



Planning, teaching and assessing the curriculum for pupils with learning difficulties

# Art and design



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## Contents

|   |           |
|---|-----------|
| <b>Introduction</b>   | <b>2</b>  |
| What is the purpose of this guidance?                                 | 2         |
| Who are the pupils?   | 2         |
| Who is the guidance for?  | 2         |
| What is in the guidance?  | 3         |
| What are the subject materials?                                       | 3         |
| <br>  |           |
| <b>Responding to pupils' needs when teaching art and design</b>       | <b>4</b>  |
| The importance of art and design to pupils with learning difficulties | 4         |
| Modifying the art and design programmes of study                      | 4         |
| Improving access to the art and design curriculum                     | 6         |
| <br>  |           |
| <b>Opportunities and activities at key stage 1</b>                    | <b>9</b>  |
| <br>  |           |
| <b>Opportunities and activities at key stage 2</b>                    | <b>14</b> |
| <br>  |           |
| <b>Opportunities and activities at key stage 3</b>                    | <b>19</b> |
| <br>  |           |
| <b>Performance descriptions</b>                                       | <b>24</b> |

## Introduction

### What is the purpose of this guidance?

This guidance supports the planning, development and implementation of the curriculum for pupils with learning difficulties. It draws on effective practice across a range of schools and can be used in mainstream and special primary and secondary schools, specialised units and independent schools. It also provides support to the range of services that work with these schools.

The guidance can be used with the school's own material, the national curriculum and the frameworks for teaching literacy and mathematics to:

- confirm the statutory entitlement to learning for all pupils and build on the principles of inclusion set out in the national curriculum
- help schools develop an inclusive curriculum by:
  - setting suitable learning challenges
  - responding to pupils' diverse learning needs
  - including all learners by overcoming potential barriers to learning and assessment
- provide a stimulus to revisit and revise existing schemes of work or a basis to develop new ones.

### Who are the pupils?

The guidance relates to all pupils aged between 5 and 16 who have learning difficulties, regardless of factors such as their ethnicity, culture, religion, home language, family background or gender, or the extent of their other difficulties. This includes pupils who are unlikely to achieve above level 2 at key stage 4. (These pupils are usually described as having severe or profound and multiple learning difficulties.) This also includes pupils with learning difficulties who may be working at age-related expectations in some subjects but are well below this in others. (These pupils, along with those with other significant difficulties, are often described as having moderate learning difficulties.)

### Who is the guidance for?

The guidance supports the work of a range of adults who are concerned with meeting the needs of pupils with learning difficulties. This includes class teachers, subject coordinators, special educational needs coordinators (SENCOs), senior managers, teaching assistants, parents,

carers, governors, therapists, local authority and advisory support services, and professionals from health, social services and the voluntary sector. Throughout these materials, the term 'staff' is used to refer to all those concerned with the education of these pupils.

### What is in the guidance?

The guidance contains:

- support on developing and planning the curriculum
- support on developing skills across the curriculum
- subject materials on planning, teaching and assessing each national curriculum subject; religious education (RE); and personal, social and health education (PSHE) and citizenship. These include descriptions of pupils' attainment showing progress up to level 1 of the national curriculum, which can be used to recognise attainment and structure teaching.

### What are the subject materials?

The subject materials support staff in planning appropriate learning opportunities. The materials do not represent a separate curriculum for pupils with learning difficulties or an alternative to the national curriculum. They demonstrate a process for developing access to the national curriculum and support staff in developing their own curriculum to respond to the needs of their pupils at each key stage. The materials offer one approach to meeting this challenge. Schools may already have effective structures or may wish to adopt different approaches.

The materials identify learning opportunities relevant to each subject. They demonstrate appropriate learning across the scope of the national curriculum from the earliest levels. They are intended to increase schools' confidence in their capacity to provide appropriate access to the national curriculum.

A common framework for these materials has been used. In each subject, appropriate learning for pupils with diverse needs at each key stage has been identified. Those aspects of the programmes of study that may create particular difficulties are also discussed, as well as aspects that may be unsuitable at a particular key stage. The suggested activities can be used to develop ideas for relevant, accessible and challenging experiences in curriculum plans.

## Responding to pupils' needs when teaching art and design

### The importance of art and design to pupils with learning difficulties

Art and design stimulates creativity and imagination. It provides visual, tactile and sensory experiences, and is a unique way to understand and respond to the world, and to communicate with others. Pupils learn about the place and role of art, craft and design in life today, as well as in different times and cultures.

