WOODMANSEY CE
PRIMARY SCHOOL

Building Strong Foundations • Unlocking Potential • Inspiring a Generation

Art & Design Policy

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1. Relationship Between Charter, Policy and Planning

At Woodmansey CE Primary School, our curriculum is shaped by our vision of "Building Strong Foundations, Unlocking Potential, Inspiring a Generation." Art and Design contributes to this vision by helping pupils notice the world more carefully, express ideas visually, take creative risks and develop confidence in their own imaginative and technical capacity.

This policy sits within the wider curriculum framework and should be read alongside the Woodmansey Curriculum Statement, the Art & Design Charter, the long-term curriculum plan and the associated unit plans. Together, these documents create a clear line from whole-school vision to classroom practice.

2. Subject Overview

Art and Design is a subject through which pupils learn to observe, imagine, experiment, make, refine, evaluate and communicate. It is not simply about producing attractive finished work; it is about developing pupils as young artists who understand that creative outcomes are built through exploration, technical practice, choice-making and reflection.

At Woodmansey, pupils learn that art can communicate ideas, feelings, beliefs, memories, stories and cultural identity in ways that words alone sometimes cannot. They encounter the work of artists, craft makers and designers, explore a wide range of materials and processes and learn to make increasingly thoughtful decisions about how visual elements can be used to create meaning.

Our art curriculum develops pupils who are:

- observant - noticing line, shape, colour, pattern, texture, tone, form and composition
- technically confident - using tools, media and processes with increasing control
- creative - generating, developing and adapting their own ideas
- reflective - discussing, evaluating and refining work as part of the artistic process
- culturally aware - recognising how art reflects people, places, periods, traditions and viewpoints
- courageous - willing to experiment, take risks and learn from mistakes

3. Intent

The intent of the Art and Design curriculum is to enable all pupils to become confident, thoughtful and expressive young artists. We want pupils to understand that art is a way of exploring the world, making meaning and communicating ideas. Pupils should experience the joy of creating while also developing the discipline, control and reflective habits that artists use.

By the end of primary school, pupils should have developed a secure foundation in drawing, painting, sculpture, textiles, collage, mixed media and digital art. They should be able to use Sketch Books to explore ideas, practise techniques, revisit previous learning and develop original responses. They should know about a broad range of artists, designers and creative traditions and be able to discuss how choices about media, technique and composition affect meaning.

The curriculum is designed to balance technical fluency with creative freedom. Pupils are taught specific skills so that they have the knowledge and confidence to make independent artistic choices. This is important because creativity is strengthened, not restricted, by knowledge of materials, techniques and artistic possibilities.

4. What Pupils Learn in Art and Design

Art and Design learning at Woodmansey is organised through two connected forms of knowledge:

Type of knowledge	What this means in Art and Design
Practical knowledge	how to use materials, tools, techniques and processes
Theoretical knowledge	knowledge of artists, designers, craft makers, visual elements, styles, traditions and cultural contexts
Disciplinary knowledge	how artists develop, interpret, evaluate, refine and communicate ideas

Across the curriculum, pupils develop knowledge and skill through the following strands:

Curriculum strand	Progression focus
Drawing and mark-making	Observational drawing, line, tone, texture, scale, proportion, composition and confident use of drawing media.
Painting and colour	Colour mixing, tone, tint, shade, texture, brush control and increasingly purposeful colour choices.

Sculpture and 3D form	Constructing, shaping, joining, modelling and considering form, space, balance and structure.
Textiles and surface	Threading, stitching, weaving, layering, applique, pattern, texture and fabric manipulation.
Collage and mixed media	Combining materials, layering, selecting surfaces and creating visual effects through composition.
Digital and contemporary media	Using digital tools where they strengthen exploration, design, image-making or presentation.
Artists, designers and culture	Studying artists, craft makers and designers to understand style, influence, context, interpretation and personal response.

5. Implementation

i. Curriculum Structure and Sequencing

Art and Design is taught through carefully planned units in the long-term curriculum plan. These units are sequenced to ensure that pupils revisit and deepen key artistic skills over time. Unit plans identify what comes before, what comes next and why each unit is placed where it is in the curriculum.

The mixed-age structure of the school means that progression is secured through a two-year cycle. Subject leaders and teachers ensure that the cycle does not disadvantage pupils in Years 1, 3 or 5 by checking that essential media, techniques and artistic experiences are revisited and developed across the full primary journey.

Each unit identifies the intended knowledge, essential skills, vocabulary, key questions, outcomes and expectations. This means teachers are clear about what pupils should learn, not just what they should complete.

ii. The Artistic Process

Although units vary according to media and theme, art teaching at Woodmansey follows a consistent artistic process. This gives pupils a secure structure while still allowing for individuality and creative freedom.

