

**Special educational
needs and/or disabilities
Training toolkit**

For secondary PGCE tutors and trainees
**Including students with
SEN and/or disabilities in
secondary art and design**

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1 Including students with SEN and/or disabilities in secondary art and design lessons

Introduction

This booklet gives tutors and trainees information about subject-specific issues in the art and design curriculum for students with SEN and/or disabilities. It offers a straightforward introduction to planning inclusive art and design lessons. There are also suggestions for further reading and support in section 7.

Each booklet in this series contains a self-audit table (section 3). This offers a range of ideas that you can use to check against your practice and the practice you observe. The organisation of information in this table is based on the most recent research evidence and the views of expert teachers.

Recent evidence (eg Davis and Florian, 2004) suggests that much of what has traditionally been seen as pedagogy for students with SEN and/or disabilities consists of the approaches used in ordinary teaching, extended or emphasised for particular individuals or groups of students. This applies even when teaching approaches may look very different, eg when teachers are working with students with complex needs.

Trials of these materials in 2007/08 suggested that grouping teaching approaches into themes helps new teachers and those who work with them to consider and discuss their practice. Therefore each self-audit table is grouped under eight themes:

- maintaining an inclusive learning environment
- multi-sensory approaches, including information and communication technology (ICT)
- working with additional adults
- managing peer relationships
- adult-student communication
- formative assessment/assessment for learning
- motivation, and
- memory/consolidation.

There are many overlaps between these themes, but the model offers a useful starting point to help you develop teaching approaches that include students with SEN and/or disabilities.

Art and design

"In art, craft and design, pupils explore visual, tactile and other sensory experiences to communicate ideas and meanings. They work with traditional and new media, developing confidence, competence, imagination and creativity. They learn to appreciate and value images and artefacts across times and cultures, and to understand the contexts in which they were made. In art, craft and design, pupils reflect critically on their own and other people's work, judging quality, value and meaning. They learn to think and act as artists, craftspeople and designers, working creatively and intelligently. They develop an appreciation of art, craft and design, and its role in the creative and cultural industries that enrich their lives."

National Curriculum, QCA, 2009

To make progress in art and design, students need to learn the following essential skills and processes:

- exploring and creating – which enable students to develop and express ideas using a range of processes in purposeful ways, taking account of perception, invention, communication and pleasure, and
- understanding and evaluating – which allow students to reflect on their own and others' work and make reasoned choices when developing personal outcomes.

The range of content is identified in broad terms, which allows teachers to:

- be flexible when selecting and delivering projects
- plan inclusive lessons taking into account students' needs and celebrating individual expression, and
- address issues of difference, challenge stereotypes and promote positive attitudes.

Roles and responsibilities

Recent legislation and guidance make clear that **all** the teaching staff in a school are responsible for the provision for students with SEN and/or disabilities. All staff should be involved in developing school policies and fully aware of the school's procedures for identifying, assessing and making provision for students with SEN and/or disabilities. Staff should help students with SEN to overcome any barriers to participating and learning, and make any reasonable adjustments needed to include disabled students in all aspects of school life.

The Disability Discrimination Act (DDA) has substantial implications for everyone involved in planning and teaching the curriculum. Schools have specific duties under the DDA to:

- make reasonable adjustments to their policies and practice to prevent discrimination against disabled students
- increase access for disabled students, including access to the curriculum, through accessibility planning, and
- promote disability equality and have a disability equality scheme showing how they will do so.

These duties are important and significant. They require schools to:

- take a proactive, systematic and comprehensive approach to promoting disability equality and eliminating discrimination, and
- build disability equality considerations in from the start at every level of activity, including developing and delivering the curriculum and classroom practice.

Schools must address their various DDA duties together in a way that brings greater benefits to disabled students, staff, parents and other users of the school. Using the self-audit table in this booklet to develop an inclusive approach to your teaching will help you carry out these duties in your subject.

Modifying the curriculum and the National Strategies to match students' needs

Teachers have a statutory duty to modify the programmes of study (or National Strategy materials).

"Schools have a responsibility to provide a broad and balanced curriculum for all pupils."

National Curriculum, QCA, 2008

This is more than just giving students 'access to the curriculum'. The curriculum is not immovable, like some building, to which students with SEN and/or disabilities have to gain access. It is there to be changed, where necessary, to include all students.

The statutory 'inclusion statement' in the National Curriculum sets out a framework for modifying the curriculum to include all students. Teachers have to:

- set suitable learning challenges
- respond to students' diverse learning needs, and
- overcome potential barriers to learning and assessment for particular individuals and groups of students.

These principles allow you to:

- choose objectives for students with SEN and/or disabilities that are different from those of the rest of the group, or
- modify the curriculum to remove barriers so all students meet the same objectives.