In particular, art and design offers pupils with learning difficulties opportunities to:

- experience, experiment with and use colour, form, shape, space, texture and pattern
- explore different materials and processes
- respond to and communicate what they see, feel and think, on their own or working with others
- value and assess their own and others' achievements.

In response to these opportunities, pupils can make progress in art and design by:

- moving from responding to familiar ideas and themes when they start their work, to exploring ideas for different reasons, and selecting and using relevant information to help them develop their ideas
- sensory exploration and the use of a variety of materials and processes (to make images and artefacts), investigating and combining materials and processes, organising visual and tactile qualities and matching these to ideas and intentions
- being aware of their own and others' work, describing what they think and feel about their own work, and the work of artists, craftspeople and designers.

### Modifying the art and design programmes of study

The statutory inclusion statement of the national curriculum requires staff to modify the programmes of study to give all pupils relevant and appropriately challenging work at each key stage. Staff should teach knowledge, skills and understanding in ways that match and challenge their pupils' abilities.

Staff can modify the art and design programmes of study for pupils with learning difficulties by:

- choosing material from earlier key stages
- maintaining, reinforcing, consolidating and generalising previous learning as well as introducing new knowledge, skills and understanding
- focusing on one aspect or a limited number of aspects in depth or in outline of the age-related programmes of study.

### Exploring and developing ideas

Exploring and developing ideas begins with sensory experiences and the world of the imagination. Pupils may experience different materials and ways of developing ideas by using colour, shape, space, pattern and texture. Teaching this aspect across key stages can help pupils to:

- record their observations of the world around them, *for example, by looking at objects more closely and from different angles*
- select starting points for their work by making simple choices
- respond to starting points in different ways, *for example, feelings, moods, facial expressions.*

### Investigating and making art, craft and design

Investigating and making art, craft and design begins by pupils experimenting with different materials and processes to communicate ideas, feelings, moods and preferences in two and three dimensions, and on different scales. Teaching this aspect across key stages can help pupils to:

- use and then combine materials to make textures, patterns and different visual effects
- choose suitable tools, materials and techniques
- represent observations, ideas and feelings and make images and artefacts.



### Evaluating and developing work

Evaluating and developing work begins by pupils developing communication and interaction skills (including appropriate vocabularies) and working with others. Teaching this aspect across key stages can help pupils to:

- focus on, and then recall, what they and others have done and recognise similarities and differences, *for example, look, follow and examine certain parts of their own and others' work*
- communicate what they like and dislike about their own work, and the work of different artists, craftspeople and designers
- be aware of what they have done in their current work and recognise how they could make changes.

### Knowledge and understanding

Investigating and making begins by pupils exploring and developing ideas, then evaluating and extending them. Knowledge and understanding supports this process. Teaching this aspect across key stages can help pupils to:

- identify natural and made materials and objects through sensory investigation
- explore and use materials, processes and techniques
- identify and use visual and tactile elements, *for example, colour, texture, pattern, shape and form* to create different effects
- observe and respond to the work of artists, craftspeople and designers from different times and cultures.

### Improving access to the art and design curriculum

Staff can make art and design more accessible by focusing on the senses. They can improve access by:

- using materials and resources that pupils can experience and understand through sight, sound, taste or smell
- organising different activities to make up for a lack of first-hand experiences, *for example, multi-cultural and multi-sensory experiences which may relate to work across the curriculum on festivals, carnivals and celebration*



- giving pupils first-hand experience of current and past influences by investigating artefacts and how they have changed over time
- helping pupils to observe and understand natural and made materials and objects in places where, because of visual or multi-sensory impairment or mobility difficulties, pupils are unable to experience incidental learning of the wider world
- providing direct art and design experiences through visits to museums, galleries, sites and other places where sound waves and visual images are used, *for example, sound-beams or lighting effects.*

Art and design can also be made more accessible through:

- using ICT, visual and other materials to increase pupils' knowledge of their personal surroundings and the wider world
- giving pupils experience of contemporary art and design which combines media in multi-sensory works, *such as installations*, and uses the viewer's sense of touch, hearing and movement through space
- using specialist aids and equipment
- encouraging support from adults or other pupils, but giving pupils space and freedom to do things for themselves, and allowing time to respond
- using alternative activities to make it easier to use tools, equipment or materials
- being aware of the pace at which pupils work and of the physical effort needed
- balancing consistency and challenge, according to individual needs
- using partnerships with other professionals, *for example, artists in residence and young people*
- including experiences that let pupils at early stages of learning gain knowledge, skills and understanding of art and design in the context of everyday activities
- letting pupils experience art and design for themselves, at first, *for example, by exploring the forms of natural and made objects, and by giving them contact with the work of artists, craftspeople and designers.*

Art and design can help pupils develop their broader communication and literacy skills through interaction with other pupils as well as staff. With some pupils, communication and literacy skills will develop as they use a range of visual, written and tactile materials, *for example, large print, symbols and symbol text*. These skills will also develop as pupils use ICT and other technological aids. Other pupils' skills develop as they use alternative and augmentative communication, *for example, body movements, eye gaze, facial expressions and gestures including pointing and signing*.

There is no requirement to teach art and design at key stage 4. However, for many pupils, art and design offers satisfying challenges both as a subject in its own right and as a way of developing skills in many other areas of the curriculum.

## Opportunities and activities at key stage 1

Much of the art and design programme of study at key stage 1 is relevant to pupils with learning difficulties. With modification, it can provide stimulating and challenging learning opportunities.

The focus of teaching art and design at key stage 1 may be on giving pupils opportunities to:

- explore the visual, tactile and sensory qualities of materials and processes
- use colour, shape, space, pattern, texture and a range of materials and processes to represent ideas and feelings
- respond to art, craft and design in the environment.

Given these opportunities in art and design at key stage 1:

|  |  |
|--|--|
| <b>all</b> pupils with learning difficulties (including those with the most profound disabilities) | experience a range of materials through their senses and explore, with support, by seeing and touching. They respond to art, craft and design in their immediate environments. |
|--|--|

|  |   |
|--|---|
| <b>most</b> pupils with learning difficulties (including those with severe difficulties in learning) who will develop further skills, knowledge and understanding in most aspects of the subject | explore colour, texture, shape, form and space in two and three dimensions, and begin to try out and use different materials and suitable tools to make images and artefacts. They respond in different ways to art, craft and design through sight, hearing, smell, touch, and begin to express preferences. |
|--|---|

|   |  |
|---|--|
| <b>a few</b> pupils with learning difficulties who will develop further aspects of knowledge, skills and understanding in the subject | use a range of materials and suitable tools to show their ideas and feelings, and make images and artefacts. They respond to their own work and the work of artists, craftspeople and designers, and express what they think and feel. |
|---|--|

Some parts of the key stage 1 programme of study, such as evaluating and developing work, may be too demanding for some pupils. Such parts may become less demanding as pupils get older, but it may not be appropriate to teach these parts to some pupils during this key stage. It may be more appropriate to draw on materials from *Practice guidance for the early years foundation stage* (DCSF00266-2008BKT-EN). The following activities show how this can be done and provide examples of approaches staff can take with units of work in art and design.

### Self-portrait

Pupils make a self-portrait to communicate ideas about themselves.

#### *Pupils explore and develop ideas for their work*

They may:

- look at and feel their own and others' faces, hair, hands, clenched fists, spread fingers
- put on hats, wigs, scarves, face paints and look at themselves in mirrors.

#### *Pupils investigate and make their work*

They may:

- experiment with a range of materials and processes including paint, collage or mixed media
- draw with fingers through water, sand, flour, earth and leaves; draw with objects, *for example, sticks or bark trailed through water, sand or earth*
- make random marks with tools, *for example, sticks in sand, clay or paint*
- make grasping and pushing actions with charcoal, chalks or wax crayons, using both the sides and ends of the marker
- use fingers and thumbs, and tools, *such as sticks and brushes*, and drag them through different colours and textures of paint
- use their marks and prints to represent hair, clothing, body parts
- focus on a part of themselves to represent and make a self-portrait using paint and printing techniques

- use ICT to experiment with changing images of people's faces, *for example, moving eyes and ears about, distorting face shapes by stretching.*

***Pupils evaluate and develop their work***

They may:

- focus attention on visual and tactile elements in their own work and in paintings, prints or sculpture which show visual and tactile qualities in portraits by different artists, *for example, shape, texture and form in sculpted heads by Picasso, Moore, Brancusi, Epstein; colour and texture and the use of different media in the work of Van Gogh, Bacon, Modigliani, Soutine, Blake, Boyce, Keegan, Kahlo*
- use digital photographs of each other to make a class collage and look at photographs collected from family albums, newspapers and magazines.