Stage	What this looks like
Encounter	Pupils encounter an artist, designer, artwork, object, visual stimulus, material, place, theme or cultural context.
Notice and discuss	Pupils look closely, use artistic vocabulary, ask questions and consider meaning, technique and effect.
Explore and practise	Pupils are explicitly taught techniques and then practise using tools, media and processes.
Experiment and develop	Pupils use Sketch Books to test ideas, make choices, combine techniques and refine possibilities.
Create	Pupils produce a considered personal response, drawing on what they have learned.
Reflect and evaluate	Pupils discuss their work, respond to others, identify successes and consider how the work could develop further.

iii. Sketch Books

Sketch Books are central to the art curriculum. They are not presentation books or places only for finished work. They are working documents in which pupils explore, practise, annotate, collect, experiment, make mistakes, refine ideas and revisit previous learning.

Teachers use Sketch Books to help pupils see the artistic journey over time. Pupils should be encouraged to look back at earlier work, compare media and techniques and recognise how their own confidence and control are developing.

iv. Teaching Approach

Teaching in Art and Design combines explicit instruction with open-ended creative exploration. Teachers model techniques clearly, provide high-quality examples and then create space for pupils to make their own decisions. Adults support pupils through questioning, demonstration, modelling, feedback and discussion rather than by taking over the creative process.

Pupils are taught that artistic skill develops through repeated practice. This means lessons should value exploration, experimentation and refinement as much as the final piece. Teachers should avoid over-scaffolded or template-led outcomes which lead to every child producing the same work.

v. Mastery Principles

In Art & Design this means:

- **Coherence** - skills, media and concepts are built progressively so pupils understand how new learning connects to previous artistic experiences.
- **Variation** - pupils encounter different artists, materials, surfaces, techniques, cultures and creative possibilities so they can make informed choices.
- **Structure** - units move from encounter and exploration towards practice, development, making and evaluation.
- **Fluency** - repeated practice helps pupils develop increasing control of tools, media and visual elements.
- **Making Connections** - pupils connect their own work to artists, cultures, themes, materials and previous learning.

vi. Vocabulary & Visual Language

Art vocabulary is taught explicitly through units and used in discussion, modelling and feedback. Pupils are taught to use vocabulary connected to visual elements, media, techniques and artistic interpretation. This includes words such as line, tone, texture, form, pattern, composition, layering, contrast, proportion, tint, shade, wash, stitch, relief and perspective where appropriate to the unit.

Teachers model precise language when discussing artwork. Pupils are encouraged to explain not only what they made, but how they made it, why they made particular choices and what effect those choices created.

vii. Misconceptions & Artistic Confidence

A key misconception in art is that successful work must look perfect, realistic or identical to a model. Teachers actively challenge this misconception. Pupils are taught that artists experiment, make decisions, change direction, refine work and sometimes use mistakes productively.

Pupils are also taught that drawing and painting are skills that improve through practice. The curriculum aims to build artistic courage so that pupils are willing to try, reflect and improve rather than avoid creative work because they feel they are "not good at art".

viii. Inclusion and Adaptive Teaching

All pupils are entitled to a high-quality Art and Design curriculum. Teachers adapt teaching so that pupils can access the same artistic ideas and ambitions wherever possible. Adaptations may include additional modelling, adapted tools, visual prompts, adult support, alternative recording methods, scaffolded practice or pre-teaching of vocabulary and techniques.

Support should increase access and independence rather than reduce ambition. Pupils with SEND should still have opportunities to explore materials, make choices, use artistic vocabulary and develop personal responses.

ix. Challenge and Pupils with Strong Artistic Aptitude

Pupils who demonstrate strong artistic aptitude are challenged through depth, independence and refinement rather than simply being given more work. They may be encouraged to develop more complex compositions, explore artists in greater depth, make more sophisticated material choices, justify artistic decisions or pursue a more individual line of enquiry.

High attainment in art may be shown through originality, careful observation, sensitive use of materials, confident experimentation, thoughtful evaluation, technical control or a mature personal response. It is not limited to pupils who draw realistically.

x. EYFS Foundations

Artistic development begins in the Early Years through expressive arts and design, physical development and rich continuous provision. Children develop confidence in mark-making, colour, texture, construction, pattern, modelling, cutting, joining and imaginative representation. They are encouraged to explore materials freely and to talk about what they are making.

These early experiences provide the foundations for later learning in drawing, painting, sculpture, textiles and design. Fine motor development, core strength, tool control and imaginative play all contribute to future artistic confidence.

xi. Enrichment, Culture and Spiritual Development

Art and Design provides important opportunities for cultural understanding, spirituality and personal reflection. Pupils encounter artists and creative traditions from different times, places and cultures, including work that connects with whole-school events such as the International Festival.

Art also supports pupils to notice, reflect and respond. It gives pupils time to look closely, consider beauty, express feeling, explore identity and respond to the world around them. Displays, exhibitions, creative projects, visits and work with artists help pupils see art as a living part of culture and community.