Planning for students with SEN and/or disabilities should be part of the planning that you do for all students, rather than a separate activity. It doesn't need to be complicated or time-consuming. You can simply jot down brief notes in your lesson plans on the learning objectives and approaches you will use to remove barriers for students with SEN and/or disabilities. Any personal targets the student has can inform this planning. At times it may be appropriate to plan smaller steps to achieve the learning goal or provide additional resources. It is often possible to use the support available to do this, either from the SENCO or teaching assistant/mentor.

You should also think about the questions you will ask different groups and individuals and the ways you will check that students understand. Some students with SEN and/or disabilities will show they understand in different ways from their peers, so you should look at a range of opportunities for students to demonstrate what they know and can do.

2 Removing barriers to the secondary art and design curriculum for students with SEN and/or disabilities

Teaching and learning

To make art and design lessons inclusive, teachers need to anticipate what barriers to taking part and learning particular activities, lessons or a series of lessons may pose for students with particular SEN and/or disabilities. So in your planning you need to consider ways of minimising or reducing those barriers so that all students can fully take part and learn.

In some activities, students with SEN and/or disabilities will be able to take part in the same way as their peers. In others, some modifications or adjustments will need to be made to include everyone.

For some activities, you may need to provide a 'parallel' activity for students with SEN and/or disabilities, so that they can work towards the same lesson objectives as their peers, but in a different way – eg using a computer simulation of a process rather than manipulating equipment.

Occasionally, students with SEN and/or disabilities will have to work on different activities, or towards different objectives, from their peers.

There are some examples in the checklist in section 3.

Assessment

Similarly, when assessing students, you need to plan carefully to give students with SEN and/or disabilities every opportunity to demonstrate what they know and are able to do, using alternative means where necessary.

In assessment:

"Pupils who are visually impaired may be unable to complete the requirements of the programmes of study or attainment target relating to the visual aspects of art and design. Teachers should provide materials, equipment and resources for pupils to develop strength in depth by making a tactile response."

National Curriculum, QCA, 2009

3 Self-audit for inclusive art and design lessons: planning teaching, learning and support

You can use the following checklist to audit your practice and plan for more inclusive lessons.

The left-hand column of the table suggests approaches that are appropriate for students with SEN and/or disabilities in all subjects. The right-hand column suggests extensions and emphases that may be helpful in removing barriers for students with SEN and/or disabilities in art and design.

In most cases, the actions recommended are good practice for all students, regardless of their particular SEN and/or disability.

In other cases, the actions taken will depend on the barriers to taking part and learning identified in relation to the lesson being taught and students' particular SEN and/or disabilities. For example, the challenges of including students with a visual impairment may be quite different from those for including students with other SEN and/or disabilities.

Some young people with identified needs – such as behaviour difficulties – may benefit from changes in activities or working with selected others or rest breaks. In these cases it is helpful to discuss and plan with a support assistant who knows the young person well. The SENCO, subject associations and/or organisations supporting people with particular SEN/disabilities may be able to offer more specialist advice.

These examples are not comprehensive or exhaustive. They are intended to stimulate thinking rather than offer detailed advice on how to teach the subject to students with different types of special educational needs and/or disabilities. You will wish to add your own general or subject-specific ideas to the self-audit table.

Maintaining an inclusive learning environment

| Maintaining an inclusive learning environment | Art and design | Observed | Tried out |
|--|---|----------|-----------|
| <p>Sound and light issues For example:</p> <ul style="list-style-type: none"> • background noise and reverberation are reduced • sound field system is used, if appropriate • glare is reduced • there is enough light for written work • teacher's face can be seen – avoid standing in front of light sources, eg windows • students use hearing and low vision aids, where necessary, and • video presentations have subtitles for deaf or hearing-impaired students and those with communication difficulties, where required. | <p>Sound and light issues Interactive whiteboards are non-reflective to reduce glare.</p> | | |
| <p>Seating Students' seating and the main board position are planned for the shape of the room. Students can see and hear clearly, as necessary:</p> <ul style="list-style-type: none"> • the teacher • each other, and • the board/TV/screens. <p>Seating allows for peer or adult support.</p> <p>There is room for students with mobility difficulties to obtain their own resources, equipment and materials.</p> <p>Furniture is suitable. Consider the choice of chairs and desks, eg adjustable height tables, raised boards.</p> | <p>Seating Consider the accessibility and safety of demonstrations. Avoid the need for copying lots of information. For example, notes on interactive whiteboards can be printed off for all students. Seating should allow all students in the class to communicate, respond and interact with each other and the teacher in discussions.</p> | | |

