

HIAS MOODLE OPEN RESOURCE

# Teacher Handbook SEND – NASEN 2020

Primary and secondary art sections (pages 98-105)

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# Overview

These pages from the document will support you to consider planning inclusive lessons, creating an inclusive environment, curriculum consideration and strategies for scaffolds for learning in art for all children.

## Primary Art and Design

### Planning Inclusive Lessons

Art and design is an essential means of creative expression that can boost self-esteem and give learners the agency needed to develop and communicate their personal ideas, observations, and creations. It lends learners opportunities to develop both individually and collaboratively, the latter highlighting the importance of working together for a common purpose to demonstrate to learners that their contribution is important. Thereby art and design connects learners to the wider world in ways that other subject areas cannot.

When planning schemes of work, teachers need to consider how to make the curricular goals in art and design accessible and inclusive for all learners. Potential barriers to learning for individuals should be anticipated alongside a pathway to ensure these learners can actively participate in the best possible way. Planning should clearly identify what children and young people will learn. Teachers should consider factors that support each learner's needs, and factors that may inhibit or prevent learning such as use of equipment, environmental sensitivity risks, gaps in knowledge of vocabulary or processes. Teachers should also be mindful of how to balance adult support alongside opportunities for independent learning, ensuring that tasks are broken down and build incrementally.

The range of pedagogical approaches that art and design can offer, is useful for many learners to overcome some of the barriers that may present themselves in other curriculum areas. Indeed, some learners may thrive, enjoying the prospect to express their ideas in a way that is unique to them.

### Creating an Inclusive Environment

The benefits of art and design can have a profound effect on learners, not only through developing knowledge of art and its associated practices but, in addition, the cultivation of self-confidence that the nurturing of creativity can bring. In this sense, it is vital to carefully consider the classroom spaces and the learning environment to ensure all learners can fully access this curriculum area. There can be challenges for learners with physical and sensory issues, as well as for those with self-regulating behaviours.

Consider the practical layout of the room and seating. Do learners with a physical disability have the appropriate space to work? Do learners who struggle with fine motor skills have a broader resource base? Do learners with more sensory needs have access to adapted visual or auditory aids? Some learners' needs can lead them to struggle to work as part of a group and they may benefit from working more individually. Build in plenty of discussion time where all learners feel safe to voice their ideas. Explain how experimentation is an opportunity to develop ideas and that there is not one correct way to do this. Provide a variety of model examples to support learners and develop their skills and confidence. As a further part of planning, always test a practical task before a lesson, as this can pinpoint techniques that may need to be adapted. Sharing these findings as part of modelling a task to learners will be a valuable learning opportunity for them.

There may be circumstances when pre-teaching can be planned to ensure a learner or group has access to new vocabulary, information or resources before the lesson takes place. This will help those who may struggle to engage, in that they are prepared for the lesson experience.

### Curriculum Considerations

Art and design teaching and learning should offer a progression of knowledge and through a range of pedagogical approaches, access a wide range of processes, such as drawing, painting, sculpture, printmaking, collage, textile and digital art. Learners should have the opportunity to learn about a range of artists, craft makers, designers and architects from across the genres, as well as across the wider historical and contemporary cultural world. Learners should be given opportunities to develop ideas, experiment with techniques and processes, and present their findings through evaluating their own work and that of others. Sketchbooks are paramount opportunities for capturing these learning journeys. Another consideration is the cross-curricular opportunities that art can bring.



# Primary Art and Design

## Key Stage 1

Key Stage 1 builds upon what was learnt in EYFS with further opportunities given to develop fine motor skills, experiment with a broader range of media and become more independent artists. There should be regular opportunities for learners to practise their fine motor skills through making using a variety of media, as well as regular opportunities to experiment, for example mixing primary colours. Practical activities should be accompanied by visual resources including videos, photos or examples of artwork. Additionally, any new vocabulary should be introduced, displayed and used in context by adults regularly. Equipment should be broad-based, so that all can access the lesson. Independence should be nurtured. Although sketchbooks are not mandatory until Key Stage 2, they are beneficial to use throughout the primary phase and all learners will enjoy using them.