6. Impact

The intended impact of the Art and Design curriculum is that pupils leave Woodmansey with creative confidence, technical control, visual awareness and the ability to discuss and evaluate art thoughtfully. They should understand that art is both personal and cultural: a way of expressing individual ideas and a way of understanding the lives, traditions and viewpoints of others.

By the end of primary school, pupils should be able to:

- use drawing, painting, sculpture, textiles, collage, mixed media and digital tools with increasing confidence
- make purposeful choices about materials, techniques and visual elements
- use Sketch Books to explore, practise, develop and refine ideas
- talk about their own work and the work of artists using appropriate vocabulary
- recognise that creative work develops through experimentation, reflection and improvement
- produce personal and original responses rather than simply copying a model
- understand that art can reflect culture, history, identity, belief, emotion and imagination

7. Assessment

FLiC (Framing Learning in Classrooms) is used to record and track pupils' attainment and progress against the curriculum objectives. Teachers update FLiC at appropriate points using practical evidence and their professional judgement. This information helps to identify next steps, inform future teaching and monitor the progress of individual pupils and groups over time.

Assessment focuses on whether pupils can apply the knowledge and skills identified in unit plans. Evidence may include:

- Sketchbook development
- practical work and final outcomes
- pupil discussion and use of vocabulary
- teacher observation during exploration and making
- pupils' ability to reflect on and improve their work

The judgement of progress should take account of the artistic journey, not only the final product. A pupil may show strong learning through experimentation, refinement and explanation even when the final piece is still developing.

8. Leadership, Monitoring and Review

The Art and Design subject leader supports colleagues in understanding the curriculum, developing subject knowledge and maintaining high expectations. The subject leader is not expected to know everything about every artistic medium, but should understand how Art and Design is best organised, taught, monitored and developed across the school.

Monitoring may include:

- reviewing Sketch Books and artwork across year groups
- talking with pupils about their learning and artistic choices
- observing lessons or parts of lessons
- checking the implementation of unit plans and progression
- supporting staff with subject knowledge, resources or planning

- contributing to subject self-evaluation and school improvement priorities

The policy is reviewed every three years or sooner if curriculum priorities, statutory requirements or school development needs require it.

9. Subject Specific Pedagogy and Non-Negotiables

The following expectations preserve the distinctive quality of Art and Design practice at Woodmansey. They should be read alongside the Art & Design Charter and relevant unit plans.

Painting Practice

- Children are taught to mix their own paint using powder paints where appropriate. Core colours include white, yellow, blue, cyan, red and crimson.
- Pupils are taught how to mix paint to an appropriate consistency, similar to toothpaste, using palettes.
- Different tones should be created by adding small amounts of pigment to a white base or by carefully adapting colour mixtures.
- When painting, pupils should usually map out their work using chalk or a light shade of paint rather than drawing outlines in pencil.
- Ready-mixed paint should generally be avoided for Art and Design, except where a unit or material requires it. It may be used more frequently in Design and Technology or in the earliest stages of EYFS provision.

Drawing and Mark-Making

- Drawing is a fundamental artistic skill and should be developed through regular observational and exploratory work.
- Pupils should be encouraged to draw directly with the colour or tone they intend to use rather than routinely outlining in pencil first.
- Sketching pencils should be used for sketching rather than standard writing pencils.
- Pupils should be taught that drawing can be exploratory, gestural, observational, expressive, diagrammatic or preparatory depending on purpose.

Pastels, Collage and Surfaces

- Oil pastels and chalk pastels should be used on suitable paper or textured surfaces. Pupils should be encouraged to make informed choices about surface colour and texture.
- Collage should be treated as an artistic process involving selection, layering, composition and texture, not simply sticking materials onto a page.
- Pupils should experience a range of papers, fabrics and surfaces so they understand how materials affect the final image or object.

Sketch Books and Finished Work

- Sketch Books should show exploration, experimentation, mistakes, annotations, artist study, trials and development of ideas.
- Finished pieces should be understood as one part of the artistic journey rather than the only evidence of learning.

- Pupils should have regular opportunities to look back at previous work and recognise progress in their own artistic development.

Adult Support

Adults should support artistic learning through modelling, questioning, demonstration, feedback and encouragement. They should avoid completing pupils' work for them. Where adult help is needed for safety, access or technical reasons, the pupil should remain the decision-maker wherever possible.

Summary for Staff

In Art and Design at Woodmansey, pupils should experience, experiment, develop, create, discuss and reflect. They should learn specific techniques, encounter meaningful artists and cultures, use Sketch Books to explore ideas and develop the confidence to make personal creative choices. The quality of the curriculum is seen not only in finished work but in the thinking, experimentation, vocabulary, independence and reflection that lead to it.