

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

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# 1 Including students with SEN and/or disabilities in secondary music lessons

## Introduction

This booklet gives tutors and trainees information about subject-specific issues in the music curriculum for students with SEN and/or disabilities. It offers a straightforward introduction to planning inclusive music 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.

## Music

**"Music is a unique form of communication that can change the way pupils feel, think and act. Music forms part of an individual's identity and positive interaction with music can develop pupils' competence as learners and increase their self-esteem. Music brings together intellect and feeling and enables personal expression, reflection and emotional development. As an integral part of culture, past and present, music helps pupils understand themselves, relate to others and develop their cultural understanding, forging important links between home, school and the wider world.**

**"Music education encourages active involvement in different forms of music-making, both individual and communal, helping to develop a sense of group identity and togetherness. Music can influence pupils' development in and out of school by fostering personal development and maturity, creating a sense of achievement and self-worth, and increasing pupils' ability to work with others in a group context.**

**"Music learning develops pupils' critical skills: their ability to listen, to appreciate a wide variety of music, and to make judgements about musical quality. It also increases self-discipline, creativity, aesthetic sensitivity and fulfilment."**

National Curriculum, QCA, 2009

To overcome potential barriers to learning in music, some students may need:

- help in managing the written communication aspects of music – such as the use of symbols – by using larger print, colour codes, multi-sensory reinforcement, and a greater emphasis on aural memory skills
- encouragement to use their voices expressively and to use different forms of communication – such as gesture – to compensate for difficulties when singing and speaking
- opportunities to learn about music through physical contact with an instrument and/or sound source where they are unable to hear sounds clearly or at all, and
- access to adapted instruments or ICT to overcome difficulties with mobility or manipulative skills.

## 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 music curriculum for students with SEN and/or disabilities

### Teaching and learning

To make music 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 graphic scores or pictorial representations of compositions rather than written notation.

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

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 cannot use their voices to communicate may be unable to complete the requirements of the programmes of study or attainment target relating to singing. In these circumstances, teachers should provide opportunities for pupils to develop strength in depth in other aspects of the programmes of study. When a judgement against level descriptions is required, assessment of progress should discount those aspects that relate to singing."**

National Curriculum, QCA, 2009

### 3 Self-audit for inclusive music 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 music.

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 severe hearing impairment in music 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	Music	Observed	Tried out
<p><b>Sound and light issues</b> For example:</p> <ul style="list-style-type: none"> <li>• background noise and reverberation are reduced</li> <li>• sound field system is used, if appropriate</li> <li>• glare is reduced</li> <li>• there is enough light for written work</li> <li>• teacher's face can be seen – avoid standing in front of light sources, eg windows</li> <li>• students use hearing and low vision aids, where necessary, and</li> <li>• video presentations have subtitles for deaf or hearing-impaired students and those with communication difficulties, where required.</li> </ul>	<p><b>Sound and light issues</b> Interactive whiteboards are non-reflective to reduce glare.</p>		
<p><b>Seating</b> Students' seating and the main board position are planned for the shape of the room.</p> <p>Students can see and hear clearly, as necessary:</p> <ul style="list-style-type: none"> <li>• the teacher</li> <li>• each other, and</li> <li>• the board/TV/screens.</li> </ul> <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><b>Seating</b> Students sing better if they are standing – make provision for this at some point in the session. Where standing is difficult or impossible, encourage students to sit up as well as they are able.</p> <p>Seating should allow all students in the class to communicate, respond and interact with each other and the teacher in discussions.</p> <p>Avoid the need for copying lots of information. For example, notes on interactive whiteboards can be printed off for all students.</p>		

Maintaining an inclusive learning environment	Music	Observed	Tried out
<p><b>Resources</b> Storage systems are predictable.</p> <p>Resources are:</p> <ul style="list-style-type: none"> <li>• accessible, eg within reach, and</li> <li>• labelled clearly to encourage independent use, eg using images, colour coding, large print, symbols, Braille, as appropriate.</li> </ul>	<p><b>Resources</b> Provide access to adapted instruments or ICT to overcome difficulties with mobility or manipulative skills.</p> <p>Make sure students are physically able to play the instruments they are asked to play. Percussion instruments can be adapted for students with physical disabilities. Handbells are readily available.</p>		
<p><b>Displays</b> Displays are:</p> <ul style="list-style-type: none"> <li>• accessible, within reach, visual, tactile</li> <li>• informative, and</li> <li>• engaging.</li> </ul> <p>Be aware of potentially distracting elements of wall displays.</p>	<p><b>Displays</b></p>		
<p><b>Low-arousal areas</b> 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><b>Low-arousal areas</b> It is desirable for students to come together in group music-making activities, such as singing and playing together, but some students with SEN and/or disabilities may get more satisfaction from individual practical work, composing activities and using ICT.</p>		
<p><b>Health and safety</b> 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><b>Health and safety</b></p>		
<p><b>Unfamiliar learning environments</b> Students are prepared adequately for visits.</p>	<p><b>Unfamiliar learning environments</b></p>		