## Key Stage 2

Key Stage 2 builds upon and expands learners' knowledge of art and design, providing them further opportunities to learn the subject. Sketchbooks are used to record observations and experiment with ideas; all learners benefit from being taught and modelled how to use a sketchbook, including annotations, sketches, collages, mock-up and final outcomes. The contextual side of art is expanded upon to include architects in the range of artists and designers. Learners will start to develop an appreciation of artists and designers as they look at similar and different ways artists have worked across time and contexts. Learners will continue to experiment and revisit art and design techniques and methods to improve their mastery allowing them to be confident with their experimentation and expression of ideas.

## Strategies to Scaffold Learning

### *How can I support learners who struggle to access lessons because of literacy difficulties?*

- Provide visual aids to enable learners to identify artists and their work, as well as to identify equipment and media.
- Provide a word and/or picture bank for the learner to refer to during guided and independent activities.
- Use strategies such as modelling, demonstrating and imitating to support learners in understanding the step-by-step processes.

### *How can I support learners who struggle to retain vocabulary?*

- Learners will hear and use a range of specific vocabulary including pattern, colour, tone, texture, line, shape, form and space. Discuss and display any key vocabulary together with its meaning. Practise saying them together.
- Provide visual word banks that are accessible to the learners.
- Ensure that the vocabulary becomes embedded by referring to it regularly during lessons and whilst modelling.

### *How can I support learners who struggle with fine motor skills?*

- Consider using frames or adhesives (e.g., masking tape) that hold down learners' work to surfaces in cases where learners may struggle to hold a resource in place. Provide learners with larger scale materials to work on and gradually decrease the scale as they acquire greater control.
- Encourage learners to experiment with different media, for example when drawing offer chunkier graphite sticks as well as soft 'B' range pencils. Similarly, offer a range of painting application media – some learners may prefer a sponge to a brush or may even use their fingers at times.
- Plan each lesson well in advance, to consider points where learners may struggle and allow for adult guidance accordingly. Use of scissors can be a source of frustration for some learners and wider-handled or easy grip scissors can be a useful aid.
- Engaging in art and design activity is great for helping build fine motor skills for all children. Learners will enjoy and benefit from using malleable media such as clay or air dough.

### **Case Study**

***A learner in Year 3 has a range of complex learning needs, including a language disorder associated with social communication difficulties. His speech was late to develop and he struggles with expressive language. He finds using fine motor skills challenging and can react to loud noises. Despite his communication difficulties, a safe and nurturing learning environment has enabled him to take part in discussions and offer his thoughts.***

*The learner has previously found art lessons challenging due to his struggles with fine motor control. He has an EHCP and therefore has an adult working alongside him to familiarise him with processes through pre-teaching. This pre-exposure has allowed him to explore any new media in a safe and sensory way, and the discussions stimulated have been instrumental in giving him confidence to fully participate in lessons. The adults that support him have worked on removing any pressures and ensuring he is comfortable; these actions have enabled him to grow in confidence and to see art as an enjoyable activity.*

## Primary Art and Design

### *How can I support learners who struggle with attention?*

- Reflect on the positioning of learners within the classroom to maximise their engagement. Some learners will benefit from working and interacting with selected others. A calm environment will help minimise distractions.
- Consider adapting the lesson to break it into chunks that permit time for paired or group talk and allow tasks to be completed across manageable stages.
- Pre-expose learners to the content of the lesson by sharing with them any resources to be used as well as the content of the lesson, perhaps the work of an artist they are learning about or an example of the kind of outcomes they will produce. This will support learners to engage in the processes.
- Giving time for learners to look back through their sketchbook to make connections to what they already know, which in turn can help nurture motivation.
- Allow movement breaks if and when necessary and give learners classroom jobs such as handing out a resource. This will support learners who struggle with self-regulation.
- All learners should routinely clean and tidy away the equipment they have used and time for this needs to be built into lessons, as it is a useful tool for encouraging independence as well as managing transitions.

### *How can I support learners who need additional time to develop conceptual understanding?*

- Provide opportunities for small group learning either before (pre-teach) or during the lesson. This will support learners and allow time to ask questions or explore resources alongside adult intervention. These opportunities are part of the repetition process needed to maximise capacity to build up conceptual understanding.
- Take time to model and demonstrate each element of a process, allowing learners to develop their understanding through a step-by-step approach. This will benefit all learners as it allows for an active participatory approach.
- Showing outcomes from the previous lesson's work can be a useful memory aid.
- Have visual aids in the form of worked examples that the learners can have to hand when completing independent tasks.



