



Curriculum Adaptations **MUSIC**

**Nanpean Community
Primary School**
*Nurturing Children's
Passion to Succeed*

To what extent is the curriculum for my subject designed with children with SEND in mind?

We do not have a separate curriculum for children with SEND. They are included in every aspect of what our school has to offer with high expectations for everyone. However, we personalise the learning experiences by making them accessible.

Planned for every child and then adapted in application. High expectations to reach the desired end points however, it is scaffolded/adapted.

| <u>Area of Need</u> | <u>Curriculum Adaptation</u> |
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| Broad Area of Need: Communication and Interaction | |
| Speech, Language and Communication Needs (SLCN) | <ul style="list-style-type: none">• Use appropriate level of language that the child uses and explain new vocabulary clearly.• Use signs, symbols, and visual representations to help children's understanding indicating different notes or instruments.• Respond positively to any attempts pupils make at communication – not just speech.• Provide opportunities to communicate in a small group where child may feel more comfortable and be fully involved in the activity.• Use non-verbal clues to back-up what is being said e.g., gestures. |
| Autism Spectrum Conditions including | <ul style="list-style-type: none">• Give child prior warning if seating arrangements for session changes from the normal routine seating plan.• Use lesson starter consistency document to provide familiar structure |

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| Asperger's Syndrome (ASD) | <ul style="list-style-type: none"> • Prepare the child for what is coming – picture cues and discussing what the lesson will be like is helpful. • Be aware that a child with autism is likely to experience sensory processing difficulties where they may be either over-responsive or under-responsive to sensory stimuli e.g., singing or noises & sounds from instruments. • Provide ear defenders for those children who may be sensitive to the noise of singing or instruments • Allow sensory breaks or use fiddle toys that won't disrupt other children where required. • Allow pupils to work on their own if they are finding group work too stimulating, and at their choice (always try to integrate in group where possible) |
| Broad Area of Need: Cognition and Learning | |
| Moderate / Severe / Profound and Multiple Learning Difficulties (MLD, SLD, PMLD) | <ul style="list-style-type: none"> • Consider appropriate shades of paper and backgrounds to reduce 'glare' when reading music or following musical notations. • Use large font sizes and double line spacing where appropriate. • Avoid 'cluttered' backgrounds with lots of unnecessary images. • Colour code text or musical phrases • Break down tasks into manageable steps • Use picture cards and visual prompts • Physically demonstrate what to do for children who find verbal instructions difficult • Use repetition to embed the task and get the best outcome possible. • Ensure children have played as a group before inviting to demonstrate as an individual. • Use rote singing of songs to avoid written text which children may find overwhelming. • Display vocabulary that will be re needed and constantly revisit and revise it. |
| Dyslexia | <ul style="list-style-type: none"> • Use picture cards and visual prompts • Consider appropriate shades of paper and backgrounds to reduce 'glare' when reading music or following musical notations. • Use large font sizes and double line spacing where appropriate. • Use rote singing of songs to avoid written text which children may find overwhelming. • Avoid 'cluttered' backgrounds with lots of unnecessary images. |
| Dyspraxia (Developmental Coordination Disorder, DCD) | <ul style="list-style-type: none"> • Consider work space area. Ensure it is large enough and uncluttered • Allow children extra time to practise • Implement movement breaks where needed. • Allow children time to pick up on cues from other children in order to process how to do something correctly. • Implement careful pairing for partner tasks. |