## Multi-sensory approaches, including ICT

Multi-sensory approaches, including ICT	Music	Observed	Tried out
<p><b>Multi-sensory approaches</b> Students' preferred learning styles are identified and built on:</p> <ul style="list-style-type: none"> <li>• 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</li> <li>• for recording – alternatives to written recording are offered, eg drawing, scribing, word processing, mind maps, digital images, video, voice recording, and</li> <li>• 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.</li> </ul>	<p><b>Multi-sensory approaches</b> Include a number of different activities in the music lesson, such as singing, moving, playing instruments and composing.</p> <p>Provide opportunities to learn about music through physical contact with an instrument and/or sound source where students are unable to hear sounds clearly or at all.</p> <p>Make sensitive use of audio and video recordings to keep records of students' work. Always make sure students are comfortable with this.</p> <p>Older students can keep their own file records using computer programs.</p>		

Multi-sensory approaches, including ICT	Music	Observed	Tried out
<p><b>ICT</b></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"> <li>• keyboard shortcuts instead of a mouse</li> <li>• sticky keys</li> <li>• a foot-controlled mouse, a head-controlled mouse or a wireless mouse</li> <li>• screen filters to cut down glare</li> <li>• 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)</li> <li>• clear font type (normally sans serif, such as Arial or Comic Sans)</li> <li>• appropriate contrast between background and text, and/or</li> <li>• a talking word processor to read out text.</li> </ul> <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><b>ICT</b></p> <p>In music, ICT<sup>1</sup> allows students to:</p> <ul style="list-style-type: none"> <li>• be included in music lessons, eg look at the potential of Automulch for students with an ASD, Soundbeam for students with physical disabilities, the Cakewalk sequencer for students with sight impairments, and Band-in-a-box or eJay to motivate students with behavioural, emotional and social difficulties (BESD)</li> <li>• create compositions directly on screen, eg using programs such as Cubase, Dance eJay and Sibelius Compass</li> <li>• listen independently to music online, and</li> <li>• undertake independent cross-curricular research topics, such as finding out about the music industry or musicians.</li> </ul>		

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	Music	Observed	Tried out
<p><b>Consulting students</b> Wherever possible, students are consulted about the kind and level of support they require.</p>	<p><b>Consulting students</b></p>		
<p><b>Planning support</b> 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"> <li>• which individuals/groups will receive support</li> <li>• where in the lesson students will need support</li> <li>• the type of support students should receive, and</li> <li>• when students should be allowed to work independently.</li> </ul> <p>Additional adults:</p> <ul style="list-style-type: none"> <li>• are clear about the lesson objectives</li> <li>• know the sequence of the lesson</li> <li>• understand the lesson content</li> <li>• know how to break tasks into more manageable chunks</li> <li>• are provided with key questions to encourage formative assessment, and</li> <li>• where appropriate, are familiar with any ICT used to support students.</li> </ul>	<p><b>Planning support</b> Appropriate support should be available in whole-class instrumental and vocal work. Make sure additional adults are trained so they are comfortable with any ICT software and hardware being used, and understand how it can support independent learning.</p>		
<p><b>Evaluation</b> Additional adults report to the teacher on students' progress. The effectiveness of support is monitored and reviewed.</p>	<p><b>Evaluation</b></p>		

## Managing peer relationships

Managing peer relationships	Music	Observed	Tried out
<p><b>Grouping students</b> 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><b>Grouping students</b></p>		
<p><b>Managing group work and discussion</b> 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><b>Managing group work and discussion</b></p>		
<p><b>Developing responsibility</b> Students with SEN/disabilities are:</p> <ul style="list-style-type: none"> <li>• given opportunities to initiate and direct projects, with support as appropriate, and</li> <li>• involved as equal contributors in class/school governance and decision making.</li> </ul>	<p><b>Developing responsibility</b></p>		