### *These strategies scaffold learning across all year groups for practical art lessons:*

- *Share information visually as well as through discussion.*
- *Allow sufficient talk time to encourage thinking and idea sharing.*
- *Key vocabulary should be clearly displayed and used repetitively throughout lessons.*
- *Introduce each piece of equipment – name it, explain what it does, model how it can be used or applied.*
- *Model processes on a step-by-step basis, allowing learners time to do practical tasks alongside the teacher. It is important the teachers' thought processes are shared aloud.*
- *Ensure any equipment to be used is fully accessible to all and adapted for individuals as necessary to ensure all can fully participate.*
- *Support learners to develop their fine motor skills through regular opportunities.*

## Secondary Art and Design

### *Planning Inclusive Lessons*

Art and design naturally encourages learners to problem solve, to be self-critical, to make decisions and to take risks within their learning. The encouragement of self-expression and exploration supports learners to embrace 'the happy accident' and 'learn through their mistakes'.

As a subject area, art and design can so easily be inclusive, it encourages every learner to explore ideas visually, encouraging learners to investigate, record and test their ideas through a creative journey.

Art and design asks learners to observe the world around them, to slow down and to experience. Each learner has an entitlement to create their observations through a range of media, materials and processes. To ensure that every learner in our classroom shares this entitlement, the needs of everyone must be thoughtfully considered, ensuring any barriers to learning are mitigated.

An inclusive art and design lesson will be thoughtfully planned to ensure that learning is appropriately 'chunked' with additional scaffolding or challenge provided for all. Text, visual aids and instructions won't be onerous, but direct and succinct. Every effort will be made to ensure each learner has the appropriate toolkit to succeed in the art and design classroom.

### *Creating an Inclusive Environment*

The art and design classroom is notoriously one of the most exciting and visually engaging rooms in the school building. It should be a place where learners feel safe to learn yet supported to be creative; a place where learners acquire knowledge and theory through practical pedagogical approaches. Caution should be taken, however, around the concept of cognitive overload. One easy way to do this is to ensure that learners are not being asked to think about or remember too many things at once. For example, a learner is introduced to a process, which contains a number of steps, and reminders of how to manipulate or handle the material, without this knowledge being secure. This means the learner is trying to hold all this new information in their working memory, as a result become overwhelmed by this new information, struggling to remember it in the long-term; limiting their capacity to be creative and develop mastery. Instead, teachers should be mindful to chunk new information and connect it to prior learning, gradually increasing its demand or complexity.

The art and design classroom needs to be a functional space for all to learn in. Keeping an organised and tidy classroom will encourage learners to take pride in their art room and the work they produce in it. A well-organised classroom will also maintain the safety of those within it. As a practical subject, learners need to navigate their way around the room with ease. Consideration for those with both physical disabilities and sensory impairments must be regularly reviewed to ensure that all learners can access the space.

Throughout their school careers learners will be asked to engage with a large and varying range of subject-specific equipment. Materials and processes should be risk assessed as per school guidelines, ensuring equipment is safe to use with everyone in the classroom. An individual risk assessment may be required for specific learners when using certain equipment. This should be discussed with the SENCO and the Health and Safety lead within the school. To maintain a fully inclusive art and design classroom, adaptations to materials and equipment may be required. If this is not appropriate, alternatives should be sought in their place. For example, this could take the form of a grip on a 2b pencil or wide handed ink roller for a learner with mobility issues.



## Secondary Art and Design

Environment not only refers to the physical space within the art classroom, but also the learning environment and working atmosphere that is created when learners are present. The art and design rooms are unlike many other classrooms in the school building in terms of how they operate; this can pose challenges for those who struggle to maintain attention, prefer working in silence or have a range of sensory needs. The teacher can drive the mood of the room, aiming for a balance of calm, thoughtful learning and enthusiastic creative energy. It is, however, important to monitor learners who can be affected by noise, disruption, movement etc. Adopting a [growth mindset](#) within the art and design classroom can hugely improve learner confidence. As a predominantly visual subject, it is increasingly easy for them to compare their work with each other. This can often lead to low engagement with those who feel their work 'is not as good' as the person sat next to them. Using simple techniques such as praising effort and progress, not outcome can help foster strong self-esteem. Teachers should provide learners with precise praise for their efforts and specific feedback and guidance to improve, based on on-going assessments.

