

# Art and SEN

This resource considers thinking around SEN and art.

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Final version

## Art and SEN

This document contains resources and examples of strategies to scaffold SEN in art for high-quality teaching and learning.

The resource considers what is needed for inclusive pedagogy for all CYP as the basis for meeting the range of needs within mainstream settings.

## References to use:

- The NASEN handbook 2020, the art and design sections (slides 4-11).
- Section six from 'Every school a good school' (HCC guidance)  
<https://documents.hants.gov.uk/childrens-services/sen-support.pdf>
- EEF five a day (slide 12).
- Ofsted Inspection guidance around curriculum (slide 13).
- Research review series: art and design. Ofsted- published February 2023 (slide 14).
- The Inclusive Classroom - Daniel Sobel and Sarah Alston, Bloomsbury, 2021.

# Teacher SEND Handbook 2020

## pages 101-105

### 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 to 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 historic 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.*

*Nurturing a learning environment in which Child A can feel comfortable is at the root of his participation. This is alongside ensuring he has the practical means to do so – the correct choice of equipment, the right space and any extra sensory resources to support him. For example, when undertaking a lesson on portraits in the style of Picasso, Child A benefitted from having a selection of 2D shapes to hand so that he could feel and visualise the properties before drawing them. These supports are all the more crucial, given his propensity to prefer to work alone. Art gives him the opportunities to express himself and develop his own ideas.*



## 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 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 the place. For example, this could take the form of a grip on a 2b pencil or a wide handled 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. 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 artist 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, that 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.



## Secondary Art and Design

### 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

#### 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 not these down. Tier 2 words are the high-frequency academic word 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 word 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 = on + 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 their 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 misconception 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' th

## Secondary Art and Design

### 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

- 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 analysing 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 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 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

## Secondary Art and Design

### 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.

### 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.

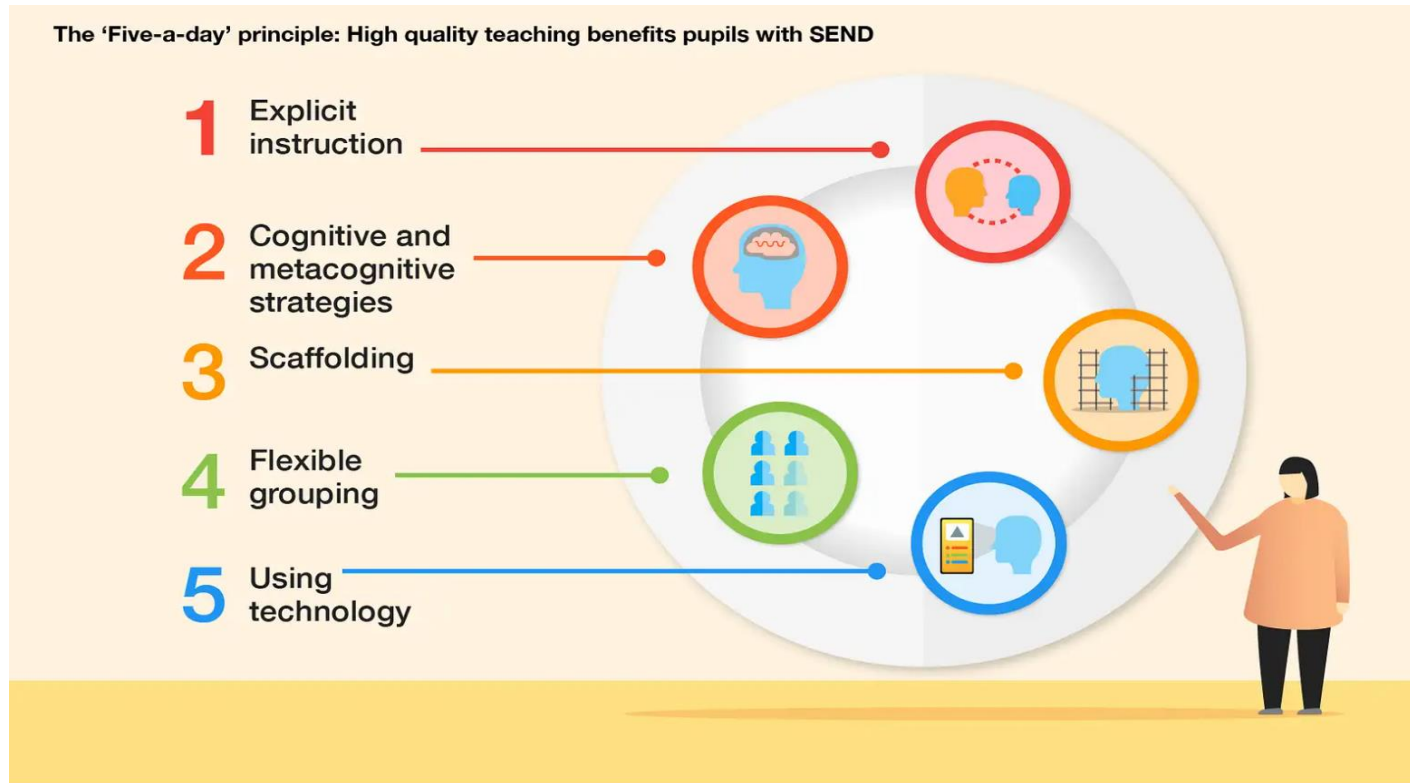
### Case Study

*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 4 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 when needed. Knowing who they felt comfortable asking for support 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 colour 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 is not always the case. Discussions were had between the 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 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

**EEF:** Research indicates that gains can be made for pupils with SEND without an overhaul of existing practice. In fact, it suggests that familiar teaching approaches – illustrated in the EEF’s new ‘5-a-day’ resource can benefit these pupils, and their peers: Explicit instruction, cognitive and metacognitive strategies, scaffolding, flexible grouping, using technology.



