

Toynebee School – Art and SENDK case study

Case study - KS4 VI student

Task/Project - Differentiation for VI student in Art Coursework

May 2023

Final version

Set the scene – the context, pupil, year group, issues, timescale etc.

We are a non-selective Community School in the heart of Chandler's Ford with 1052 students on role.

We have a Visually Impaired Resource Centre, which supports VI students across Hampshire.

The chosen case study VI student takes GCSE Art and requires unique differentiation that needs constant review due to their changing physical limitations with their sight and mobility.

The case study shows a snap-shot of GCSE Coursework through 2022-2023.

Did you find out anything to assist from a conversation about transition?

Transition from KS3 to KS4 Art was traditional regarding being exposed to a variety of artists, techniques and art movements through numerous different projects incorporating a spiral curriculum.

The VI student had excellent parental support during Covid and access to Art resources and especially enjoyed pencil drawing.

Moving into KS4 they identified due to their increasing sight loss more with abstract VI artists in particular; which was great for their self-esteem and creative links to their own practise.

As an Arts Curriculum Leader, I need to progress the exposure to all students of VI artists and designers to be more inclusive in our curriculum to benefit our VI and SENDK students on site. I have displayed a VI artists display in the main Art corridor but could go further by referring to VI artists in schemes of work at all levels. I would like to make contact with KS2 Arts staff regarding SENDK/VI transition in Art from KS2 to KS3.

What are the considerations used to plan inclusive lessons in art?

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

Keyword lists to aid spelling, chunking of tasks, visual aids/story boards, access to laptop/computer to speed up and check written work through spelling and grammar checkers.

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

Differentiation through art materials, eg swapping pencils for clay or swapping at GCSE Artists, eg hyper-realistic style to more abstract forms. LSAs to support if available.

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

Give SENDK/VI students longer in tests to formulate an answer or to read/write/type the answer. Don't put SENDK/VI students on the spot through Q and A. Present a question to the group at the start of the lesson allowing SENDK/VI students more processing time to answer at the end of the lesson.

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

A balance needs to happen between maintaining the independent learning skills of the SENDK/VI student but LSA or teacher to support with layout, transitions when the student changes use of resources or technique, also packing away.

What are the considerations used to plan inclusive lessons in art? Continued...

How can I support learners who struggle to retain vocabulary?

Spelling tests, keyword/definition sheets, repetition through teacher talk, chunking, phonics and testing using visual aids and displays.

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

Numeracy in Art, eg symmetry - visual aids can be created to help and examples made, including displays or key skills booklets. Apps where the student talks and it writes for them could be used to document their ideas if appropriate/technology or budget allows. Understanding SENDK/VI student's personal interests could develop more confidence and relatability to the formal elements in Art and Design. Student hobbies can sometimes also be key to their engagement in Art lessons.

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

Give SENDK/VI students warning where possible with what project is coming up next, how they will complete their current project and break down lessons into manageable transitions with rest breaks and chunking/visual aids if needed. SENDK/VI students need to feel they are progressing and achieving to boost self-esteem and progress made overall. The end goal and how they are achieving needs to be the focus not the speed of how fast they are working compared to peers.

Creating an inclusive environment in the art classroom/department



Creating an inclusive environment for SENDK and VI students by showing VI artists and past Toynbee GCSE VI students.

Inspiring and representing them is key to their self-esteem.



Showing in the department a variety of GCSE sketchbook sample grades, not just the highest. Not always but some SENDK/VI Art students have lower target grades than their peers which is equally celebrated, valued and should be aspired to. All success is success, everyone has different starting and end points as individuals. ***This could be developed further to show a level 1, 2 and 3 next...***

Inclusive environment - continued

- Case Study VI Student - the GCSE curriculum was adhered to and fully inclusive but differentiated by outcome due to VI student developing further physical limitations, eg sight loss including certain colours and issues surrounding mobility. The art curriculum had to be flexible and accessible to work.

What teaching and learning strategies did you use?

Art videos - subtitles and emailing videos to SEND/VI students is easier for them so they can pause/watch it back again if required for additional processing time. In the case study, my VI student preferred to watch videos on the teacher computer monitor rather than on the class teacher TV screen as they could see more clearly due to sight limitations.

A choice of art materials/techniques rather than everyone made to use the same items. My case study student has completed the same project themes as peers but has used many ways of working and techniques. Initially they wanted to be the same as peers but now they are more confident to explore their own ideas in their own way/style with their LSA.