### Curriculum Considerations

An inclusive art and design curriculum ensures that each learner can benefit from and achieve. As a result, careful consideration needs to be given to the building blocks that allow learners to perform the curricular goals. Teachers need to think carefully about adapting teaching to help learners achieve, addressing their specific needs. The National Curriculum for art and design encourages pupils to acquire practical, theoretical and conceptual knowledge of the subject. It encourages opportunity to make, create and acquire knowledge of materials and processes by exploring cultures and history to inform creative endeavours as its curricular goals



### Key Stage 3

The National Curriculum for Key Stage 3 art and design outlines the type of practical skills a learner should become proficient in, suggesting that they should learn and develop skills in recording observations through a number of different media. As well as practical-based skills, learners should develop personal skills throughout their study of art, including critical thinking, self-reflection, creative development and the ability to appraise the work of others. It is, however, deliberately lacking guidance in how these skills should be delivered by the teacher or obtained by the learner. In doing so, a significant degree of autonomy is afforded to the art teacher. The openness of the art and design curriculum gives the teacher the opportunity to thoughtfully plan and deliver a wholly inclusive programme of study, bespoke to the learners within their classroom. A Key Stage 3 art and design curriculum should be knowledge rich, exposing learners to a wide variety of skills, media, ideas and processes. The content that is delivered in the early stages of a learner's Key Stage 3 life is incredibly important in shaping them as future artists. They need to be equipped with the skills, knowledge and material know-how to be able to make informed and creative decisions later in their artistic journey. They need to be able to apply their understanding of a material or process to their own creative outcomes, which is only possible if they have a strong foundation of knowledge, experimentation and understanding to draw upon in the first instance. The Key Stage 3 curriculum should also build on the basic skills and processes that learners have been exposed to in Key Stage 2. It should be noted however, this can vary from primary school to primary school, and it is always worth finding out where learners are in their journey, before delivering subject content.

## Key Stage 4

GCSE art and design encourages learners to build on and develop their knowledge from Key Stage 3 and perform it visually through their making. Although different exam boards have different specifications, the overarching themes are the same. It requires learners to develop personal ideas informed by the world around them, to experiment with media, materials and processes, to record and observe and to produce a personal and meaningful response to a stimulus. This same ethos is outlined in the National Curriculum for Key Stage 4 art and design studies. Like Key Stage 3, the way in which this curriculum is delivered is unspecified and therefore unique to each individual teacher. This, by nature, fosters an inclusive curriculum, one in which every learner can succeed. Learners should focus on developing their own creativity at GCSE through the application of the skills and knowledge they have gained in Key Stage 3. A cyclical process of revisiting and extending knowledge should be applied to ensure they are given ample opportunities to practise and experiment. It is important to get to know a learner's strengths and areas of improvement at GCSE, to help support their decision-making and offer informed guidance on their work. Learners should be encouraged to produce work that they find interesting or that is of personal interest to them. The inclusive nature of the subject allows them to follow an infinite number of creative paths in their artistic journey and it is the role of the teacher to help them realise these intentions.

## Strategies to Scaffold Learning

### How can I ensure access for learners with a physical disability?

- Know your learner's needs: know what their physical impairment is in advance of meeting them for the first time and have arrangements in place. For example, removing the stool where a learner in a wheelchair will sit in the class, mitigates any unnecessary attention being brought upon them when they arrive to your room.
- Adapt your plans: consider how your lesson plan can anticipate a wide range of learners – rather than making changes to existing planning, teachers should aim to anticipate diverse body/minds in the art room. Avoid giving learners something completely different to do from the rest of the class, as this will single them out. For example, learners should have access to a range of drawing materials and equipment to respond to naturally occurring variations in fine and gross motor skills.
- Communicate: talk to the learner about what they feel comfortable doing, most will 'want to give it a go' along with their peers, make sure they have the opportunity to do this.
- Allow rest breaks.
- Accessing equipment: consider how the learner will access equipment and demonstrations. Could you deliver your demonstration at their table and then leave your equipment for them to use afterwards? This would reduce any potential risks associated in navigating a busy art room. Resource equipment beforehand. Ask yourself: would the learner benefit from a modified apron, pencil or paintbrush etc.?
- Introduce a diverse range of artists: referencing a wide range of artists as stimuli can promote diversity and equality in the classroom. For example, looking at Frida Kahlo's self-portrait work that depicts her experience and expression of her identity as a disabled woman.