| Maintaining an inclusive learning environment | Art and design | Observed | Tried out |
|---|---|----------|-----------|
| <p>Resources Storage systems are predictable. Resources are:</p> <ul style="list-style-type: none"> • accessible, eg within reach, and • labelled clearly to encourage independent use, eg using images, colour coding, large print, symbols, Braille, as appropriate. | <p>Resources Use systems such as racks so that items such as pencils and scissors can be found and put away in the right place easily. Make tasks accessible through students using, where appropriate:</p> <ul style="list-style-type: none"> • specialist equipment, eg specialist scissors and cutting tools • generic aids, eg frames or adhesives to hold down students' work to surfaces. <p>Provide a range of drawing grids – from simple to more complex grids – for transcription.</p> | | |
| <p>Displays Displays are:</p> <ul style="list-style-type: none"> • accessible, within reach, visual, tactile • informative, and • engaging. <p>Be aware of potentially distracting elements of wall displays.</p> | <p>Displays Use accessible, informative and engaging visual displays as a resource for teaching and learning and as a way of recognising students' achievements.</p> | | |
| <p>Low-arousal areas A low-arousal area is planned for students who may need it and is available for use by all students. The area only needs to have immediately relevant materials/ resources to minimise distraction.</p> | <p>Low-arousal areas</p> | | |

| Maintaining an inclusive learning environment | Art and design | Observed | Tried out |
|---|---|----------|-----------|
| <p>Health and safety Health and safety issues have been considered, eg trailing leads secured, steps and table edges marked.</p> <p>There is room for students with mobility difficulties to leave the site of an accident.</p> <p>Remember that students with an autistic spectrum disorder (ASD) may have low awareness of danger.</p> | <p>Health and safety</p> | | |
| <p>Unfamiliar learning environments Students are prepared adequately for visits.</p> | <p>Unfamiliar learning environments Make sure students are well prepared for visits and trips, eg to art galleries. Preparation can include using photographs and videos so that students are not worried about unfamiliar situations.</p> | | |

Multi-sensory approaches, including ICT

| Multi-sensory approaches, including ICT | Art and design | Observed | Tried out |
|---|--|----------|-----------|
| <p>Multi-sensory approaches Students' preferred learning styles are identified and built on:</p> <ul style="list-style-type: none"> • when teaching – eg visual, tactile, auditory and kinaesthetic approaches are used, such as supporting teacher talk with visual aids; using subtitled or audio-described film/video • for recording – alternatives to written recording are offered, eg drawing, scribing, word processing, mind maps, digital images, video, voice recording, and • to promote security and aid organisation – eg visual timetables are used to show plans for the day or lesson; visual prompts for routines, such as how to ask for help; shared signals are developed so that students can convey their understanding, uncertainty or need for help. | <p>Multi-sensory approaches Allow time for sensory exploration. Use a variety of materials and processes to make images and artefacts.</p> <p>Use real objects related to the topic – eg for work on texture, use a range of natural objects such as clay, wool, bark, stones, shells and leaves. Help students to understand their different qualities and characteristics through touching, smelling, seeing and hearing. Associated ideas and feelings can be recorded in a mind map, which can be photocopied and used as a resource.</p> <p>Use the body in direct ways to create outcomes or products, eg using hands and feet to create prints or casts in clay or 'modroc'.</p> <p>Help students explore the wider contexts through stories, film and role-play – eg creating 'sensory stories' and acting out processes.</p> <p>Students could share a mind map of ideas with a partner or with a larger group – eg on personal likes and dislikes – for a project on identity or the characteristics of an art movement like Pop Art.</p> | | |

| Multi-sensory approaches, including ICT | Art and design | Observed | Tried out |
|---|---|----------|-----------|
| <p>ICT</p> <p>ICT is used to support teaching and learning.</p> <p>Accessibility features are used to include students with SEN and/or disabilities, as appropriate, eg:</p> <ul style="list-style-type: none"> • keyboard shortcuts instead of a mouse • sticky keys • a foot-controlled mouse, a head-controlled mouse or a wireless mouse • screen filters to cut down glare • increased font sizes for screen extension – in any case, fonts used in printed material should not be smaller than 12 pt (24 pt for screen presentations) • clear font type (normally sans serif, such as Arial or Comic Sans) • appropriate contrast between background and text, and/or • a talking word processor to read out text. <p>Students with poor motor control may gain confidence and achieve success through writing/drawing on the computer.</p> <p>Predictive text can encourage students to use a more extensive vocabulary and attempt 'difficult' spellings. It can be enhanced by using subject-specific dictionaries.</p> | <p>ICT</p> <p>In art and design, ICT can:</p> <ul style="list-style-type: none"> • help to develop students' subject knowledge – eg recognising how artists and designers use ICT in their own work to create images and artefacts, and then using these as models to support activities and ideas in the classroom • support activities where students do not have the necessary mobility and dexterity – eg using software or tools like a graphics tablet to simulate traditional drawing materials • allow students to explore environments or activities that could be dangerous – eg using software that simulates batik technique • enable students to research recommended websites online – eg websites of museums, galleries and exhibitions – to support or supplement other modes of research • capture images or processes and replay them at different speeds and at different magnifications to support students' knowledge, understanding and skills in practical work • extend the range of the senses – eg making small objects visible (such as details of natural objects or parts of a painting) or allowing students to examine the detail of public sculptures and art-related environments | | |