**Investigating materials**

Pupils make a hanging or a weaving using a variety of natural and made materials.

***Pupils explore and develop ideas for their work***

They may:

- explore lots of different materials, *for example, paper, crêpe or tissue, fabric, wool, cotton or net, shiny, coarse and soft materials,* and scrunch, tear, cut and fold them
- look at, handle and take apart woven fabrics
- group and choose materials that they like to look at or feel.

***Pupils investigate and make their work***

They may:

- investigate joining, tying, bundling or sticking materials together with glue, string, elastic bands or tape
- make a simple loom and use string or strips of fabric or paper as warp or weft

- join their samples together to make a woven hanging
- make a hanging of the materials they like by tying and/or sticking them on to a hoop or a piece of doweling and decorating the strips of fabric or paper with feathers, sequins, buttons and bells.

***Pupils evaluate and develop their work***

They may:

- explore unusual looms and how they can be used for weaving threads and fabrics, *for example, a bicycle wheel, umbrella or picture frame*
- respond to the work of craftspeople today, *for example, Michael Brennand-Wood, Janet Bolton, Sharon Porteous, Lois Walpole, Caroline Broadhead, Sally Freshwater.*

**What is sculpture?**

Pupils make a relief collage or a sculpture.

***Pupils explore and develop ideas for their work***

They may:

- visit local natural features, *for example, a wood, a forest, a rocky place, the coast or scrub land*, and take photographs of parts that attract their attention
- make a collection of natural objects that interest them *such as stones, leaves, shells and bark*
- explore 'shape' through hand, foot, or other body parts
- take part in sensory walks touching the coldness of marble, iron or stone
- visit a church and experience spaces in the building or the effects of light through stained glass.

These experiences can help their own work and provide a starting point for its development.

***Pupils investigate and make their work***

They may:

- experiment with 'found' objects for printing or making a rubbing on paper
- manipulate materials such as dough and clay by squeezing, squashing, stretching, rolling, joining and by making simple shapes
- use 'found' objects to make impressions in clay or dough
- investigate ways of joining their 'found' and other materials and arrange them to make an abstract construction, sculpture or collage that shows the shapes, colours, textures and forms of places visited
- work with other pupils to make a large display or installation to represent individual and group ideas and feelings about their experiences, *for example, using photographs, objects and audio recordings of the sounds associated with the places visited.*

***Pupils evaluate and develop their work***

They may:

- identify key words about their experiences, the objects they collected and the materials and processes used
- look at the work of an artist, craftsperson or designer who works with specific materials, *for example, stone, bronze, wood – Moore, Hepworth; mobiles – Calder; 'found' materials – Picasso; natural materials – Goldsworthy.*



## Opportunities and activities at key stage 2

Much of the art and design programme of study at key stage 2 is relevant to pupils with learning difficulties. With modification, it can provide stimulating and challenging learning opportunities.

The focus of teaching art and design at key stage 2 may be on giving pupils opportunities to:

- use visual and tactile elements, materials and processes to communicate what they see, feel and think
- improve their control of materials, tools and techniques
- look at art, craft and design from different times and cultures.

Given these opportunities in art and design at key stage 2:

|   |   |
|---|---|
| <p><b>all</b> pupils with learning difficulties (including those with the most profound disabilities)</p>   | <p>explore colour, texture, shape, form and space in two and three dimensions, and with support, start to try out and use a range of materials and suitable tools to make images and artefacts. They have the opportunity to respond to what they see, hear, smell, touch and feel and begin to show likes and dislikes for different kinds of art, craft and design.</p> |
| <p><b>most</b> pupils with learning difficulties (including those with severe difficulties in learning) who will develop further skills, knowledge and understanding in most aspects of the subject</p> | <p>experiment with different materials and processes, develop their own practical and creative skills and improve their control of materials and tools. They are encouraged to respond to their own work and to the work of artists, craftspeople and designers, and to communicate their responses.</p>  |
| <p><b>a few</b> pupils with learning difficulties who will develop further aspects of knowledge, skills and understanding in the subject</p>  | <p>respond to the visual and tactile qualities of materials and select appropriate materials, tools and techniques to develop their ideas. They review the work of artists, craftspeople and designers and may, as a result, make simple changes to their own work.</p>   |

Some parts of the key stage 2 programme of study, such as those which use questioning or require pupils to make thoughtful observations and comparisons about the roles and purposes of artists, craftspeople and designers, may be too demanding for some pupils. Such parts may become less demanding as pupils get older, but it may not be appropriate to teach these parts to some pupils during this key stage. It may be more appropriate to teach the more demanding parts of the programme of study for key stage 1. Throughout key stage 2, staff can maintain and reinforce the knowledge, skills and understanding introduced during key stage 1 by applying these in different areas, and introduce new learning. The following activities show how this can be done and provide examples of approaches staff can take with units of work in art and design.