*Special Educational Needs in Mainstream Schools*

## OFSTED: July 2022

<https://www.gov.uk/government/publications/school-inspection-handbook-eif/school-inspection-handbook>

250. Inspectors will gather and evaluate evidence about:

- whether leaders are suitably ambitious for all pupils with SEND
- how well leaders identify, assess and meet the needs of pupils with SEND, including when pupils with SEND are self-isolating and/or receiving remote education
- how well leaders ensure that the curriculum is coherently sequenced to meet all pupils' needs, starting points and aspirations for the future
- how successfully leaders involve parents, carers and, as necessary, other professionals/specialist services in deciding how best to support pupils with SEND, including agreeing the approach to remote education
- how well leaders include pupils with SEND in all aspects of school life
- how well leaders ensure that pupils' outcomes are improving as a result of any different or additional provision being made for them, including any reasonable adjustments in remote education provision.

This covers outcomes in:

- communication and interaction
  - cognition and learning
  - physical health and development
  - social, emotional and mental health
- how well pupils with SEND are prepared for their next steps in education, employment and training, and their adult lives, including: further/higher education and employment, independent living, participating in society and being as healthy as possible in adult life. See 'Special educational needs and disability code of practice: 0 to 25 years'.

251. Because of the wide range of pupils' needs, inspectors will not compare the outcomes achieved by pupils with SEND with those achieved by other pupils with SEND in the school, locally or nationally.

# Ofsted Research review series: art and design (February 2023).

## **Pedagogical considerations when teaching practical knowledge**

When teachers model work effectively, provide clear explanations and point out connections between content, they support pupils, including pupils who need the most support, to learn the curriculum in the long term.

Effective pedagogical choices help to develop pupils' subject expertise, in a practical, theoretical and disciplinary domain overtime. Activities that isolate the technique that pupils are in the early stages of learning are especially important. People can only deal with between 4-7 pieces of new information at one time.  
Learning some knowledge to the point of automaticity.

## **Pedagogical considerations when teaching theoretical knowledge**

- When teachers design and plan activities, they need to be clear about the knowledge they want pupils to learn.
- Teachers should use the teaching methods that will best enable pupils to know and remember this content in the long term.
- Pedagogical considerations when teaching disciplinary knowledge.
- Teachers need to be clear about which concrete examples they require pupils to use.
- Trips and events will show pupils art that has been created and is emergent now.
- Introducing the opportunities of the subject.
- Supporting pupils with Special educational needs and or disabilities.
- It would be inappropriate to adopt a single, generic approach to SEND in the art classroom. Nevertheless, it is important that the art curriculum is ambitious for all children and pupils. Pupils with the most complex needs may require curricular goals to be adapted for them. The aims and end points apply to all.
- Research with SEND does not generally benefit from differentiated teaching, activities or resources to achieve a curriculum goal.
- Teachers can unnecessarily lower their expectations for pupils with SEND.
- Support pupils to make sense of ideas, to access the subject.
- Teachers to consider the most appropriate medium for exploring and recording pupil's ideas about specific content, such as in written, photographic, film or sound form.

## **Ability in art and design**

Consideration of 'disability and 'ableism' for teacher practice.  
Importance to have a range of positive role models and a range of artists.



## PRIMARY ART AND DESIGN and SEND

### **Planning Inclusive Lessons:**

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

- Provide visual aids that enable learners to identify artists and their work, as well as identify equipment and media.
- Provide 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?*

- Discuss and display any key vocabulary together with its meaning. Practise saying them together.
- Provide visual word banks that are accessible to learners.
- Ensure vocabulary becomes embedded by referring to it regularly through the lessons and whilst modelling.

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

- Consider using something to hold work or resources in place. Provide learners with large scale materials to work on gradually decreasing as they acquire greater control.
- Encourage learners to use a range of media – using chunkier graphite sticks instead of pencils, sponges or even fingers for painting.
- Think about lessons in advance and points where learners may struggle.
- Engaging in art and design activities is great for building fine motor skills in all children.

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

- Think about where they are sitting and who they are sitting with. A calm environment will help minimise distractions.
- Break the lesson into smaller chunks that give time for paired/group talk and allow time for tasks to be completed in manageable stages.
- Pre-expose learners to the content of the lesson by sharing any resources and content to be covered. For example, the kind of outcomes they will produce to help engage them in the processes.
- Give time to look back through sketchbooks to make connections with what they already know, which in turn can help nurture motivation.
- Allow movement breaks and give the learners jobs such as handing out resources to help support those 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 lessons. This can give learners opportunities to ask questions and explore resources with an adult and are part of the repetition process to help build up conceptual understanding.
- Take time to model and demonstrate each element of the process, allowing learners to build up their understanding through a step-by-step approach. This will benefit all learners as it allows for an active participatory approach.
- Showing outcomes for 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 at hand when completing independent tasks.



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

- Share information visually as well as verbally
- Key vocabulary should be displayed and used throughout the lesson
- Introduce each piece of equipment, name it, explain what it does, and model how to use it
- Model processes step-by-step, allowing learners time to do practical tasks
- Allow talk time to encourage thinking and idea sharing
- Ensure equipment used is accessible to all and adapted as necessary
- Support learners to develop their fine motor skills through regular opportunities.

## Starting points to use when developing considerations for art and SEN:

- What are the considerations required to plan inclusive lessons in art?
- What strategies do we use?
- How do we create an inclusive environment in the art classroom?
- How can we assist learners in art for transition?
- What resources would be useful for the art classroom to support SEN learners?

