

Art and Design Network

Supporting SEND Students
in Art and Design



Agenda

1. Welcome and introductions

Jaclyn Wiid

Subject Advisor Art, Design and Media

2. SEND in Art and Design

3. Practical activity

4. Q&A and open discussion



“Every teacher is a teacher of SEND.”

Department for Education, UK

Training Event Description

In this online network event, we will discuss a range of ideas for supporting Art and Design students with special educational needs and disabilities (SEND).

The session also will address frequently asked questions in relation to course delivery and assessment for students with additional requirements.



Learning Aims and Objectives

- Identify and understand different methods for supporting SEND students in Art and Design qualifications, including delivery of content and assessment
- Understand how SEND requirements are addressed in the assessment of Art and Design (periods of sustained focus)



Pearson School Report 2024

6 in 10
teachers

say today's education system
isn't accessible enough.



Three quarters

of students say they have
difficulty engaging
in lessons – a figure
consistent across phases
and demographics.



Over one week...

97% of teachers

witnessed **students having difficulty
engaging in their learning.**

This represents at least **1.5 million students**
in the given week and could be as high as
3.5 million.

In **over half (55%)**

of all schools, up to **7 children in every
classroom** had **difficulty engaging in lessons.**

Pearson School Report 2024

[Read the Pearson School Report 2024 here](#)

Top six challenges that teachers expect schools to manage over the next 12 months

- 1** Budget pressures (**59%**)
- 2** Teacher recruitment and retention (**57%**)
- 3** Supporting pupils with special educational needs and/or disabilities (SEND) (**44%**)
- 4** Teacher and school leader workload (**43%**)
- 5** Pupil mental health and wellbeing (**31%**)
- 6** Staff mental health and wellbeing (**30%**)

18 percentage point rise

in teachers reporting SEND as a **barrier to pupils' learning in the next six months***

* Compared to 2022

- At both primary and secondary levels, increasing numbers of teachers are seeing **SEND** as a barrier to pupil learning this year.
- The biggest leap in the reporting of SEND as a barrier to pupil learning is seen at **secondary** level – up **16 percentage points** in one year.
- **More than 8 in 10** educators think students with SEND or additional needs are being **ineffectively supported in their aspirations and achievements** by the current education system.
- Just **1%** of teachers say that the **SEND and AP Improvement Plan** has positively impacted their school since 2022.



Definition of the SEND acronym

“A child or young person has special educational needs and disabilities if they have a learning difficulty and/or a disability that means they need special health and education support, we shorten this to SEND”

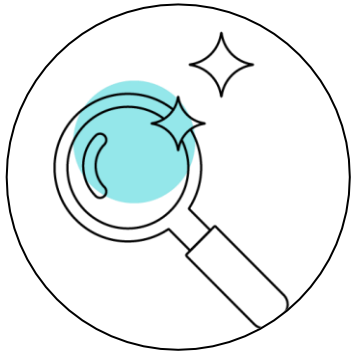
[NHS England](#)

SEND Code of Practice

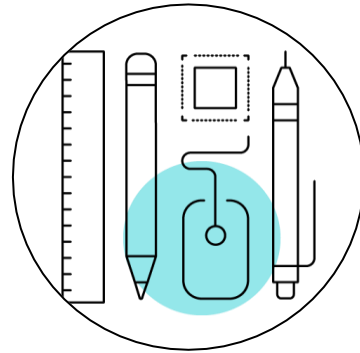
Special educational provision should be matched to the child's identified SEN, which are generally thought of in the following four broad areas of need and support:

- communication and interaction
- cognition and learning
- social, emotional and mental health
- sensory and/or physical needs

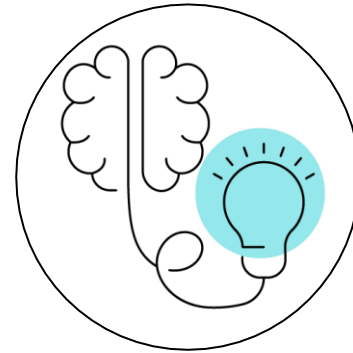
Assessment Objectives



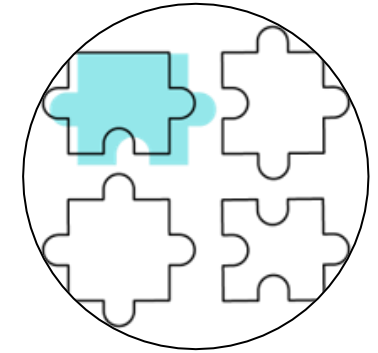
AO1
DEVELOP



AO2
REFINE



AO3
RECORD



AO4
RESPOND

Assessment Objective 1



AO1
DEVELOP

GCSE and International GCSE Art and Design:

‘Develop ideas through interpretations, demonstrating critical understanding of sources.’