### How can I support learners who struggle to retain vocabulary?

- Disciplinary literacy: when planning a scheme of work consider the Tier 2 and Tier 3 words that learners will encounter and note these down. Tier 2 words are the high-frequency academic words that are found across different subjects and the Tier 3 words are those that appear in specific fields or studies.
- Introducing new vocabulary: consider how new vocabulary will be built into your lessons, in particular Tier 3 words that are very specific to the art curriculum.
  - High-frequency words: focusing on high-frequency words that the learners will not learn on their own.
  - etymology: teaching the etymology of a word or different parts of a complex word, for example Monochromatic = one + colour.
  - review: plan a schedule to review vocabulary that you have taught.
  - identify key words in a text: choose which words you will teach before asking learners to read a text. Discuss the word and give it context and meaning.
  - talk around a word: take time to discuss a new word using the headings: word, examples, definition and non-examples.
- Common misconceptions: identify common misconceptions within a topic and address these in the lesson. What are the key words/vocabulary/content a learner needs to understand to be successful?
- Discussion: build in opportunities for 'high-quality chat' that frames learners ideas using key terms and vocabulary. Remember, vocabulary can be learnt in different ways, not just by reading or writing it.



### How can I support learners who struggle to access lessons because of literacy or numeracy difficulties?

- Mediation: do not fall into the trap of simply giving learners an 'easier' text to read. There is a large amount of evidence that says this does not necessarily improve progress, instead provide mediation between the teacher, the learner and the text.<sup>1</sup>
- Visual clarity: when presenting text consider the following: Cut, Chunk, Align and Restrain
  - cut: take away any written information that is not needed or necessary.
  - chunk: break down large sections of written information into smaller, more manageable chunks.
  - align: align text and imagery, avoiding scattering information across the screen/slide/document.
  - restrain: keep presentation simple, do not overcomplicate.<sup>2</sup>
- Dyslexia Friendly Classroom: familiarise yourself with the 'Dyslexia Friendly Classroom' approach, this will benefit **all** learners. This can include:
  - separating text on a PowerPoint by different colours.
  - utilising strategies such as mind mapping and story boarding to record ideas.
  - presenting information using more than one method of communication.
  - chunked tasks with appropriate 'take-up time'.
- Model and scaffold potentially problematic techniques.
- Reactive teaching: don't be afraid to stop and revisit a concept, skill or technique if learners haven't 'quite got it yet', even if this deviates from the lesson plan!

- Reading age: know the reading age of the learners in your class, this will help you select text that is appropriate and accessible for all.
- Deliver maths content the same way the maths department do when teaching skills that require cross-curricular links with maths such as gridding up, enlarging, measuring and shape tessellation, approach the maths department in your school to ask how they teach this skill and utilise this in your lesson. Explain to learners that they will be 'Using a skill they have practised in their maths lesson, today'. This will potentially reduce the risk of ambiguity when applying similar skills and knowledge gained in the maths classroom in the art room.
- Model and scaffold potentially problematic techniques.



### How can I support learners who need additional time to develop conceptual understanding?

- Retrieval practice: build retrieval practice into each lesson, for example, practice retrieving and applying techniques or analyse key concepts in similar and different examples of art.
- Low-stakes quizzing: low-stakes quizzing will reduce anxiety about 'getting it right'. Try including a question from a topic/theme/skill covered last lesson, last week and last term to strengthen long-term memory connections.
- Spaced learning: spread out knowledge and skill throughout a topic but remember to loop back. Aim to revisit previous learning to strengthen understanding.
- Gradual release of responsibility: utilise the 'I Do, We Do, You Do' approach to delivering new content.
- Reducing cognitive load: utilise Connie Malamed's 6 top tips to reduce cognitive load.<sup>3</sup>
  - maximise the signal-to-noise ratio: remove anything extraneous to the task, such as cluttered presentation or overly complicated instructions.
  - promote generative strategies: allow learners to stop and think about a concept in their own words and through their own ideas.
  - write concisely: consider how you can convey instructions or ideas in as few words as possible.
  - provide scaffolding: identify specific areas that learners are finding most challenging and provide a 'temporary support' for this. Aim to apply hints and tips rather than explicit support.
  - create opportunity for collaborative learning: allow complicated ideas to be explored collectively rather than in isolation to strengthen understanding.
  - provide cognitive aids: provide aids to support cognition, such as a lesson recipe, check list or concept map.