# The Inclusive Classroom Checklist

## The Inclusive Classroom - Daniel Sobel and Sarah Alston, Bloomsbury, 2021.

The Inclusive Classroom Checklist – The 8 R’s

		/10	Actions I will take
<b>ROOM</b> The learning space needs to reflect needs and promote engagement. Classrooms need to hold space for physical, sensory needs of all inhabitants.	Can all children see whatever they need to see (board, teacher, learning material, etc.)		
	Can they all hear?		
	Is the light too bright/too low?		
	Does the seating plan take into account different children’s needs?		
<b>RELATIONSHIPS</b> Relationship are key to successful inclusive teaching. The adults in the room need to know their children and the different ways of relating to them.	Does every vulnerable child have a go-to trusted adult they can turn to? Do they know who that is?		
	Do you know who has attachment and SEMH issues in your classroom?		
	Do they know how to respond to the attachment and SEMH needs of the children in your classroom?		
<b>RESOURCES</b> It’s easy to ‘buy’ a lot of materials and we don’t suggest this. Resources imply minimal, simple and effective materials that support personalised access to learning rather than make up for it. Poor resources could be ready-made worksheets. A good resource might be a cushion for a child with dyspraxia.	Do you know which children can support of distract the others?		
	Are these resources needed for children to support their access to reading and writing?		
	Can you utilise resources to support other needs, such as sensory, physical and emotional needs?		
	Are visual prompts readily available and used effectively?		
<b>RELEVANCE</b> How well do you adapt the curriculum to your children? Does your teaching inspire and draw in your children because they feel it is related to them or is useful? Does the curriculum engage their enthusiasm and participation?	Have you discussed the resources with the children? Are they interested in actually using the ones you suggest? Are their confident to choose their own?		
	Are children encouraged to use resources to further their independence? Are they able to organise themselves?		
	How far does the learning and curriculum relate to children’s own experience?		
	Are children supported to make links between their experiences outside the classroom and their learning?		
	How far is the curriculum adapted to reflect local needs and issues?		
	Does the curriculum include an awareness of anxiety triggers for individual children (e.g. talk of family tress for looked-after children)?		

# The inclusive Classroom Checklist Continued....

The Inclusive Classroom Checklist – The 8 R's

		/10	Actions I will take
<b>RESPONSE</b> Are your instructions and guidance differentiated for different children? Are the questions and answers between adult and child adapted to meet the needs of the children? Does the adult demonstrate understanding of the child through their language?	Are all children supported to contribute to their own and the class's learning?		
	Do adult responses support children to engage with learning and develop perseverance and resilience?		
	Are children allowed time to process and develop their thinking before they are expected to share learning?		
<b>RECALL</b> You may have taught an amazing lesson but what have the children retained? How do you know? Do you support children with working memory issues?	Do you use questioning and a variety of prompts to support children in recalling and applying their learning?		
	Are children able to share the recall of their learning in different ways (e.g. not always expecting them to write it down)?		
	Are you able to support the children to understand which bits of the learning and exercises are relevant to remember?		
<b>RETENTION</b> Do you know what your children recall a couple of weeks after the lesson? What are the students retaining to be able to apply later?	Are there regular opportunities for children to revisit learning to support their long-term understanding?		
	How far are children supported to see how different pieces of learning relate to each other and fit together?		
	Are children enabled to practise and develop a range of skills across the curriculum?		
<b>RESILIENCE</b> Are the children supported to feel OK to try and fail and then feel confident enough to try again? Does the support you provide for children in your classroom build further independence or does it simply sort out a temporary problem by creating dependence on an adult such as a TA or LSA?	How far are children, especially those with SEN, supported and given opportunities for independent working?		
	Are they promoted for independence rather than encouraged to become dependent on adult prompts?		
	Is there a culture within the classroom where it is acceptable to make mistake, and are these seen as learning opportunities?		
	How far does teacher feedback enable children to identify and celebrate success, rather than just identify areas for development?		

## What are the considerations required to plan inclusive lessons in art?

- What and how do we need to adapt to allow children to achieve?
- How can children have the opportunity to make, create, acquire knowledge of materials and processes by exploring cultures and history?
- Can children learn and develop skills through using different media, personal skills, think critically, self-reflect, develop creatively and appraise their own and others work?

## What strategies do we use?

- Know your learner's needs. Know of any impairment so that you can adapt and have arrangements in place.
- Adapt your plans in advance if you need to. Remember that SEN children do not always need something different in art.
- Talk to children about what they feel comfortable doing, how can they access the work.
- How can the equipment be accessed? Are any modifications or adaptations required?
- Introduce diversity and equality in the classroom with the introduction of a wide range of contextual studies.
- How to access art vocabulary and an appreciation of disciplinary literacy. Ensure resources are available and explicit modelling of words takes place through talking and writing.
- Common misconceptions - enable opportunities to show, talk, make, write so that knowledge and understanding about art can be appreciated.
- Build in opportunities to chat, reflect, appreciate and appraise artwork.

# How do we create an inclusive environment in the art classroom?

- Provide a stimulating environment with care about cognitive overload.
- Keep an organised and tidy classroom.
- Enable space to navigate around the classroom with consideration for physical and sensory needs.
- Risk assess equipment as required, materials and processes should be considered and risk assessed as needed. Adapt material and equipment as needed.
- Ensure that learning is appropriately chunked with additional scaffolding to increase challenge.

## How can we assist learners in art for transition?

- Liaison between art subject leaders in primary across to secondary and KS1 to KS2 and EY-KS1 to discuss curriculum content, materials, identify successes, challenges and coverage.
- Share any findings, resources, examples etc.
- What access to galleries and residencies children have had.
- Share any knowledge about strengths and weaknesses in art.



# Some examples of adaptations, resources to enable access to learning in art:

Abbots Ann: Helen

Example Learning Journey – Y2 (SEN) Learning Journey – Pirates Portraits

**Present**



We presented our finished artwork as a class room display and the pirate portraits were also used within the children's English learning journey as part of a wanted poster. This SEN child's work shows clear progression in the addition of detail to his drawing and positioning of facial features. What is brilliant is that he has combined some elements of cubism (angular nature of the hat) with the drawing style of Jacqui Hawkins. His next steps in learning would be to incorporate body parts into his portrait.