A Level Art and Design:

‘Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.’

Stephen Wiltshire

ASD

Stephen Wiltshire is a prodigious cityscape artist, known for capturing intricate details of global skylines after mere glimpses. Honoured as a Member of the Order of the British Empire for services to art, his artworks grace prestigious museums worldwide.

Wiltshire was born in London, United Kingdom to West Indian parents on 24th April, 1974. As a child he was mute, and did not relate to other people. Aged three, he was diagnosed as autistic. He had no language and lived entirely in his own world.

<https://www.stephenwiltshire.co.uk/>

Kimberley Burrows

Vision Impairment

Kimberley Burrows, (b. 1988) is an interdisciplinary artist, disability advocate and model living and working in London. Burrows first graduated from Leeds Arts University (2021) before completing her MA in Painting at the Royal College of Art (2023).

Burrows' practice is informed by her sight loss. Shifting from illustration to painting, she developed accessible systems of creating to make outcomes which are both engaging and profound.

[RCA2023 | Kimberley Burrows](#)

Henri Matisse

Physical Disability

After 1948 Matisse was prevented from painting by ill health but, although confined to bed, he produced a number of works known as *gouaches découpées*. These were made by cutting or tearing shapes from paper which had been painted with gouache.

<https://www.tate.org.uk/art/artworks/matisse-the-snail-t00540>

Heather Day

Dyslexia

Heather Day (b. 1989, Honolulu, HI) is an artist based in the Mojave Desert of California. Rooted in the traditions of abstract expressionism, her paintings explore overlapping themes of sensory perception, memory, and elements of the natural world.

Day builds vast inventories of painted forms that are taken apart, rearranged, and sewn back together in a concert of opposing forces and colour fields. This counter-productive process embraces our limited control over chaos, and draws the viewer in through rhyming lyrical gestures and harmonizing fields of pigment.

Her paintings, both in form and in colour, are meant to challenge our expectations of the everyday experience and encourage the viewer to meditate on their own personal histories. How does the sound of a grating branch in the wind translate to an errant mark? How does a vibrating, painted wash capture raking light in the moments before sunset? This exploration seeks to push boundaries, evoking contemplation on the dynamic relationship between the tangible and the abstract.

<https://www.heatherday.com/>

<https://dyslexiahelp.umich.edu/success-stories/heather-day>

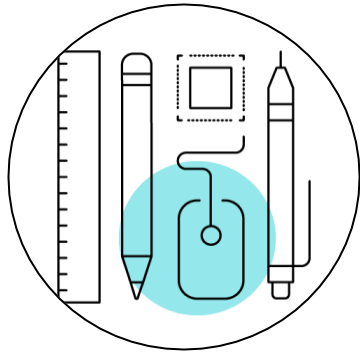
David Call

Deaf

For David Call, art has been a way of communication, a way of sharing his imagination, a passion, a method of truth-telling, and a tool for activism. His journey as a Deaf person and as a self-taught artist has been documented through his many linocut images.

<https://deaf-art.org/profiles/david-call/>

Assessment Objective 2



AO2
REFINE

GCSE and International GCSE Art and Design:

'Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.'

A Level Art and Design:

'Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.'

Checking your language

Does your student understand the meaning of the word refine?

Could it be that using language in a more differentiated manner may help your student to understand more fully?

Examples of reframing 'refine':

- We need to think about what we could do, to make this piece of work better?
- How could we improve it?
- What would you like to change about it?
- I wonder how we could make this better/brighter/bigger/smaller/etc.?



Formal Elements in the Specification

You could suggest changing / experimenting with the formal elements listed in the specification for your qualification.