### Investigating pattern

Pupils make designs for a range of items, such as a border for the classroom, a book cover, a piece of jewellery or a textile piece, combining pattern, colour and shape.

#### *Pupils explore and develop ideas for their work*

They may:

- look at and feel bright, textured and contrasting patterns
- explore pattern on wallpaper (relief textures), clothing, wrapping paper, textiles
- use ICT to explore patterns and ways of changing them.

#### *Pupils investigate and make their work*

They may:

- experiment with printing using different objects and materials on a variety of paper surfaces or fabric, *for example, corks, leaves, printing blocks, shapes, hands, fingers, feet, toes*
- place several shapes on paper, paint around them and remove them when dry. They may place and glue shapes in different places to make a design for a length of fabric and, with support, they may print their designs on paper or on a length of fabric, in a repeated pattern using silk screen printing
- experiment with splattering paint on wet paper and spray paint with a plant-mister, and use as a background for a finished piece of work

- continue a pattern using colours, shapes or objects and make a two-dimensional design, *such as a border for the classroom or a book cover*. The choice of colours and shapes can be limited.

***Pupils evaluate and develop their work***

They may:

- look at jewellery from other times and cultures, *for example, native American, ancient Egyptian, African, Mexican*
- make a necklace based on a design and materials chosen from a limited selection, *such as coloured wool and threads, large and small buttons or beads, feathers, straws*.

**Objects and meanings**

Pupils select, arrange and present objects in a still-life painting, collage or a three-dimensional display.

***Pupils explore and develop ideas for their work***

They may:

- collect or be given interesting objects, *for example, old ironware, objects from the sea or the coast, crockery, dried, pressed or fresh flowers, different sizes and shapes of boxes*
- explore selected objects from different angles and in different positions and take digital photographs
- collect and select pictures and photographs on a chosen theme for a collage, *for example, objects from the sea and coast*, and use these to make a class or individual scrapbook
- explore different ways of arranging their selected objects on a board or in a box (open at one side) and take photographs from different angles. Strong or coloured lighting may be used to create shadows and various effects.

***Pupils investigate and make their work***

They may:

- draw objects using materials, *such as pencils, charcoal, crayons, pastels*, to produce different tones

- mix tints and shades of paint using white to lighten and original colour to darken, and apply colour to their work to make a still-life painting
- use clay to model their group of objects in relief. For some pupils this may be a display of objects in its own right.

### ***Pupils evaluate and develop their work***

They may:

- look at their work and decide whether to change it
- make simple choices about what could be changed or developed, *for example, changing the position of one item on the collage*
- respond to the work of artists who used objects in very different ways, *for example, compare the work of Cézanne, Braque, Andy Warhol, Louise Nevelson and Claes Oldenburg.*

### **Talking textiles**

Pupils make a two- or three-dimensional textile work on a familiar story, myth or legend. They work together to tell their chosen story, myth or legend. They make surface patterns and textures and other visual and sound effects.

### ***Pupils explore and develop ideas for their work***

They may:

- listen to or act out a familiar story (that could be then video recorded), using objects, props or music to show the main characters and events
- talk about who they will work with, who is going to do what and how they are going to do it.