**Develop**

First we revisited self portraits and cubism from the autumn term and reflected on what had gone well and how we could develop further as artists. Purpose of this learning journey was explained and time given for children to ask questions. Next we read the book Pirates by Colin and Jacqui Hawkins and thought about what a pirate portrait might need. The children learnt 5 facts about Jacqui Hawkins.



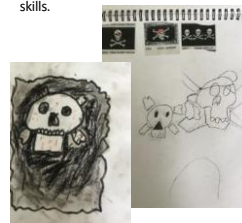
**Record**

We had a pirate day and the children took pictures of themselves dressed as pirates. We practised drawing different parts of a pirates body and adding extra detail in the style of Jacqui Hawkins. This SEN child decided to focus on the face, neck and shoulders and wanted to include more detail like a skull and crossbones on his pirates hat.



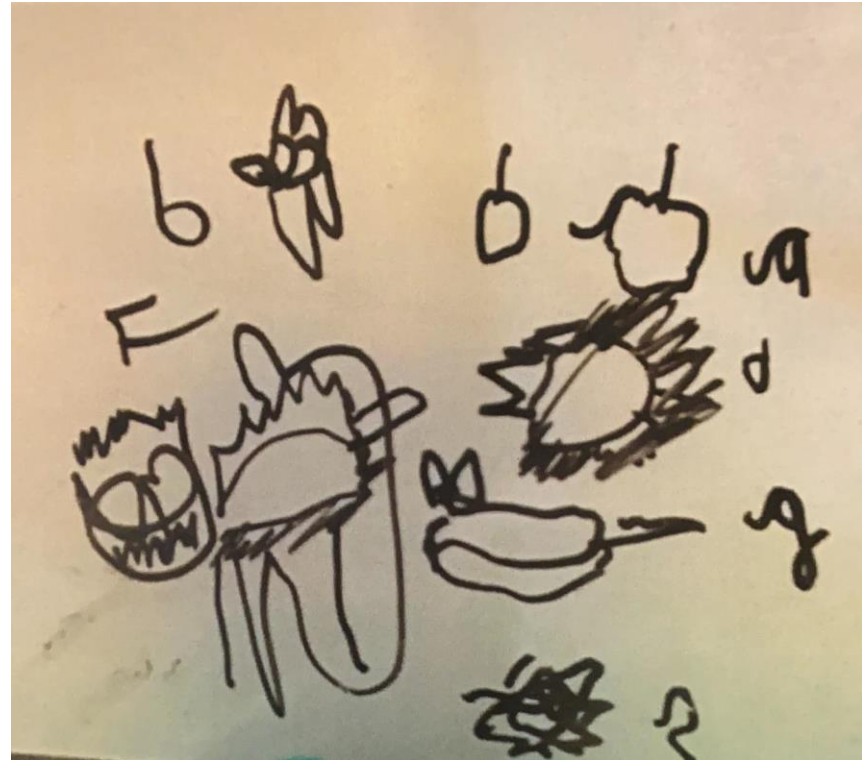
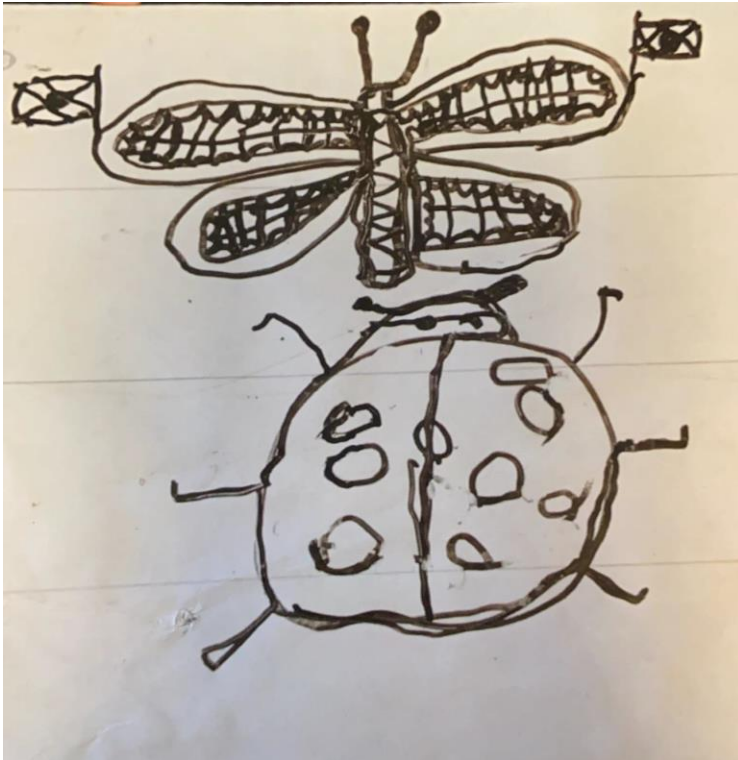
**Refine and Experiment**

Next we watched a YouTube drawing tutorial to help us learn how to draw a skull and cross bone. We gave the children the opportunity to create an ideas board of designs that they could draw inspiration from. This also allowed for manipulation of tools and equipment to help them strengthen fine and gross motor skills.