| Multi-sensory approaches, including ICT | Art and design | Observed | Tried out |
|---|---|----------|-----------|
| <p>ICT continued</p> | <p>ICT continued</p> <ul style="list-style-type: none"> allow teachers and students to review and evaluate work or consider next steps by viewing scanned or photographed images, forms or examples of students' work from previous lessons on the interactive whiteboard enable students to share information with others – eg using a scanner or digital stills or video camera to capture material which is then shared using an interactive whiteboard, mobile phones, the school learning platform or the internet, and support students in refining and modifying their practical work to produce products to a high standard – eg using Photoshop¹ or Dazzle to develop a poster design by selecting and adding text to an image and correcting presentational mistakes. | | |

1 Where this booklet refers to a specific product, no recommendation or endorsement of that product is intended, nor should be inferred.

Working with additional adults

| Working with additional adults | Art and design | Observed | Tried out |
|---|--|----------|-----------|
| <p>Consulting students Wherever possible, students are consulted about the kind and level of support they require.</p> | <p>Consulting students</p> | | |
| <p>Planning support Support from additional adults is planned to scaffold students' learning, allowing them, increasingly, to work independently. Planning should identify:</p> <ul style="list-style-type: none"> • which individuals/groups will receive support • where in the lesson students will need support • the type of support students should receive, and • when students should be allowed to work independently. <p>Additional adults:</p> <ul style="list-style-type: none"> • are clear about the lesson objectives • know the sequence of the lesson • understand the lesson content • know how to break tasks into more manageable chunks • are provided with key questions to encourage formative assessment, and • where appropriate, are familiar with any ICT used to support students. | <p>Planning support Consider:</p> <ul style="list-style-type: none"> • risk points in the lesson, eg for students with sensitivity to noise or smell • where it would be useful to pre-tutor important art and design vocabulary, concepts or processes • whether students need support in using art and design equipment. <p>Additional adults need to be clear about the sequencing and importance of the processes in a task.</p> | | |
| <p>Evaluation Additional adults report to the teacher on students' progress. The effectiveness of support is monitored and reviewed.</p> | <p>Evaluation Teaching assistants should provide feedback on how well students use tools and materials. This is important for more complex tasks that require fine discrimination and manipulation (eg measuring or cutting accurately).</p> | | |

Managing peer relationships

| Managing peer relationships | Art and design | Observed | Tried out |
|--|--|----------|-----------|
| <p>Grouping students All forms of student grouping include students with SEN and/or disabilities.</p> <p>Manageable mixed-ability grouping or pairing is the norm, except when carefully planned for a particular purpose.</p> <p>Sequence of groupings is outlined for students.</p> <p>The transition from whole-class to group or independent work, and back, is clearly signalled. This is particularly helpful for students on the autistic spectrum.</p> | <p>Grouping students</p> | | |
| <p>Managing group work and discussion Students move carefully from paired discussion to group discussion – the language necessary for whole-class discussion work may be a barrier for students who find it difficult to express themselves in public. Paired and small group discussions provide opportunities for all to take part.</p> <p>Students are assigned specific roles (eg chair, writer, reporter, observer) which gives all students something to do and keeps them focused.</p> | <p>Managing group work and discussion For some students, eg those on the autistic spectrum, developing ideas with others can be challenging. Pairings and groupings need to be sensitive to this.</p> | | |
| <p>Developing responsibility Students with SEN/disabilities are:</p> <ul style="list-style-type: none"> • given opportunities to initiate and direct projects, with support as appropriate, and • involved as equal contributors in class/school governance and decision making. | <p>Developing responsibility</p> | | |