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| | <ul style="list-style-type: none"> Clearly demonstrate how to handle equipment, Be conscious that their movements may be awkward and ensure everyone is being kind.. |
| Dyscalculia | <ul style="list-style-type: none"> Use active teaching and learning strategies – feel the beat and rhythm Be aware that timing may be an issue, counting beats and phrases Use timing cues. Allow lots of practice to develop muscle memory |
| Broad Area of Need: Social, Emotional and Mental Health (SEMH) | |
| Trauma | <ul style="list-style-type: none"> Incorporate opportunities for humour and laughter in music lessons (laughter reduces the traumatic response in the brain. Be aware that music triggers emotions, especially sadness. Coach traumatised children in ways to calm themselves and manage their emotions as required Allow children the use of a pre-agreed breakout space when something in the classroom triggers an emotional outburst |
| ADHD | <ul style="list-style-type: none"> Plan music lessons with a range of moving and hands-on (kinaesthetic) learning activities. Help children to manage their arousal levels but allow children ‘time out’ when they show they need a break from the lesson Allow children time to let out their impulsiveness when handling new instruments. Introduce instruments prior to the lesson so that they become familiar. Fiddle object agreed by the SENCO may help children concentrate and stop them using musical instruments inappropriately during a lesson. Reward children for joining in and completing tasks – both individually and as part of a group. |
| Anxiety | <ul style="list-style-type: none"> Consider seating positions, grouping and partners. Let the child know who is there to support them. Offer the opportunity to perform, but do not Be alert to individual triggers |
| Tourette’s Syndrome | <ul style="list-style-type: none"> Be aware that tics can be triggered by increased stress, excitement, or relaxation – all of which may be brought on by music. Know how noises and music affects a pupil’s sensory processing capabilities and plan their experiences appropriately. Provide ear defenders for those children who may be sensitive to the noise of singing or instruments |
| Broad Area of Need: Sensory and/or Physical Needs | |
| Hearing Impairment (HI) | <ul style="list-style-type: none"> Consider seating position in the room, especially if hearing loss is only in one ear. Ensure child is wearing hearing aid. Clearly demonstrate or play sounds that are loud enough to hear. |

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| | <ul style="list-style-type: none"> • Repeat any questions asked by other students in the class before giving a response, as a hearing-impaired child may not have heard them. • Remove all barriers to lip-reading. Make sure the child can clearly see the teacher or person talking. • Use assistive technology where it is a part of the child's plan • Provide lists of subject-specific vocabulary or song lyrics which children will need to know, as early as possible. (pre-teach if possible) • Establish the beat and give instructions before any music is played Do not talk over the music. • Do not work in a room that has an echo • Ensure they have smaller group time to talk and listen to ideas etc. • Hearing impaired children can often feel the beat through vibrations, so encourage use of instruments wherever possible |
| Visual Impairment (VI) | <ul style="list-style-type: none"> • Sit children where they have the best view of the teacher and the board/resources. • Use window blinds and screen-brightness controls to regulate the light in the room. • Add more light to an area if necessary. • Children may benefit from high-contrast objects and pictures where required. • Ensure children wear their prescribed glasses. • When using instruments, describe them as they are being used in terms of the material they are made from and what they look like. • Allow children access to the instruments before the lesson so that they become familiar with them through touch. • In group work get the players to sit close to each other and start with a game of passing a rhythm around the group so that everybody knows each other by their instruments' sound, not just by sight. • When playing percussion instruments offer shorter beaters, or one beater instead of 2 • Use of modified stave notation or Braille music |
| Multi-Sensory Impairment | <ul style="list-style-type: none"> • When using instruments, describe them as they are being used in terms of the material they are made from and what they look like. • Allow children access to the instruments before the lesson so that they become familiar with them through touch and sound. • In group work get the players to sit close to each other and start with a game of passing a rhythm around the group so that everybody knows each other by their instruments' sound, not just by sight. |
| Physical Disability | <ul style="list-style-type: none"> • Access to adapted instruments or ICT to overcome difficulties with mobility or manipulative skills • Make sure pupils are physically able to play the instruments they are asked to play. Make adaptations to percussion instruments for pupils with physical disabilities. |

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| | <ul style="list-style-type: none">• Make sure pupils have adequate space to play instruments. Pupils can sit on the floor, but make sure they are comfortably seated in order to play pitch instruments such as xylophone.• Pupils sing better if they are standing – make provision for this at some point in the session. Where standing is difficult or impossible, encourage pupils to sit up as well as they are able.• Seating should allow all pupils in the class to communicate, respond and interact with each other and the teacher in discussions• Avoid the need for copying lots of information. For example, notes on interactive whiteboards can be printed off for all pupils. |
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