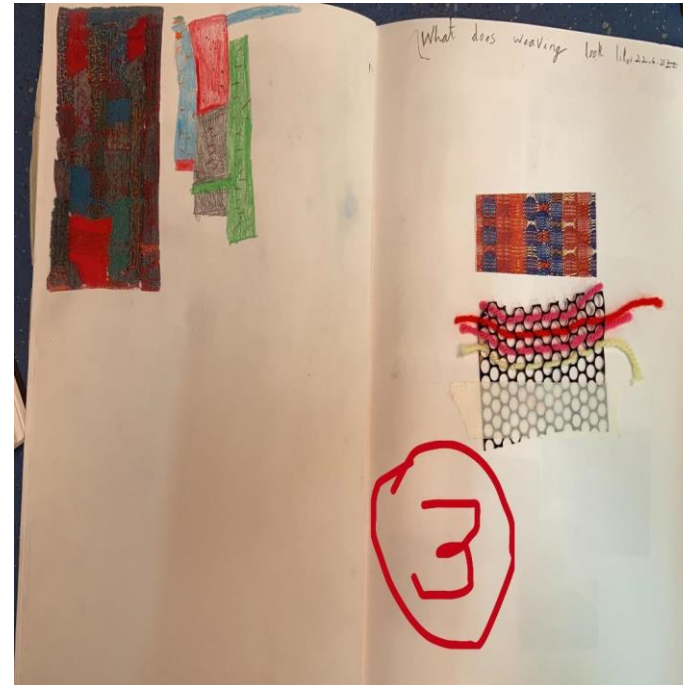
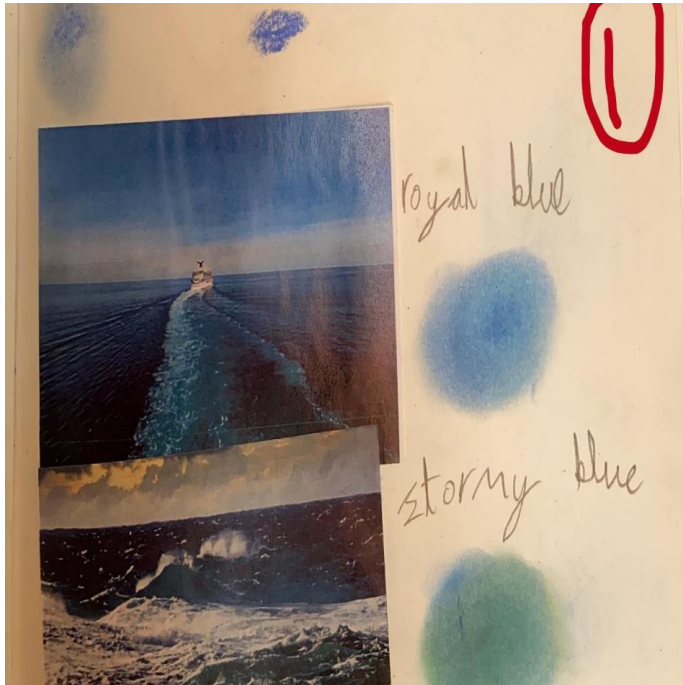
Revisiting genres and skills to develop learning - drawing portraits previously enabled success with a pirate project.

## Continuous drawing and letter forms to support handwriting in Y1

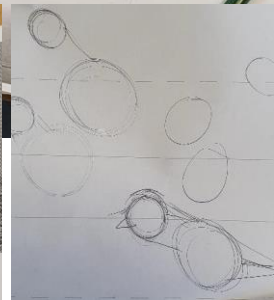
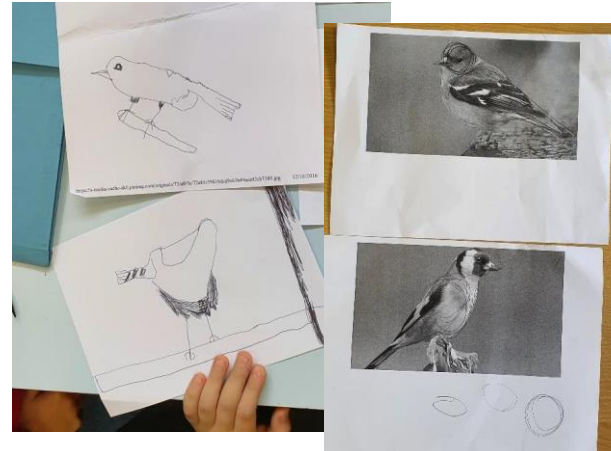


# Blending colour before application of techniques and a scaffold to weaving.

## Year 1



# Scaffolding approaches to enable children to access a task of drawing birds – Year 4



Y8

Hundertwasser

Collaborative working to support and empower learners



# Infant School

## INCLUSION

The cut out gingerbread shape enabled the child with SEND to be on the right to achieve a good outcome (year R) Collage and playdough