### How can I support learners who struggle with attention?

- Dual coding: represent information in two ways, for example words and visuals. The visual information could for example, take the form of a diagram, graph, illustration or sketch note. Cognition could be improved by presenting information in this way.
- Archive excellence: create a library of exemplar work to share with learners, having a visual model of what they are aiming for will aid understanding.<sup>4</sup>
- Model: utilise live demonstrations, videos, photographs and step-by-step visual examples to model outcomes. Aim to model individual stages of a process or technique to help visualise the process learners are being asked to undertake.
- Consider cognitive load: chunk tasks and keep instructions pithy.
- Spark interest straight away: an intriguing image on the board, set of equipment on the side or still life set up in the room will capture learner interest as soon as they enter the room.
- Relate topics, themes and ideas to learner interest, for example a discussion about surface pattern could be related to a costume used in the latest superhero film.
- Link to industry: give the skills and techniques you are delivering 'real world value' by relating them to industry. For example, a designer who creates concept designs for a car manufacturer would need to employ drawing, observing, measuring and rendering skills in their work.
- Commercial value of art: find examples of where artists have used their art within a commercial setting other than just in an art gallery, e.g., Jon Burgerman's can designs for a soft drinks company or his trainer designs for a sports brand.
- Keep it topical: relate themes, ideas and concepts to things happening in the world today.
- Occupy hands: allow learners a 'fiddle toy' to occupy their hands while they are listening to instructions.

### How can I support learners who struggle with change and transition?

- Consistency: have consistent classroom expectations and routines.
- Give notice of change: if you are aware of a learner who struggles with change, pre-warn them before the lesson. For example, if you are going to remove all the tables and set out easels, let them know beforehand and agree where they will sit when they come in next lesson.
- Share overviews: give an overview of ideas, materials and processes that are coming up in a topic so that learners know what to expect. This will allow them to ask questions beforehand if they want to and will reduce the feeling of them being 'put on the spot'.
- Build relationships: aim to build a strong relationship with learners so that you can 'read' when they might need some extra support. Try introducing some simple techniques of how a learner could communicate that they need some 'time out' or support, such as a card on their desk with a red square to indicate they are struggling or a green square to indicate everything is going well; this provides an opportunity to share their feelings with you without verbalisation.
- Seating plan: the art room can be a busy and vibrant environment. Check information provided to see if they have a preference to where they are sat. Some prefer to be by the door, or at the back of the room so they can see everything going on, whereas some prefer to be right at the front with nothing between them and the board/teacher.

### Case Study

*A learner with a vision impairment has opted to take GCSE Fine Art. They are generally quite quiet in the classroom and do not like to be singled out by the TA assigned to support them or by the teacher. They have enjoyed art in Key Stage 3 and have a strong network of friends within the art class. The learner is registered blind but has some limited vision; they are also colour blind.*

*The teacher embedded the following strategies to support the learner:*

- *Strategic seating plan that grouped the learner with their peers but allowed space for the Teaching Assistant to support if needed. Knowing who they felt comfortable asking for support from allowed them to feel more confident and less 'exposed' in the learning environment.*
- *Consideration for what the learner 'could do', not what they couldn't. For example, they could utilise mark making, pattern and line to interpret tonal range in preference to pencil shading.*
- *Adjustments made to ensure they could access the curriculum in the same way as their peers, e.g., a set of labelled coloured pencils and a modified image with colour codes allowed them to fully engage in a coloured pencil lesson along with their peers.*
- *Avoiding presumptions that because the learner had a vision impairment they only want to work in sculpture, this isn't always the case. Discussions were had between learner and teacher about different material, skills and processes they wanted to use within their work.*
- *Given options (subtly) e.g., not handing out large A3 copies in front of peers. They weren't always needed or wanted but having them on hand was important. Consideration for how adapted resources were given out to the learner in a subtle manner were made. For example, having them already tucked into their sketchbook or on a specific spot on the side each week for them to collect. Efforts were made to build up a good working relationship with the learner where they felt confident discussing material and ideas options together with the teacher.*

# Art

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