Adult-student communication

| Adult-student communication | Art and design | Observed | Tried out |
|---|---|----------|-----------|
| <p>Teachers' communication Language is clear, unambiguous and accessible.</p> <p>Key words, meanings and symbols are highlighted, explained and written up, or available in some other way.</p> <p>Instructions are given clearly and reinforced visually, where necessary.</p> <p>Wording of questions is planned carefully, avoiding complex vocabulary and sentence structures.</p> <p>Questions are prepared in different styles/levels for different students – careful preparation ensures all students have opportunities to answer open-ended questions.</p> <p>Alternative communication modes are used, where necessary, to meet students' communication needs, eg signing, Braille.</p> <p>Text, visual aids, etc are checked for clarity and accessibility. For example, some students might require adapted printed materials (font, print size, background, Braille, symbols); some may require simplified or raised diagrams or described pictures.</p> | <p>Teachers' communication Use the qualities and characteristics of objects and materials to explore and develop the language needed to describe and discuss what students have observed or experienced.</p> <p>Highlight:</p> <ul style="list-style-type: none"> • new words for the lesson • key vocabulary linked to learning objectives • practical skills that will be needed, eg painting skills • things to observe, and • questions to be thinking about in groups. <p>The language of art and design may be challenging for many students, eg:</p> <ul style="list-style-type: none"> • the specific uses in art of everyday words such as 'expression', or • terms specific to art, such as 'intaglio print'. | | |
| <p>Students' communication Alternative communication modes, such as sign or symbol systems, are encouraged, and students' contributions are valued.</p> <p>Advice is sought from the SENCO, a speech and language therapist, local authority advisory staff, and/or the student themselves on the best way of using such communication modes in lessons.</p> <p>Discussion of experiences and investigations is encouraged to help students understand them.</p> | <p>Students' communication Discussing processes informs students' vocabulary development and contributes to their ability to analyse and understand what they have seen and done.</p> | | |

| Adult-student communication | Art and design | Observed | Tried out |
|---|---|----------|-----------|
| <p>Student-teacher interaction Where appropriate, students are allowed time to discuss the answers to questions in pairs, before the teacher requests verbal responses.</p> <p>Students with communication impairments are given:</p> <ul style="list-style-type: none"> • time to think about questions before being required to respond • time to explain, and • respect for their responses to questions and contributions to discussions. <p>Additional adults prepare students to contribute to feedback sessions, where necessary.</p> | <p>Student-teacher interaction</p> | | |

Formative assessment/assessment for learning

| Formative assessment/ assessment for learning | Art and design | Observed | Tried out |
|---|---|----------|-----------|
| <p>Understanding the aims of the lesson Lesson objectives are made clear in pictures/symbols/writing, as appropriate.</p> <p>Objectives are challenging yet achievable. This will promote self-esteem and enable all students to achieve success.</p> | <p>Understanding the aims of the lesson Build up a chart (using a wallchart or other space) to show each lesson's focus, and how successive lesson topics link together to develop an area of art and design work. Digital images or real objects can be attached to allow for multi-sensory exploration and access.</p> | | |
| <p>Focus on how students learn Students' own ways of learning and remembering things are emphasised.</p> <p>Students are encouraged to talk about how they achieved something. Dialogue is the key to successful assessment for learning. Teachers communicate in ways students are comfortable with.</p> | <p>Focus on how students learn</p> | | |
| <p>Students know where they are in relation to learning aims End-of-lesson discussions focus on one or more of the ideas explored and the progress that students have made towards them during the lesson.</p> <p>Students are encouraged to look back to previous work/photos/records to see how much progress they have made.</p> <p>Half-termly or termly self-assessment sheets are used for students to assess their progress – a range of recording methods is accepted.</p> | <p>Students know where they are in relation to learning aims Plan opportunities to stop the whole class working during the main phase to share their progress and clarify the learning for the next stage. This might include holding up examples of students' work and using focused questioning to guide formative assessment.</p> | | |

| Formative assessment/ assessment for learning | Art and design | Observed | Tried out |
|---|---|----------|-----------|
| <p>Giving feedback Marking and other feedback helps students improve their performance. Feedback is given in an appropriate form – verbally, in writing.</p> <p>Specific, rather than general, feedback is given. Comments are positive, explicit and evaluative.</p> <p>Emphasis is on the students' progress and achievement. Weaknesses are presented as areas for development. Opportunities are offered for students to attempt a piece of work again. These approaches are particularly useful for students who find it difficult to receive comments about improving their work.</p> <p>Praise is given discreetly where students find public praise embarrassing or difficult.</p> | <p>Giving feedback</p> | | |
| <p>Understanding assessment criteria The number of goals/assessment criteria is kept small.</p> <p>Teachers talk to students about what they are trying to achieve.</p> <p>Students are involved in setting their own goals. Some students may find it difficult to understand the need for targets. Others may need time and support in target setting.</p> <p>Self-assessment and peer assessment are encouraged. Students are taught to use the language of assessment, eg "better...".</p> <p>Peer marking is encouraged, where buddies can evaluate each other's work in relation to success criteria.</p> | <p>Understanding assessment criteria Place assessment level statements next to outcomes of practical work, and make sure these reflect a variety of achievement at these levels.</p> <p>Observe practical outcomes at the end of lessons and compare them to a list of reference points identified by a teacher (eg objectives or qualities) to recognise students' progress and achievement. Reference points could be laminated so that students can put them next to the art work they want to discuss.</p> | | |

