reflect on feedback, evaluate outcomes and refine work;
- approach creative problems with resilience, curiosity and resourcefulness;
- see galleries, museums and creative practice as spaces and experiences that belong to them.

Impact is evaluated through:

- ongoing formative assessment and responsive teaching;
- unit mind maps and retrieval-wall responses;
- pupil discussion and pupil voice;
- sketchbook and portfolio scrutiny;
- observation of practical techniques and processes;
- lesson visits and professional dialogue;
- review of curriculum coverage and progression;
- subject leader and governor monitoring;
- consideration of participation, access and outcomes for pupils with SEND, disadvantaged pupils and other groups.

Assessment information is used to identify strengths, revisit misconceptions and improve curriculum and teaching. Progress is understood as pupils learning and remembering more of the planned curriculum and becoming increasingly able to use that knowledge independently and purposefully.