



Including pupils with SEND in Art & Design

Sound and light issues

- Interactive whiteboards are non-reflective to reduce glare.

Seating

- Consider the accessibility and safety of demonstrations.
- Seating should allow all pupils in the class to communicate, respond and interact with each other and the teacher in discussions.
- Avoid the need for copying lots of information. For example, notes on interactive whiteboards can be printed off for all pupils.

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 pupils using, where appropriate:
 - " specialist equipment, eg specialist scissors and cutting tools
 - " generic aids, eg frames or adhesives to hold down pupils' work to surfaces.
 - Provide a range of drawing aids such as grids, templates and viewfinders for transcription.

Displays

- Use accessible, informative and engaging visual displays as a resource for teaching and learning and as a way of recognising pupils' achievements.

Multi-sensory approaches

- Allow time for sensory exploration. Use a variety of materials and processes to make images and artefacts.
- Use real objects related to the topic – eg for a project on the built/made environment, pupils might explore the properties of bricks, pebbles, stones, gravel, wood, hessian, bubble wrap, metal and plastic, which they can touch, see and smell. These can be used to bring out ideas and feelings and can be displayed and/or photographed.

- Use the body in direct ways to create outcomes or products – eg using hands and feet to create prints or casts in wet sand or clay, or using hands and fingers to create marbling patterns with oil, safe colouring agents and water for a project on water patterns.
- Explore natural materials related to the topic through sight, sound, smell and/or taste – eg in topics on food, fruit or vegetables, pupils can investigate differences and similarities in a range of cultures by selecting produce from particular countries (eg Indian spices).
- Use subject matter such as ‘myself’ to explore different aspects of personality and physical self.
- Help pupils explore the wider contexts through stories, film and role-play – eg creating ‘sensory stories’ and acting out processes.
- Pupils could share a mind map of ideas with a partner or with a larger group – eg on recognising personal likes and dislikes, feelings and ideas – while responding to the colours and marks used in Rothko’s paintings or the different kinds of expressions captured in portrait photography.

ICT

In art and design, ICT can:

- help to develop pupils’ 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 pupils do not have the necessary mobility and dexterity – eg using software to simulate traditional materials and techniques
- allow pupils to explore environments or activities that could be dangerous – eg using software that simulates tessera work in mosaic technique
- enable pupils to research recommended websites online – eg websites of museums, galleries and exhibitions – to support or supplement other modes of research (the Tate Gallery website allows pupils to share views, ideas and stories about particular artworks with children from around the world, and the National Gallery’s ‘Take One Picture’ initiative can be accessed online)
- capture images or processes and replay them at different speeds and at different magnifications to support pupils’ 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 pupils to examine the detail of public sculptures and art-related environments
- allow teachers and pupils to review and evaluate work or consider next steps by viewing scanned or photographed images, forms or examples of pupils’ work from previous lessons on the interactive whiteboard
- enable pupils 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 pupils 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.

Planning support

- Consider:
 - risk points in the lesson, eg for pupils with sensitivity to noise or smell
 - where it would be useful to pre-tutor important art and design vocabulary, concepts or processes
 - whether pupils need support in using art and design equipment.
- Additional adults need to be clear about the sequencing and importance of the processes in a task.

Evaluation

- Teaching assistants should give feedback on how well pupils use tools and materials. This is important for more complex tasks that require fine discrimination and manipulation (eg measuring or cutting accurately).

Managing group work and discussion

- For some pupils, eg those on the autistic spectrum, developing ideas with others can be challenging. Pairings and groupings need to be sensitive to this.

Teachers' communication

- Use the qualities and characteristics of objects and materials to explore and develop the language needed to describe and discuss what pupils have observed or experienced.
- Highlight:
 - 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.
- The language of art and design may be challenging for many pupils, eg:
 - the specific uses in art of everyday words such as 'expression', or
 - terms specific to art, such as 'intaglio print'.

Pupils' communication

- Discussing processes informs pupils' vocabulary development and contributes to their ability to analyse and understand what they have seen and done.

Pupil-teacher interaction

- For example, in a ‘shared task’, one partner explains the process of making something – eg a string print based on Islamic or geometric designs – to the other, who asks questions about what they said. Then the partners change roles. Both compile a list of key words relevant to the process. This discussion is used to inform the whole-class plenary.

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.

Pupils 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 pupils’ work and using focused questioning to guide formative assessment.

Understanding assessment criteria

- Lay out work at the end of lessons for plenary discussion, highlighting key points or learning objectives to recognise pupils’ achievement.

Reviewing progress and helping pupils to improve

- View sketchbooks at the beginning or end of a project to review pupils’ learning and remind them of their starting points.
- 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 pupils’ understanding of concepts is developing. This approach can be particularly valuable for pupils for whom oral and written communication can present a barrier, as pictures and symbols can be included.
- Encourage pupils 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, crafts people and designers.

Gathering assessment evidence

- Check pupils' understanding by inviting them to reformulate explanations in their own words
 - – eg in a lesson on printmaking asking pupils to explain the process step by step to another person, using visual aids.

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:
 - show there are different ways of resolving outcomes, and
 - are achievable.
- Encourage pupils to experiment with materials, tools and concepts to reflect the reciprocal relationship between artist and process.
- Consider the length and complexity of tasks. Some pupils might need more time to complete activities, while others need tasks to be short and varied to aid concentration.
- Identify pupils' existing art and design knowledge and prior experience – eg by using sketchbooks, posters, concept maps or mind-mapping software – to help identify engaging projects and ways to deliver them.
- When pupils start an art and design topic, move from familiar ideas and themes to exploring new ideas.

Recapping

- Invite pupils to list the key points in a lesson under specific headings – eg in a lesson on still life collage based on natural form and the work of Andy Goldsworthy:
 - names of objects selected
 - different shapes and patterns
 - why pupils have selected them, and
 - difficulties linked to the task.
- Use starter tasks to help pupils assimilate learning from the previous week with that planned for the current lesson – eg for a lesson on facial expression you could ask pupils to identify faces suggesting particular emotions.

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 pupils who find it hard to retain information. The images can be filed in an electronic sketchbook or reproduced as hard copies.
- Digital images can be used to create maps (visual and linked to sound) of what was done, where pupils went, and what findings emerged.
- Show scanned, photographed or videoed outcomes from the previous lesson's work using an interactive whiteboard, and explore possibilities for the next steps.

- Display step-by-step reminders of key processes.