| Formative assessment/ assessment for learning | Art and design | Observed | Tried out |
|---|--|----------|-----------|
| <p>Reviewing progress and helping students to improve</p> <p>Teachers' responses to students' errors recognise, value and build on the thinking that led to them.</p> <p>End-of-lesson discussion considers the ways of working the class has found fruitful or difficult. Students are asked, for example:</p> <ul style="list-style-type: none"> • which key words, concepts, skills or processes were difficult and why, and how this could be improved • which parts of a task slowed them down, and • what could be done to make things go more efficiently. <p>Some students may have anxieties about planning to improve, especially if it involves editing or redoing a task. Students are encouraged to see how they've improved on their previous best.</p> | <p>Reviewing progress and helping students to improve</p> <p>View sketchbooks at the beginning or end of a project to review students' learning and remind them of their starting points.</p> <p>Revisiting a mind map of the same area of learning, say after three weeks of studying an art and design topic, can be a good way of assessing – through the added 'branches' of the map – how students' understanding of concepts is developing. This approach can be particularly valuable for students for whom oral and written communication can present a barrier, as pictures and symbols can be included.</p> <p>Encourage students to become aware of their own and others' work by describing what they think and feel about their own work, and the work of artists, craftspeople and designers.</p> | | |
| <p>Gathering assessment evidence</p> <p>A range of sources of assessment evidence is drawn upon.</p> <p>Assessment looks at what students know and can do, not at labels associated with SEN and/or disabilities.</p> <p>Notes made about individual students' difficulties/successes in the lesson take account of their oral contributions as well as their written work.</p> | <p>Gathering assessment evidence</p> <p>Check students' understanding by inviting them to reformulate explanations in their own words – eg in a lesson on printmaking asking students to explain the process step by step to another person, using visual aids.</p> | | |

Motivation

| Motivation | Art and design | Observed | Tried out |
|---|--|----------|-----------|
| <p>Understanding the structure of the lesson Students are clear about the duration and overall structure of the lesson. Visual timetables or other devices are used to indicate the structure and progress of lessons.</p> | <p>Understanding the structure of the lesson</p> | | |
| <p>Relevant and motivating tasks Tasks motivate students. They:</p> <ul style="list-style-type: none"> stimulate interest and enthusiasm are challenging but manageable draw on real and familiar contexts are relevant to students' lives, and build on previous learning in the subject and in other areas of the curriculum. | <p>Relevant and motivating tasks Set a framework for learning but also offer scope for individual expression and promote manageable experimentation and risk taking. To avoid being too prescriptive, make sure examples and models:</p> <ul style="list-style-type: none"> show there are different ways of resolving outcomes, and are achievable. <p>Encourage students to experiment with materials, tools and concepts to reflect the reciprocal relationship between artist and process.</p> <p>Consider the length and complexity of tasks. Some students might need more time to complete activities, while others need tasks to be short and varied to aid concentration.</p> <p>Identify students' existing art and design knowledge and prior experience – eg using sketchbooks, posters, concept maps or mind-mapping software – to help identify engaging projects and ways to deliver them.</p> <p>When students start an art and design topic, move from familiar ideas and themes to exploring new ideas.</p> | | |
| <p>Reward systems Students understand reward systems and are motivated to achieve the rewards available.</p> | <p>Reward systems</p> | | |

Memory/consolidation

| Memory/consolidation | Art and design | Observed | Tried out |
|---|--|----------|-----------|
| <p>Recapping Recap learning from the previous lesson.</p> <p>Main points from the lesson are fed back by students, noted down and saved so students can refer to them.</p> | <p>Recapping Invite students to list the key points in a lesson under specific headings – eg in a lesson on still life collage:</p> <ul style="list-style-type: none"> • how shapes were selected • the relationship between shapes and objects viewed • influences from others' work achievements, and • difficulties linked to techniques. <p>Use starter tasks to help students assimilate learning from the previous week with that planned for the current lesson – eg for a lesson on facial expression you could ask students to identify faces suggesting particular emotions in a picture quiz. Or for a project on 2D representations of 3D forms, ask students to draw a 'tonal ladder' in pencil.</p> | | |

| Memory/consolidation | Art and design | Observed | Tried out |
|--|---|----------|-----------|
| <p>Reducing reliance on memory The amount of material to be remembered is reduced. Repeat or display important information.</p> <p>The meaningfulness and familiarity of the material is increased.</p> <p>Mental processing and explanations of complex tasks are simplified.</p> <p>The use of memory aids is encouraged. These can include wallcharts and posters, useful spellings, personalised dictionaries, cubes, counters, abacus, Unifix blocks, number lines, multiplication grids, calculators, memory cards, audio recorders and computer software.</p> <p>Activities are structured so that students can use available resources, such as word banks.</p> <p>Strategies, including using ICT-based records, are used to reduce the need for students to rely on their short- or long-term memories.</p> <p>New learning fits into the framework of what the student already knows.</p> <p>Teaching assistants prepare students to contribute to feedback sessions, where appropriate.</p> | <p>Reducing reliance on memory Simple digital cameras can capture the stages of an activity, the final outcomes or the sights of a visit for later reference. This will act as a 'memory-jogger' for students who find it hard to retain information.</p> <p>These can be filed in an electronic sketchbook or reproduced as hard copies. Electronic sketchbooks are particularly useful for students who have difficulty in managing and organising sketchbook work between home and school.</p> <p>Show scanned, photographed or videoed outcomes from the previous lesson's work using an interactive whiteboard, and explore possibilities for the next steps.</p> <p>Display step-by-step reminders of key processes.</p> | | |