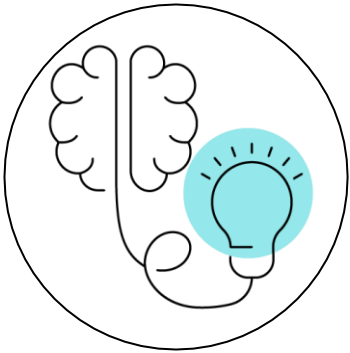
GCSE and International GCSE Art and Design

- Colour
- Line
- Form
- Tone
- Texture

A Level Art and Design

- Colour
- Line
- Form
- Tone
- Texture
- Shape
- Pattern
- Structure

Assessment Objective 3



A03
RECORD

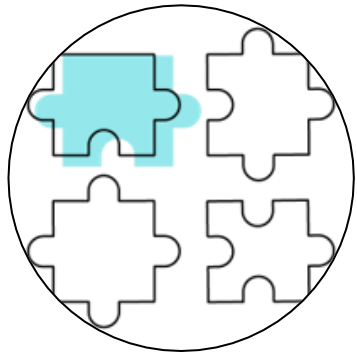
GCSE and International GCSE Art and Design:

'Record ideas, observations and insights relevant to intentions as work progresses.'

A Level Art and Design:

'Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.'

Assessment Objective 4



AO4
RESPOND

GCSE and International GCSE Art and Design:

‘Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.’

A Level Art and Design:

‘Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.’

Preparing for the period of sustained focus

Some examples of ways in which you can prepare your SEND students:

- **Scale:** have they been too ambitious about what they are hoping to achieve? Maybe they haven't been ambitious enough?
- **Materials:** have they really considered their ability to handle the materials in the time they have allocated? Could there be a better option? For example, might acrylic paints be better than oil, or oil better than acrylic?
- **Format:** would working on a series of tile-like shapes suit their abilities and intentions better than working on a large canvas? Or would a large canvas be the best surface for them to work on?
- **Timeline:** have they thought through how long each part of their outcome may take? Have they practiced this? Do they need to?



FAQs

1. Can students receive extra time during the 10-hour/15-hour period of sustained focus?

2. Would a learner be granted the same period of extra time as a non-practical subject?

3. Are the needs of SEND students considered during assessment/moderation?

4. Can SEND students complete their 10/15 hours over a greater number of sessions than outlined in the specification?

FAQs

You can find more information at [Access arrangements | Pearson qualifications](#) and applications should be made in consultation with your SENCO.

Please also see the JCQ guidance on [Regulations and Guidance - JCQ Joint Council for Qualifications](#).

JCQ also publish this helpful infographic [JCQ-25-ET-infographic-23-24_FINAL-1.pdf](#).



Practical Activity

In groups of 2 or 3, please anonymously discuss a time you have worked with a SEND student and what you did specially to support them.

You may have already reflected upon other ways you could have worked with them; you can discuss this in your groups too.

We will have 15 minutes in the breakout room, before coming back together. Please do not disclose any identifiable information about the student you are thinking about.

Q&A and discussion

- Questions?
- Thoughts?
- Feedback?



Guidance and support



[A Level Art and Design \(2015\) specification](#)

[A Level Art and Design \(2015\) Administrative Support Guide - Summer 2024](#)

[A Level and GCSE Digital Submission Guidance - Summer 2024](#) (international centres only)



[GCSE Art and Design \(2016\) specification](#)

[GCSE Art and Design Administrative Support Guide - Summer 2024](#)

[A Level and GCSE Digital Submission Guidance - Summer 2024](#) (international centres only)



[International GCSE Art and Design \(2017\) specification](#)

[International GCSE Art and Design Administrative Support Guide Summer 2024](#)

Further support

Contact us at TeachingArtandDesign@Pearson.com

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Read the [latest Subject Advisor update](#)

Sign up for future [Subject Advisor updates](#)

Join our Art and Design communities:

- [Art & Design: GCSE/A Level](#)
- [Art & Design: International GCSE](#)

Watch our Art and Design bitesize videos:

- [A Level Art and Design \(2015\)](#)
- [GCSE Art and Design \(2016\)](#)
- [International GCSE Art and Design \(2017\)](#)

Sign up for additional training at [Pearson Professional Development Academy](#)
and watch recorded training at [Art and Design Training and Network Events - YouTube](#)



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Subject Advisor Art, Design & Media





Pearson