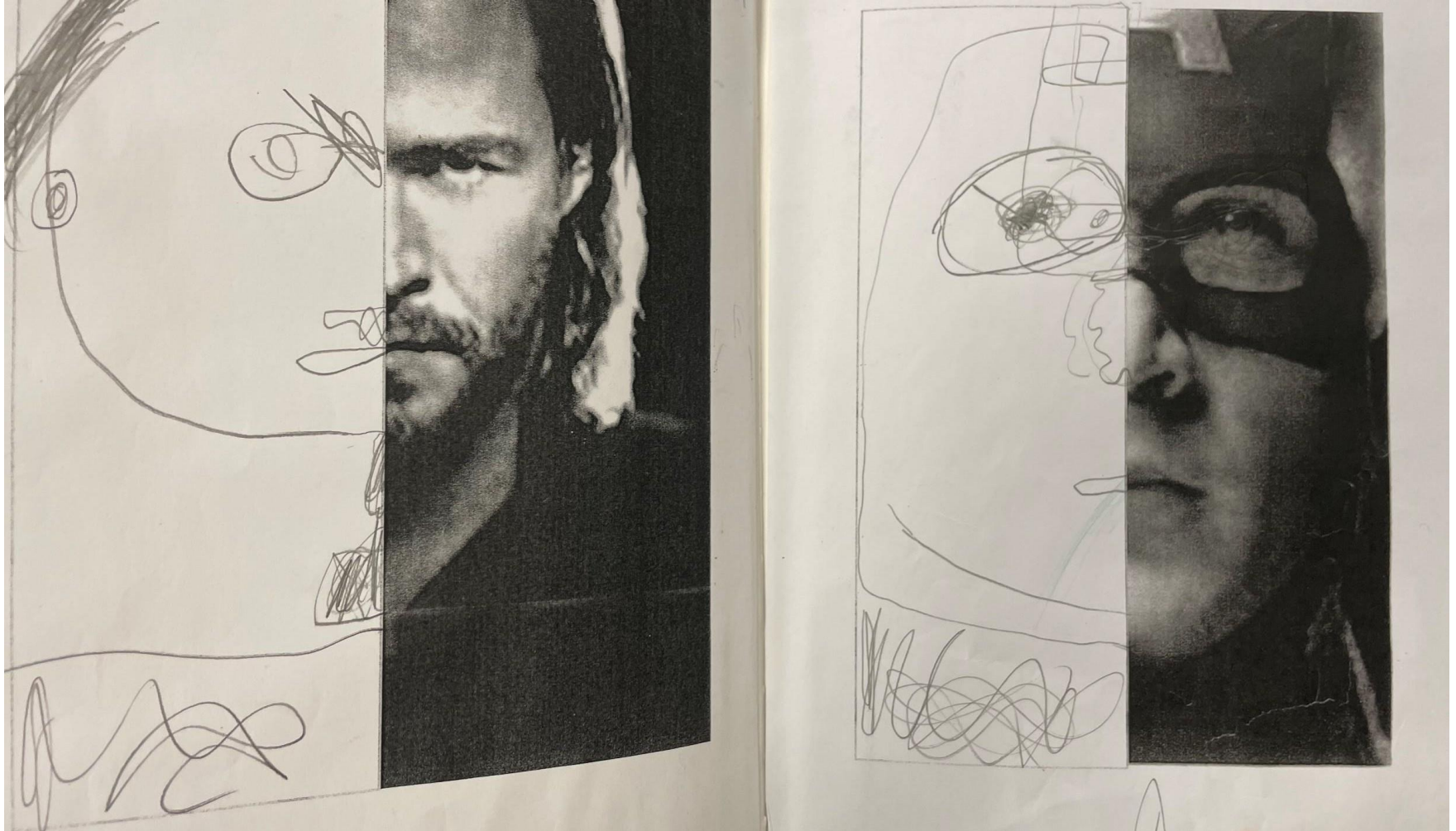
Year R alien pictures – both equally valued!

Plenty of time to experiment with clay enabled this child (below right) to discover they could make indentations in clay more easily then adding embellishments

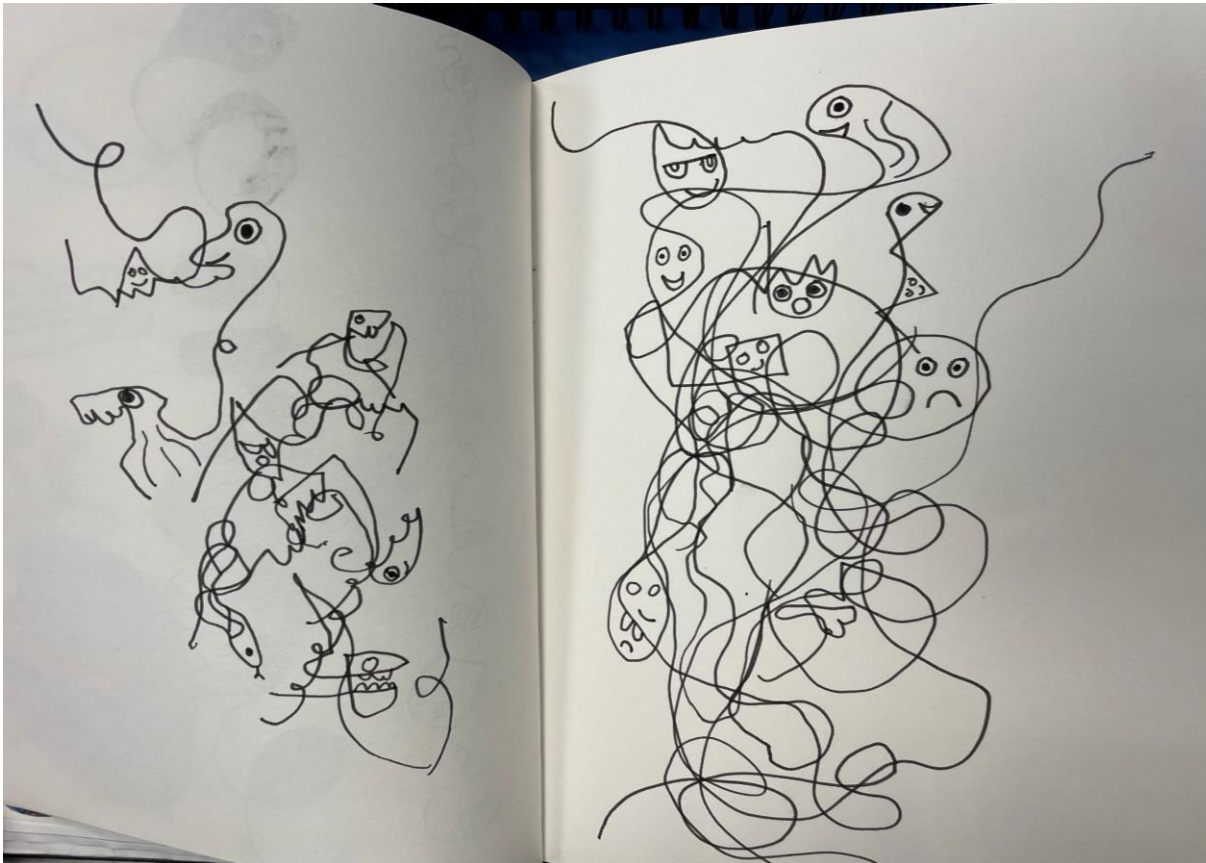


This painting was completed after a trip to Marwell by an Afghan Refugee Year 1 pupil with no English during her first week in School.