| Memory/consolidation | Art and design | Observed | Tried out |
|--|--|----------|-----------|
| <p>Consolidating learning Students' understanding is checked, eg by inviting students to reformulate key learning.</p> <p>Using visual or concrete ('real') materials, or activities involving movement, to reinforce or consolidate learning through a range of sensory channels.</p> <p>Reteach or revise material, where necessary, eg post-lesson tutoring.</p> <p>Opportunities are provided for students to repeat and reinforce previously learnt skills and processes on a regular basis, in similar and different contexts.</p> <p>Encourage students to develop their own strategies, eg an agreed approach to asking for help, rehearsal, note-taking, use of long-term memory, and place-keeping and organisational strategies.</p> | <p>Consolidating learning</p> | | |
| <p>Independent study/homework Independent study/homework is explained during the lesson, not at the end, to make sure it is understood and recorded. Teachers check all students are clear about homework tasks.</p> <p>Homework tasks are accessible after the lesson, eg published on a noticeboard or on the school learning platform, so students can return to them, if necessary, after the lesson.</p> | <p>Independent study/homework</p> | | |

4 Art and design and Every Child Matters

In 2003, the green paper 'Every Child Matters: Change for children' was published. The key outcomes for the Every Child Matters (ECM) agenda were drawn up after consultation with children, young people and families. The five outcomes that mattered most to children and young people are set out below. Each of the outcomes can be addressed through the art and design curriculum.

| Outcome | General educational aspects | Examples from the art and design curriculum |
|-------------------------------------|---|---|
| Be healthy | <ul style="list-style-type: none"> • Work towards independent learning • Actively enquire about differing environments • Keep mentally and emotionally healthy | Through art and design, students can develop understanding about different aspects of health. For example, it can support students' emotional development, providing a way of investigating the issues around periods of uncertainty and change. Creating a self-portrait can help students explore particular issues and feelings. |
| Stay safe | <ul style="list-style-type: none"> • Keep safe in school and on school trips • Have stability and security • Know about their place in the wider community | Art and design enables students to consider issues of safety in pragmatic ways, by developing safe working practices as they explore the properties and boundaries of materials and equipment. See 'A Guide to Safe Practice in Art & Design' at: www.nsead.org/hsg/index.aspx |
| Enjoy and achieve | <ul style="list-style-type: none"> • Achieve personal and social development • Enjoy lessons • Achieve to their potential • Use alternatives to written recording, where appropriate | Art and design enables students to take part, enjoy and achieve, whatever their circumstances and ability, as practitioners or as engaged and critical audiences and consumers. For instance, the arts can transform urban and rural spaces, and students can enjoy and achieve through looking at and understanding the art all around them. |
| Make a positive contribution | <ul style="list-style-type: none"> • Understand issues of difference and diversity through studying other environments and cultures • Understand about, and support, the local community • Involve themselves in extra-curricular activities | Art and design enables students to think about what they are doing and make appropriate decisions for themselves. They can contribute to discussion of their own and others' work. An understanding of how designers and craftspeople work can provide a helpful starting point. |

| Outcome | General educational aspects | Examples from the art and design curriculum |
|---|---|---|
| <p>Achieve economic well-being</p> | <ul style="list-style-type: none"> • Learn about ways to ensure their own economic well-being in the future • Experience visits from people who do various jobs • Visit different workplaces • Learn about different economies in different countries | <p>Art and design enables students to develop knowledge of ways to improve and sustain projects. It also enables them to develop confidence that will be valuable in life after school.</p> |

5 Early development in the National Curriculum: the P scales for art and design

For students working below level 1 of the National Curriculum, performance descriptions (P scales) for art and design can be used to describe a 'best fit' for a student's performance.

All schools must report on students' attainment at the end of each key stage in terms of both P scales and national curriculum levels.

P scales 1–3 address very early levels of learning and are the same in all subjects, but illustrated with subject-specific examples. For example:

At **P3 (ii)** students "apply potential solutions systematically to problems, for example, banging clay with a tool to flatten it".