## Adult-student communication

Adult-student communication	Music	Observed	Tried out
<p><b>Teachers' communication</b> 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><b>Teachers' communication</b> Display key words and concepts clearly – commercial posters and diagrams are readily available.</p> <p>Use students' own work – graphic scores – as visual support.</p> <p>Use modelling and practical demonstration to support verbal questioning.</p> <p>Modelling, demonstration and imitation help students begin to understand musical concepts. This can be done without the use of verbal instruction.</p> <p>Adopt the model:</p> <ul style="list-style-type: none"> <li>• join in with</li> <li>• imitate</li> <li>• practise, and</li> <li>• initiate.</li> </ul> <p>Creating 'graphic scores' or pictorial representations of compositions becomes another means of non-verbal communication.</p>		

Adult-student communication	Music	Observed	Tried out
<p><b>Students' communication</b> 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><b>Students' communication</b> Encourage students to use their voices expressively and to use different forms of communication, such as gesture, to compensate for difficulties when singing or speaking.</p> <p>Much music can be shared without the need for words but where appropriate, students should be encouraged to talk about their work and make use of appropriate language.</p>		
<p><b>Student-teacher interaction</b> 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"> <li>• time to think about questions before being required to respond</li> <li>• time to explain, and</li> <li>• respect for their responses to questions and contributions to discussions.</li> </ul> <p>Additional adults prepare students to contribute to feedback sessions, where necessary.</p>	<p><b>Student-teacher interaction</b></p>		



## Formative assessment/assessment for learning

Formative assessment/ assessment for learning	Music	Observed	Tried out
<p><b>Understanding the aims of the lesson</b> 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><b>Understanding the aims of the lesson</b> Build up a chart (using a wallchart or other space) to show each lesson's focus and how successive lessons or topics link together to develop an area of work in music. This could include symbols, images or objects to make it more accessible.</p>		
<p><b>Focus on how students learn</b> 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><b>Focus on how students learn</b></p>		
<p><b>Students know where they are in relation to learning aims</b> 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><b>Students know where they are in relation to learning aims</b> Revisiting a mind map of the same area of learning, say after three weeks of studying a music 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 present a barrier, as pictures and symbols can be included.</p>		

Formative assessment/ assessment for learning	Music	Observed	Tried out
<p><b>Giving feedback</b></p> <p>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><b>Giving feedback</b></p>		
<p><b>Understanding assessment criteria</b></p> <p>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><b>Understanding assessment criteria</b></p> <p>Where students have composed their own music, invite them to discuss how they might improve and/or continue with a particular piece of work.</p>		

Formative assessment/ assessment for learning	Music	Observed	Tried out
<p><b>Reviewing progress and helping students to improve</b></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"> <li>• which key words, concepts, skills or processes were difficult and why, and how this could be improved</li> <li>• which parts of a task slowed them down, and</li> <li>• what could be done to make things go more efficiently.</li> </ul> <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><b>Reviewing progress and helping students to improve</b></p> <p>Create a music-making environment for learning where students feel that it is good to explore, experiment and make 'mistakes'. This provides them with a context in which they understand how to develop and improve their work, rather than accepting their first offering.</p>		
<p><b>Gathering assessment evidence</b></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><b>Gathering assessment evidence</b></p>		

## Motivation

Motivation	Music	Observed	Tried out
<p><b>Understanding the structure of the lesson</b> 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><b>Understanding the structure of the lesson</b></p>		
<p><b>Relevant and motivating tasks</b> Tasks motivate students. They:</p> <ul style="list-style-type: none"> <li>stimulate interest and enthusiasm</li> <li>are challenging but manageable</li> <li>draw on real and familiar contexts</li> <li>are relevant to students' lives, and</li> <li>build on previous learning in the subject and in other areas of the curriculum.</li> </ul>	<p><b>Relevant and motivating tasks</b> Identify students' prior learning and experience, eg using posters, concept maps or mind-mapping software, and build on their existing knowledge and understanding.</p>		
<p><b>Reward systems</b> Students understand reward systems and are motivated to achieve the rewards available.</p>	<p><b>Reward systems</b></p>		