### ***Pupils investigate and make their work***

They may:

- collect and explore objects and materials of the same colour such as red, *for example, paper, paint, coloured gels, tissue, fabric, glitter, wood shavings, sand and petals*

- gradually add flour or washing powder to liquid paint and paint in pre-drawn blocks, continuing until the paint becomes thicker and difficult to spread. Pupils feel the texture of the paint, as it thickens, with hands or feet
- use thickened paint and comb with cardboard cut with teeth, *for example, experimenting with drawing straight, wavy and random lines*
- use self-hardening clay to make shapes which are rolled in dishes of seeds, pulses, pasta, sand or sawdust and left to dry. Pupils feel the different textures created and select their favourites
- work together to make a piece, or pieces, of work on a suitable fabric, *such as calico or hessian*, using techniques they have already tried
- attach their piece of textile (with help) to a pre-formed structure to create a three-dimensional form, *for example, a tent, a standing frame.*

***Pupils evaluate and develop their work***

They may:

- take their work and show it to another group or present it in assembly
- develop their work further and make puppets related to a story, or make a tableau
- respond to illustrated stories from different times and cultures, *for example, on Egyptian tomb paintings, Greek vases, Chinese ceramics, or in cartoon strips, story books*
- consider textiles or photographs of textiles, *such as wall hangings or tapestries, that tell a story, for example, the Bayeux tapestry, embroidered shrine cloths from northern India.*

## Opportunities and activities at key stage 3

Much of the art and design programme of study at key stage 3 is relevant to pupils with learning difficulties. With modification, it can provide stimulating and challenging learning opportunities.

The focus of teaching art and design at key stage 3 may be on giving pupils opportunities to:

- become more independent in using visual and tactile elements, materials and processes to communicate their own ideas, feelings and meanings
- extend their knowledge and experience of materials, processes and practices
- compare art, craft and design from different times and cultures, including contemporary work.

Given these opportunities in art and design at key stage 3:

**all** pupils with learning difficulties (including those with the most profound disabilities) with support, experiment with and combine colour, texture, shape, form and space in two and three dimensions and try out and choose from different materials and suitable tools to make images and artefacts for different purposes. They are encouraged to respond in different ways to their own work and to show likes and dislikes about the work of artists, craftspeople and designers. They start to realise that art and design can be a satisfying leisure activity and that art activities take place in the wider community.

**most** pupils with learning difficulties (including those with severe difficulties in learning) who will develop further skills, knowledge and understanding in most aspects of the subject use a variety of materials and processes to record observations, ideas and feelings and to make images and artefacts. They review and express views on their own work and the work of artists, craftspeople and designers and make simple changes to their own work. They begin to realise that art and design can provide employment.

a few pupils with learning difficulties who will develop further aspects of knowledge, skills and understanding in the subject may extend and refine their skills by using different materials and processes for different purposes. They will work on their own when communicating what they see, feel and think when making images and artefacts. They may compare their own work and the work of artists, craftspeople and designers, and adapt and develop their own work as a result.

Some parts of the key stage 3 programme of study, such as those which use critical questioning and analysis, may be too demanding for some pupils. Such parts may become less demanding as pupils get older, but it may not be appropriate to teach these parts to some pupils during this key stage. It may be more appropriate to teach the more demanding parts of the programme of study for the earlier key stages. Throughout key stage 3, staff can maintain and reinforce the knowledge, skills and understanding introduced during the earlier key stages by applying these in different areas, and introduce new learning. The following activities show how this can be done and provide examples of approaches staff can take with units of work in art and design.

### What a performance!

Pupils work together in small groups or as a whole class to design and make a piece of headgear for a character in a story, *for example, a head-dress worn by the fairies in A Midsummer Night's Dream*, or to illustrate a theme, *such as the four seasons, using poetry and music as a starting point and making a piece for each season.*

#### ***Pupils explore and develop ideas for their work***

They may:

- explore costumes, head-dresses, masks worn at different festivals, *for example, carnivals, weddings*
- explore the materials used, including patterns, textures and colours
- try on head-dresses, look at themselves in mirrors and take photographs
- watch video recordings of festivals, dramatic productions



- talk about stories, drama, dance or visual art forms to inspire their work
- use the multi-sensory room to experience different atmospheres and settings.

***Pupils investigate and make their work***

They may:

- group and select materials by colour, texture and pattern, making joint decisions on how to represent their chosen theme
- experiment with tying, knotting and joining fabric including using appliqué
- experiment with different ways of dyeing such as tie-dye and with resist techniques using flour paste or warm wax
- print designs and patterns on paper or fabric, experimenting with coloured, smooth and textured papers or fabric, tissue, hand-made paper
- design and make a head-dress using some of the methods they have already tried.

***Pupils evaluate and develop their work***

They may:

- look at designs for theatre sets and costumes, past and present, *for example, Leon Bakst's Ballet Russes, Cats, The Lion King*
- take photographs of each other wearing their head-dresses
- scan the photographs into the computer and manipulate them in different ways, *for example, changing the shape and form of the head-dress, changing the colours and textures.*

### Self-image

Pupils create images that show how they see themselves.