# Drawing the other side of the image: KS3 support

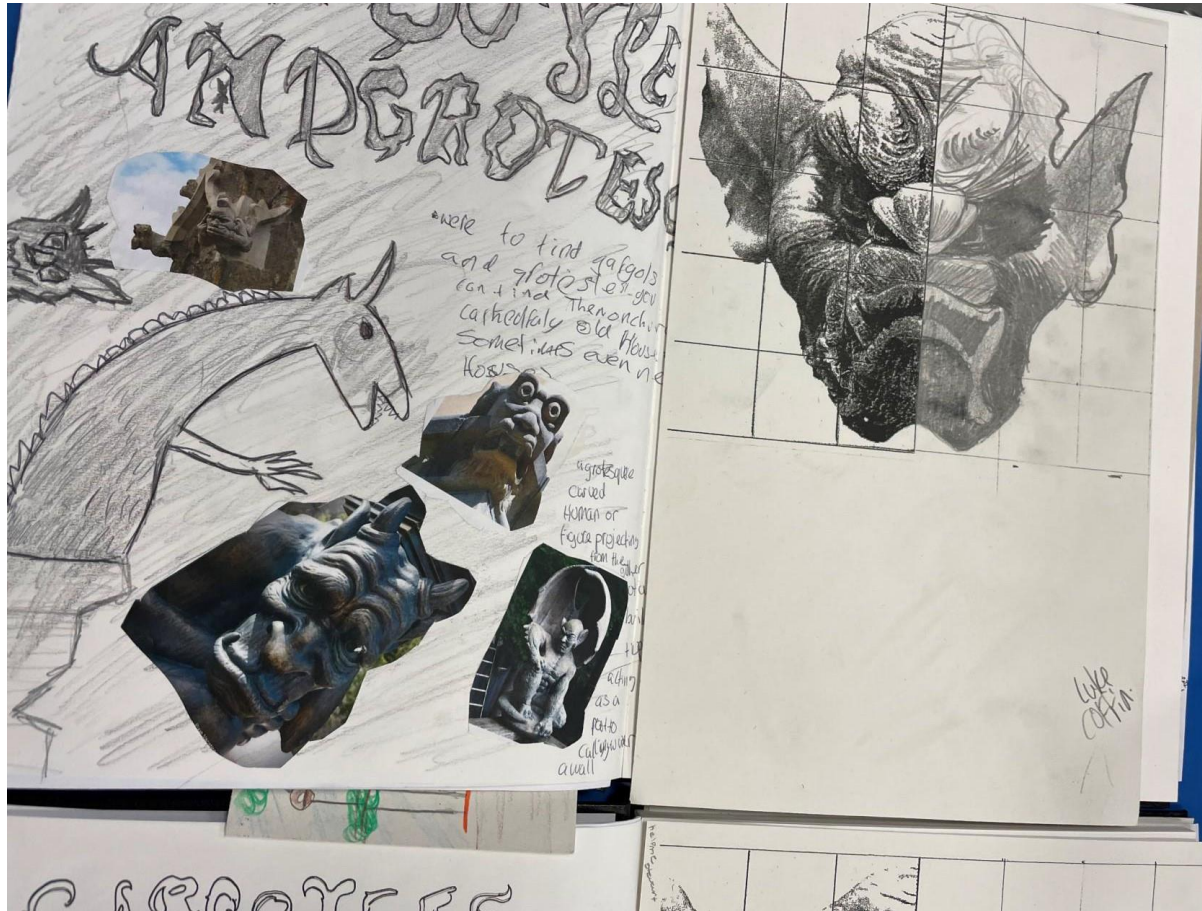


# Y8 - Stimulating and accessible inspirations of an artist's work: Scribble and turning it into faces inspired by John Burgerman





# Squaring up - to help drawing



## Pre-teaching

Can I mark make  
with watercolours  
to do dabs, flicks  
and strokes?



'I have used dab,  
stroke and flick  
marks using  
watercolours and  
a paintbrush. I  
could use stroke  
lines to create  
grass and hair'.

Learning about skills, materials, experiences,  
vocabulary, language of the subject through  
making, doing, talking & writing



# Metacognition and self-regulation

		
<p>Teachers should acquire the professional understanding and skills to develop pupils' <b>metacognitive knowledge</b>. (A teacher's work examining the artwork of Leonardo da Vinci)</p>	<p>Explicitly teach pupils <b>metacognitive strategies</b>, including how to plan, monitor, and evaluate learning knowledge. (Analysing the work of artists)</p>	<p>Model your own thinking to help pupils develop their metacognitive and cognitive skills. (Modelling colour mixing)</p>

## Collaboration and talk for learning

- The Sutton Trust toolkit states that: ‘It is possible to support pupils’ work too much, so that they do not learn to monitor and manage their own learning but come to rely on the prompts and support from the teacher.’ So what approaches can we use to scaffold learning effectively?
- In art, opportunities for occasional combinations of paired and/or group practical collaborative work can inspire, motivate, empower, support and challenge learning for disadvantaged children. Immersion in a joint activity can nurture and build self-confidence, expression and the development of vocabulary.
- Pupils working together to review work. Peer review can assist to model to pupils how they might improve their work and it could be used to support pupils’ annotation and reflection about their individual work by asking questions about practical work and thinking about how to enhance work.

describing the differences and similarities between different practices and disciplines and making links to their own work.