Differentiated by style or size - the same learning objective can be achieved for SENDK/VI learners by simplifying the layout, or colour/material choices or changing the size of practical work overall. This has been integral for the progress of my SENDK VI student whose sight has decreased and has therefore had to work bigger.

Writing and reading in Art - words can be pre learnt before reading of articles/slides take place to develop understanding and confidence. Copying from the board should be limited for SENDK/VI learners. Personalised sizing of fonts and font styles should be followed also. All written work has had to be modified by the VI department prior to use for my case study student including anything emailed to the student also. This has worked well with planned activities.

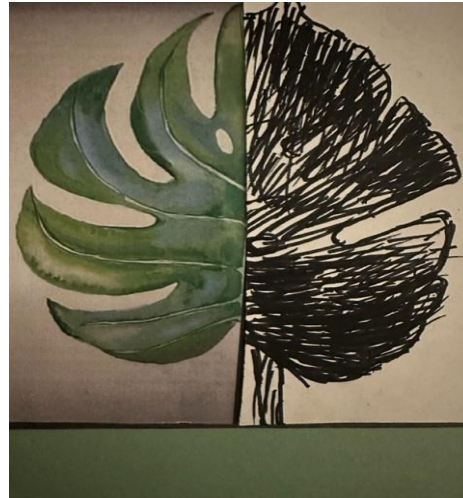
Live coursework – environment 2023

What happened?

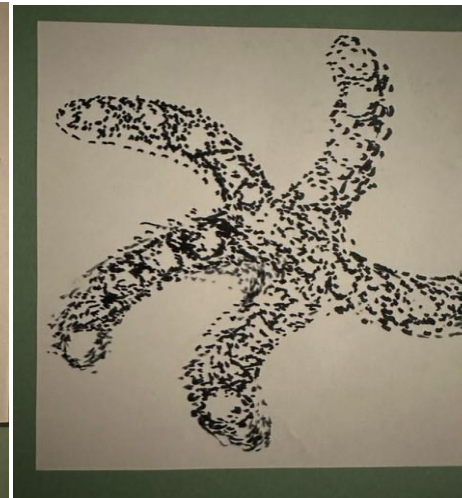
Final outcome



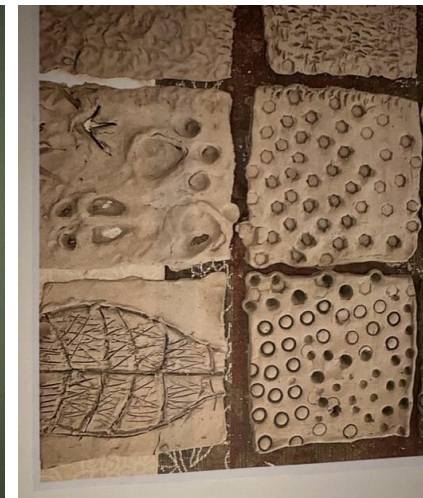
(A4) Oil pastels to create textures in nature.



(A4) Half an image provided to act as a visual guide to help with a template for mark making.



(A4) Mark making simplified for differentiation. Student confidence is growing....



(Tiles A5 in size) Mark making explored through clay. Faster to do and experiment with mark making. Self-esteem and variety of creative textures rising...



Live coursework – environment 2023

Photography and collage



What happened?

Once the VI learner was confident with an art material and process, I found them to be more experimental and take more risks in their artwork. This in turn created some unique, exciting outcomes.



(LSA support had to be given with cutting of photographs taken by student) Shape, size, colour combinations and layout all by VI student.

What resources were useful in your classroom to support SENK learners in art?

VI Case study student:

- Visualiser
- Magnifier
- OHP projector
- Touch screen laptop-VI settings on
- VI LSA support
- Camera tripod
- Light boxes
- Masking tape - taping off an area on the table so the edges of the paper are textured and more obvious, so they know where to stop drawing.
- Chunky drawing resources, eg oil pastels and thick marker pens to grip/mark make with so they could see them clearer.



- Displays to refer to, eg for written and practical work
- Examples of different levels of annotation in class, eg image analysis at KS4.
- Examples of development of an idea.
- Examples of different textures created using different materials.
- Having a 'quiet space' area in the art room for calm time out/non stimulation
- Clear labels on art resources to aid transitions/packing away/collecting of resources.
- Thumb rests on pencils
- Bubble wrap to grip paintbrushes
- Light boxes for those that struggle with outlines/spatial awareness.

Art

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