#### ***Pupils explore and develop ideas for their work***

They may:

- collect pictures, images, masks of different facial expressions
- take digital photographs of pupils when happy, sad, angry
- respond to music that recalls certain feelings
- try on favourite clothes for a disco, a party or a special occasion.

#### ***Pupils investigate and make their work***

They may:

- cut up and rearrange photographs, adding different expressions, photocopy their work and enlarge selected examples
- make silhouette pictures, using the overhead projector to project an image on to paper, drawing around the projected image and cutting it out
- mount these images in a frame, using them to make a class collage or in a guessing game
- mix a range of secondary colours from a primary palette and experiment with different kinds of paints and painting effects, changing textures, colours and tones of paint by adding substances, liquids and colour
- apply other media such as inks, crayons, pastels to a dry painting
- represent themselves by making a collage combining digital photographs or impressions on rolled clay.

#### ***Pupils evaluate and develop their work***

They may:

- compare examples of portraits by different artists, craftspeople and designers, *for example, heads on coins, postage stamps, cartoons, gargoyles, totem poles, as well as paintings by Magritte, Chagall and Lichtenstein*
- consider the different methods used, *for example, whether they look 'real' or not*, and what they feel about the use of colour or pattern
- make their own work using a chosen artist's or designer's approach or style.

### Recreating landscapes

Pupils construct a three-dimensional collage (relief) recreating a landscape of their choice.

#### *Pupils explore and develop ideas for their work*

They may:

- visit a local landscape garden and collect objects and materials, take photographs from different angles and record sounds
- look at the way that different artists have represented landscapes, *for example, the work of Turner, Constable, Ernst, Klimt, Lanyon, Long, Nash, Sutherland.*

#### *Pupils investigate and make their work*

They may:

- use plaster of Paris, mod-roc, clay, wax, soap or wood, and modelling tools for cutting and shaping
- use finer tools to carve a range of lines for detail, decoration, pattern and texture
- scratch, roll or imprint natural or made objects into thickly painted surfaces to create texture
- choose and arrange materials to create patterns or desired effects, make thematic pictures from a range of materials, *for example, fabric, fibre, yarns, thread, found-materials*
- devise representational or abstract elements, *for example, weaving to represent the sea*
- create a three-dimensional collage (working in relief) using a range of materials including folded paper, appliqué techniques and patterns of texture and tone.

#### *Pupils evaluate and develop their work*

They may:

- develop their awareness of the range of materials that can be combined, *for example, graphic media on dry paint to add detail*
- compare how different artists treat similar themes, *for example, present-day textiles by Fran Reed, Penny Burnfield, Norman Sherfield*
- adapt and develop their own work to include some of these ideas.

## Performance descriptions

These performance descriptions outline early learning and attainment before level 1 in eight levels, from P1 to P8.

The performance descriptions can be used by teachers in the same way as the national curriculum level descriptions to:

- decide which description best fits a pupil's performance over a period of time and in different contexts
- develop or support more focused day-to-day approaches to ongoing teacher assessment by using the descriptions to refine and develop long-, medium- and short-term planning
- track linear progress towards attainment at national curriculum level 1
- identify lateral progress by looking for related skills at similar levels across their subjects
- record pupils' overall development and achievement, for example, at the end of a year or a key stage.

The performance descriptions for P1 to P3 are common across all subjects. They outline the types and range of general performance that some pupils with learning difficulties might characteristically demonstrate. Subject-focused examples are included to illustrate some of the ways in which staff might identify attainment in different subject contexts.

From level P4 to P8, many believe it is possible to describe pupils' performance in a way that indicates the emergence of skills, knowledge and understanding in art and design. The descriptions provide an example of how this can be done.

**P1 (i)** Pupils encounter activities and experiences. They may be passive or resistant. They may show simple reflex responses, *for example, startling at sudden noises or movements*. Any participation is fully prompted.

**P1 (ii)** Pupils show emerging awareness of activities and experiences. They may have periods when they appear alert and ready to focus their attention on certain people, events, objects or parts of objects, *for example, looking briefly at brightly coloured objects*. They may give intermittent reactions, *for example, sometimes putting their hands in wet paint*.