A bigger splash  
(1967)



Winter Timber  
2011

An approach to learning about  
Artists' works: 5 things

## David Hockney

**Dates:** 9 July 1937 (age 78)

**Nationality:** British

**Style:** An important contributor to the Pop art movement of the 1960s, he is considered one of the most influential British artists of the 20th and 21<sup>st</sup> Century. **Technique and materials:** Painting, printmaking, photography, set design, Art and ICT  
**Key work:** A Bigger Splash, Pear blossom Highway,

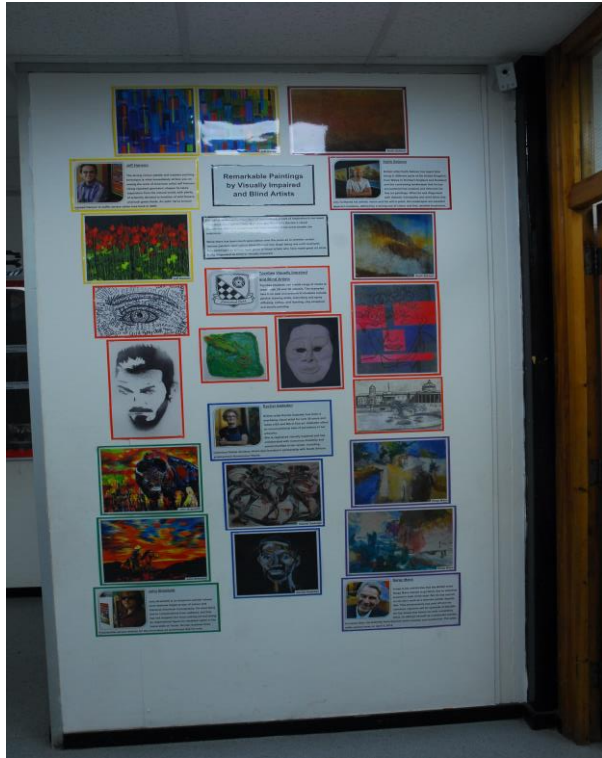
Did he paint  
landscapes?

Talk and  
write  
vocabulary



Pear blossom Highway 1986

## School environment - being inclusive



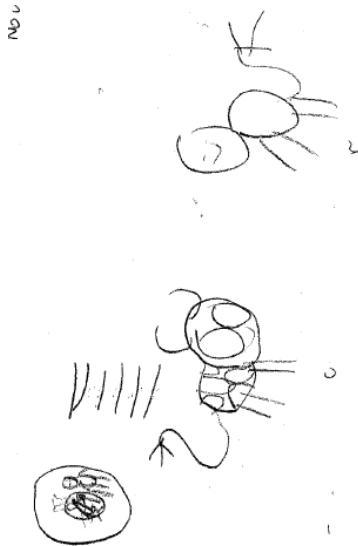
Display of VI artists' work and VI student work alongside it.



Showing not just the highest attainment in school but the best for a SENDK student also.  
(Second from left a VI and SENDK KS3 student alongside level 9 GCSE work)

# How do visual aids support SEN artists?

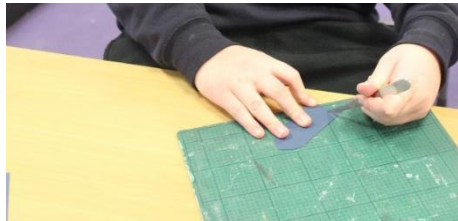
No visual aids – drawing a cartoon cat and a realistic cat. Yr 4 EHCP



Visual aids – copying a realistic cat and a cartoon cat. Yr 4 EHCP



# Working with artists in the classroom

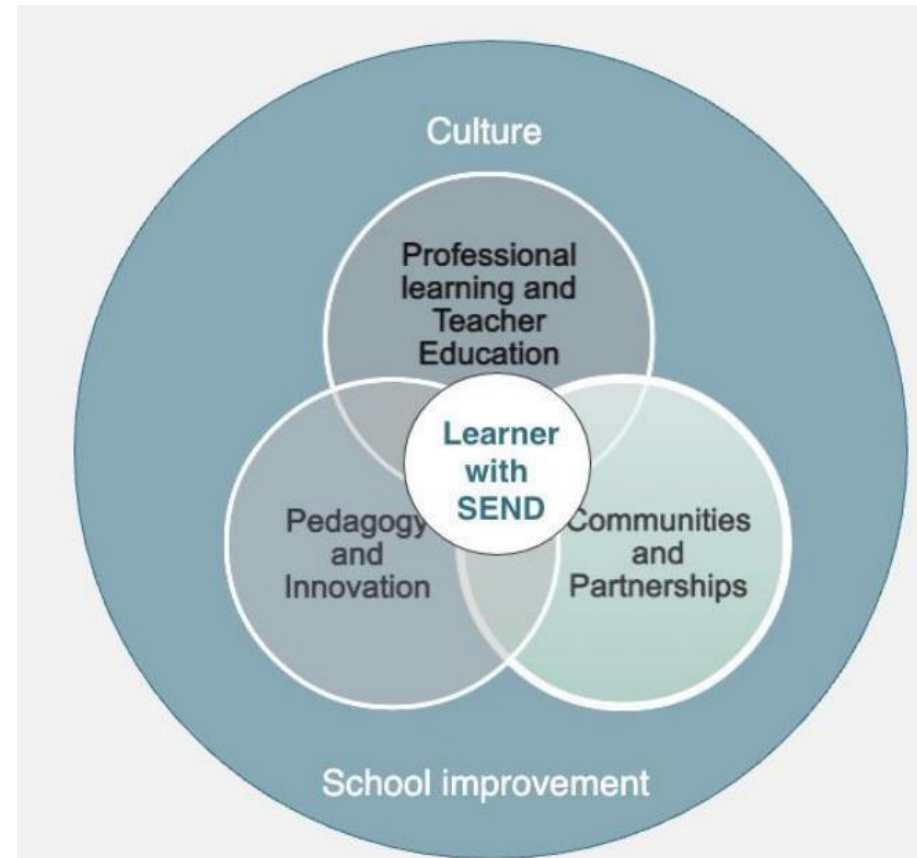




# An enquiry to find out how we meet the needs of learners with SEND in art

- The importance of collaboration and understanding our respective roles within the system.
- Aligned to EEF's 5 recommendations on special education needs in mainstream schools.
- Empowering all teachers to meet the needs of learners with SEND through a strength-based approach.

NASEN 2021



## Art

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For further details on the full range of services available please contact us using the following email:

[htlcdev@hants.gov.uk](mailto:htlcdev@hants.gov.uk)

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