As a trainee teacher, you may not meet students assessed at these very early levels very often. If you have to teach these students during your placements, you should expect a great deal of support in differentiating teaching and learning.

From **P4**, each subject has its own progression.

At **P4** "Pupils show some understanding of cause and effect in a creative process. They explore materials systematically, for example, tearing and scrunching paper to complete a collage."

By **P6**, "Pupils show an intention to create. They start to use tools, materials and simple actions to create a piece of work."

At **P8** "They use a growing art vocabulary and begin to express meaning in their own work."

The full P scales for art and design are set out in QCA's Planning, Teaching and Assessing the Curriculum for Pupils with Learning Difficulties: Art and design (please see section 7).

While a typically developing child will have achieved **P8** by the age of four, some students will take considerably longer.

At all times you should be aware of the need to respect the developmental maturity of the students you are planning for. Choose materials and tasks appropriate to the age and maturity of the students. This is a particular issue when using software and other published resources.

6 Bilingual learners

“Children must not be regarded as having a learning difficulty solely because the language or form of language of their home is different from the language in which they will be taught.”
SEN Code of Practice (DfES, 2001)

Students must not be regarded as having a learning difficulty because they are learning English as an additional language (EAL).

Bilingual learners take up to two years to develop basic communication skills (street and playground survival language).

Some students may take a long time before they feel confident enough to actively take part in classroom activities and use the English they have learnt. A 'silent' period is typical of this learning and should not be seen as a learning difficulty.

Many learners with EAL do not acquire language in the same way as first language learners. A student may be fluent orally but struggle considerably with reading or writing; or a student may be very literate in written English, but lack confidence in the rapid flow of speech required in conversational dialogue. It is therefore important to assess language competence in all language modes and not to assume a level of competence based on performance in one mode.

'A Language in Common' (QCA, 2000) is a common assessment scale that can be used to gauge where students are in their acquisition of English. It gives assessment steps for students with EAL working below national curriculum level 1 and is useful in helping teachers reach a common understanding of the nature of each step or level of language acquisition. It also shows how the information can be used for target setting and what support may be needed to ensure progress.

Another useful resource is 'Assessing the Needs of Bilingual Pupils: Living in two languages' by Deryn Hall.

When a class or subject teacher feels that a lack of progress in a bilingual student's learning may be due to a learning difficulty (SEN or disability) they should consult the SENCO or inclusion manager and work with them to develop an appropriate response.

7 Sources of information and advice

Publications

Addison, N and Burgess, L, 2007, Learning to Teach Art and Design in the Secondary School: A companion to school experience, 2nd edition, Routledge, Abingdon

Davis, P and Florian, L, 2004, Teaching Strategies and Approaches for Pupils with Special Educational Needs: A Scoping Study, DfES Research Report RR516

DfES, 2003, SEN: Training Materials for the Foundation Subjects

Earle, K and Curry, G, 2005, Meeting SEN in the Curriculum: Art, David Fulton Publishers

Finney, J et al, 2005, Rebuilding Engagement Through the Arts: Responding to disaffected students, Pearson Publishing, Cambridge

Hall, D, 2001, Assessing the Needs of Bilingual Pupils: Living in two languages, David Fulton Publishers

Hermon, A and Prentice, R, Positively Different: Art and Design in Special Education, International Journal of Art and Design Education, 22(3), 2003

Nicholls, D, 1997, Pooling Ideas on Art and Imaging, NSEAD and Trentham Books

North West Special Educational Needs Regional Partnership, 2004, Children with Autism: Strategies for accessing the curriculum: key stages 3&4. An excellent book that is free to download, with a full explanation of autism and how to plan for students with autism in design and technology – available online at: www.teachernet.gov.uk/wholeschool/sen/teacherlearningassistant/ASDKS34

QCA, 2000, A Language in Common: Assessing English as an additional language

QCA, 2009, Planning, Teaching and Assessing the Curriculum for Pupils with Learning Difficulties: Art and design – available online at: www.qcda.gov.uk/libraryAssets/media/P_scales_Art_and_Design.pdf

Websites

The secondary art and design National Curriculum can be found at:

<http://curriculum.qca.org.uk/key-stages-3-and-4/subjects/art-and-design/index.aspx>

It shows the art and design curriculum in action using student materials, lesson plans, etc. It also indicates different standards of work and how these relate to students' achievement and work levels.

www.immersiveeducation.com (for KarZouche) – a selection of resources to aid teaching

www.widgit.com – a selection of resources to aid teaching

New software and hardware becomes available all the time. The following useful websites provide reviews of these materials and should be a first port of call when looking for new resources:

Teachers Evaluating Educational Materials (TEEM): www.teem.org.uk

Inclusive Curricula: Art and Special Educational Needs:

www.northerngrid.org/index.php/component/content/article/81-sen/400-inclusive-curriculum-links?q=art+inclusive

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