**P2 (i)** Pupils begin to respond consistently to familiar people, events and objects. They react to new activities and experiences, *for example, pulling their hands away from an unfamiliar texture*. They begin to show interest in people, events and objects, *for example, focusing their attention on bold black and white patterns*. They accept and engage in coactive exploration, *for example, feeling the textures of a range of art materials*.

**P2 (ii)** Pupils begin to be proactive in their interactions. They communicate consistent preferences and affective responses, *for example, reaching for glittery materials in preference to others*. They recognise familiar people, events and objects, *for example, grasping a painting sponge*. They perform actions, often by trial and improvement, and they remember learned responses over short periods of time, *for example, returning their hands to a particular texture*. They cooperate with shared exploration and supported participation, *for example, working with an adult to press, roll, or pinch wet clay*.

**P3 (i)** Pupils begin to communicate intentionally. They seek attention through eye contact, gesture or action. They request events or activities, *for example, pointing to the painting table*. They participate in shared activities with less support. They sustain concentration for short periods. They explore materials in increasingly complex ways, *for example, making banging, stroking and circling movements with a paint-laden brush*. They observe the results of their own actions with interest, *for example, looking at marks they have made with paint*. They remember learned responses over more extended periods, *for example, dipping a spreader into glue in weekly art and design sessions*.

**P3 (ii)** Pupils use emerging conventional communication. They greet known people and may initiate interactions and activities, *for example, putting the roller into the paint*. They can remember learned responses over increasing periods of time and may anticipate known events, *for example, locating the painting aprons on entering the art room*. They may respond to options and choices with actions or gestures, *for example, pointing to a preferred paint colour from a choice of two*. They actively explore objects and events for more extended periods, *for example, stroking, shaking or folding papers of different colours or qualities*. They apply potential solutions systematically to problems, *for example, banging clay with a tool to try to flatten it*.

**P4** Pupils show some awareness of cause and effect in a creative process. They explore materials systematically, *for example, tearing and scrunching paper to complete a collage*. They are aware of starting or stopping a process. They make marks intentionally on a surface with fingers or tools, *for example, pressing objects into clay or putting paint on paper*. They repeat an activity to make the same or similar effect. They show an active interest in a range of tools and materials, taking part in familiar activities with some support.

**P5** Pupils handle or use tools and materials purposefully. They show preferences for activities and begin to carry out simple processes. They choose tools and materials which are appropriate to the activity, *for example, picking brushes or rollers for painting*. They show they can create and apply familiar techniques to a task, *for example, manipulating and shaping malleable materials to produce a desired effect or applying glue to a surface to make materials stick together in making a model*.

**P6** Pupils show an intention to create. They start to use tools, materials and simple actions to produce a piece of work. They imitate the use of tools, materials and simple actions, *for example, cutting*. They practise new skills with less support, developing their knowledge of the process of making, *for example, selecting and gathering suitable resources and tools for a piece of work*.

**P7** Pupils communicate ideas, events or experiences through their use of colour, form, line and tone. Working in two or three dimensions they may intentionally represent or symbolise an object or an emotion. They purposefully choose colours or techniques. They show confidence in using a variety of processes and make appropriate use of tools and materials.

**P8** Pupils develop their ideas and use materials and processes working in two and three dimensions. They finish a piece of work following an established pattern of activity, *for example, gathering appropriate materials, taking part in an activity and stopping work when finished*. They know that paintings, sculptures and drawings have meaning. They use a growing art vocabulary and begin to express meaning in their own work.

## About this publication

### Who's it for?

This handbook is for all those who work with pupils with learning difficulties. This includes pupils who are often described as having severe, profound and multiple, or moderate learning difficulties. The guidance relates to all pupils aged 5 to 16 who are unlikely to achieve above level 2 at key stage 4.

### What's it about?

It provides support materials to schools for planning learning opportunities and activities in art and design for pupils in each key stage. It includes performance descriptions of early learning and attainment in the national curriculum.

### What's it for?

It will be useful in developing an inclusive curriculum. It can be used in mainstream schools, special primary and secondary schools, specialised units and independent schools. It can also support the range of services that work with pupils with learning difficulties.

### Related material

This handbook is part of a set of guidance on planning and teaching the curriculum for pupils with learning difficulties. The entire set, which includes general guidance, guidance on developing skills and subject guidance, can be found on the QCA website at [www.qca.org.uk/ld](http://www.qca.org.uk/ld).

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