## Memory/consolidation

Memory/consolidation	Music	Observed	Tried out
<p><b>Recapping</b> 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><b>Recapping</b></p>		
<p><b>Reducing reliance on memory</b> 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><b>Reducing reliance on memory</b> Build in lots of repetition. Play a rhythm or a 'sound shape' on an instrument for students to join in with. Provide opportunities for students to join in all together before being invited to play or sing individually.</p> <p>Teaching songs by rote supports memory development and removes the need for written text. The combination of melody and words in singing helps the development of memory.</p> <p>Display an age-appropriate 'aide memoire' so students are reminded of musical language that has been learnt during a lesson. This can be built up over time.</p> <p>Use age-appropriate visual prompts for songs, such as pictures and graphic scores.</p>		

Memory/consolidation	Music	Observed	Tried out
<p><b>Consolidating learning</b> 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><b>Consolidating learning</b></p>		
<p><b>Independent study/homework</b> 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><b>Independent study/homework</b></p>		

## 4 Music 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 music curriculum.

Outcome	General educational aspects	Through the music curriculum
<b>Be healthy</b>	<ul style="list-style-type: none"> <li>• Work towards independent learning</li> <li>• Actively enquire about differing environments</li> <li>• Keep mentally and emotionally healthy</li> </ul>	<p>Singing is good for you, both emotionally and physiologically. Breathing, physical warm-ups, posture and expression are all part of developing good vocal habits.</p> <p>Performance enhances self-esteem.</p>
<b>Stay safe</b>	<ul style="list-style-type: none"> <li>• Keep safe in school and on school trips</li> <li>• Have stability and security</li> <li>• Know about their place in the wider community</li> </ul>	<p>Technology encourages older students to understand and practise safety procedures, such as setting up recording equipment and positioning microphones and speakers.</p>
<b>Enjoy and achieve</b>	<ul style="list-style-type: none"> <li>• Achieve personal and social development</li> <li>• Enjoy lessons</li> <li>• Achieve to their potential</li> <li>• Use alternatives to written recording, where appropriate</li> </ul>	<p>Learning to work together in pairs and small groups develops social skills.</p> <p>Developing instrumental skills includes the transferable skills of hand-eye coordination.</p> <p>Learning an instrument helps to develop concentration skills and self-discipline.</p> <p>Dancing and movement, which are integral to music making with younger students, aid coordination.</p>
<b>Make a positive contribution</b>	<ul style="list-style-type: none"> <li>• Understand issues of difference and diversity through studying other environments and cultures</li> <li>• Understand about, and support, the local community</li> <li>• Involve themselves in extra-curricular activities</li> </ul>	<p>Working in pairs or small groups, and learning how to support each other, promotes cooperation.</p> <p>Preparing and putting on a fund-raising concert or performance in aid of others less fortunate than themselves.</p>

Outcome	General educational aspects	Through the music curriculum
<p><b>Achieve economic well-being</b></p>	<ul style="list-style-type: none"> <li>• Learn about ways to ensure their own economic well-being in the future</li> <li>• Experience visits from people who do various jobs</li> <li>• Visit different workplaces</li> <li>• Learn about different economies in different countries</li> </ul>	<p>Learning about the commercial aspects of music performance and production.</p>



## 5 Early development in the National Curriculum: the P scales for music

For students working below level 1 of the National Curriculum, performance descriptions (P scales) for music 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.

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. For example:

At **P4**, students "with some support, listen and attend to familiar musical activities..."

At **P5** students "take part in simple musical performances". They "respond to signs given by a musical conductor, for example, to start or stop playing".

At **P6**, students "join in and take turns in songs and play instruments with others. They can play groups of sounds indicated by a picture or symbol-based score".

By **P7**, students "...are involved in simple improvisation and can make basic choices about the sound and instruments used".

At **P8** students "create their own simple compositions" and "use a growing musical vocabulary of words, signs or symbols to describe what they play and hear, for example, fast, slow, high, low".

The full P scales for music are set out in QCA's Planning, Teaching and Assessing the Curriculum for Pupils with Learning Difficulties: Music (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

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

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

Jaquiss, V and Paterson, D, 2005, Meeting SEN in the Curriculum: Music, David Fulton Publishers

Mills, J, 2005, Music in the School, Oxford University Press

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: Music – available online at: [www.qcda.gov.uk/libraryAssets/media/P\\_scales\\_music.pdf](http://www.qcda.gov.uk/libraryAssets/media/P_scales_music.pdf)

### Websites

Drake Music Project – a project to include disabled people in making music:

[www.drakemusicproject.org](http://www.drakemusicproject.org)

[www.immersiveeducation.com](http://www.immersiveeducation.com) (for KarZouche) – a selection of resources to aid teaching

[www.widgit.com](http://www.widgit.com) – a selection of resources to aid teaching

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