



**The Bishops' C of E  
Learning Academy**

**Music**



**Kernow Learning**

**Building Excellent Schools Together**

## Vision statement

We Belong to Team Bishops' where through our Christian distinctiveness and nurturing ethos we celebrate our differences. We Believe that we will achieve through inspirational, exciting and challenging learning, that utilises our natural environment. We Aspire to create endless possibilities for our pupils and to make a positive contribution to society. We Achieve by enabling every child to flourish academically, spiritually and emotionally.

At The Bishops' C of E Learning Academy, our immersive and enquiry-based curriculum incorporates adaptations that include the needs of all learners. Children's needs are well understood and adjustments to provision are in place. All staff have high expectations, which ensures children aspire to be successful in their learning and make good progress.

Specific Area of Need	Belong, believe, aspire, achieve
<b>Communication and interaction</b>	
Speech, language and communication needs (SLCN)	<ul style="list-style-type: none"> <li>• Be aware of the level of language that children are using and use a similar level when teaching to ensure understanding.</li> <li>• Use signs, symbols, and visual representations to help children's understanding and ability to follow a piece of music with different notes or instruments.</li> <li>• Respond positively to any attempts pupils make at communication – not just speech.</li> <li>• Provide opportunities to communicate in a small group and be fully involved in the activity.</li> </ul> <p>Use non-verbal clues to back-up what is being said e.g., gestures.</p>
Autism (ASD)	<ul style="list-style-type: none"> <li>• Keep daily routines (e.g., seating plans) as normal as possible and consult the child beforehand if there is going to be a change - give the child options to choose from in this case.</li> <li>• 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 &amp; sounds from instruments.</li> <li>• Allow children to have planned and unplanned sensory breaks or use fiddle toys that won't disrupt other children when necessary.</li> <li>• Pupils may struggle to work in a group and prefer to work on their own due to communication difficulties.</li> <li>• Prepare the child for what is coming – picture cues and discussing what the lesson will be like is helpful.</li> </ul> <p>Provide ear defenders for those children who may be sensitive to the noise of singing or instruments.</p>

Tourette Syndrome	<ul style="list-style-type: none"> <li>• Be aware that tics can be triggered by increased stress, excitement, or relaxation – all of which may be brought on by music.</li> <li>• Be sensitive to how noises and music affects a pupil's sensory processing capabilities. Find out what does and does not lead to a positive response and work with these in mind. Provide ear defenders for those children who may be sensitive to the noise of singing or instruments.</li> </ul>
<b>Cognition and learning</b>	
Moderate learning difficulties (MLD); Severe learning difficulties (SLD); Profound and multiple learning difficulties (PMLD)	<ul style="list-style-type: none"> <li>• Pastel shades of paper and backgrounds will reduce 'glare' when reading music or following musical notations.</li> <li>• Use large font sizes and double line spacing where appropriate.</li> <li>• Avoid 'cluttered' backgrounds with lots of unnecessary images.</li> <li>• Colour code text or musical phrases – e.g., one colour for me to play/sing, another colour for my partner.</li> <li>• Work will be carefully planned and differentiated, and broken down into small, manageable tasks.</li> <li>• Use picture cards and visual prompts to remind them what to do and keep children on track.</li> </ul>
Dyslexia	<ul style="list-style-type: none"> <li>• Physically demonstrate what to do rather than just rely on verbal instructions.</li> <li>• Build in lots of repetition. Play a rhythm or a 'sound shape' on an instrument for pupils to join in with.</li> <li>• Provide opportunities for pupils to join in all together before being invited to play or sing individually. 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.</li> <li>• Display an age-appropriate 'aide memoire' so pupils are reminded of musical language that has been learnt during a lesson. This can be built up over time.</li> <li>• Use age-appropriate visual prompts for songs, such as pictures and graphic scores.</li> </ul>
Dyspraxia (Developmental co-ordination disorder)	<ul style="list-style-type: none"> <li>• Ensure children have a large enough space to work in.</li> <li>• Allow children extra time to practise, with movement breaks where needed.</li> <li>• Don't choose these children to go first – they may need to pick up on cues from other children in order to process how to do something correctly.</li> <li>• Pair children with a sensitive partner who knows what they're doing.</li> </ul> <p>Clearly demonstrate how to handle equipment, and don't draw attention to the awkwardness of their movements.</p>

Dyscalculia	<ul style="list-style-type: none"> <li>• Replace passive teaching methods with experiential learning for children – ‘doing’ will bring more interaction and success than just ‘watching’.</li> </ul> <p>Allow children to demonstrate and teach what they can do to others.</p>
<b>Social, emotional and mental health difficulties</b>	
Trauma	<ul style="list-style-type: none"> <li>• Incorporate opportunities for humour and laughter in music lessons (laughter reduces the traumatic response in the brain).</li> <li>• Adults to support and coach traumatised children in ways to calm themselves and manage their own emotions.</li> </ul> <p>Allow children the use of a pre-agreed breakout space when something in the classroom triggers an emotional outburst.</p>
ADHD	<ul style="list-style-type: none"> <li>• Meet the child’s need for physical activity and plan music lessons with a range of moving and hands-on (kinaesthetic) learning activities.</li> <li>• Help children to manage their arousal levels but allow children ‘time out’ when they show they need a break from the lesson.</li> <li>• Allow children time to let out their impulsiveness when handling new instruments – these may be introduced prior to the lesson so that they become familiar.</li> <li>• A ‘stress ball’ or other fiddle object agreed by the SENCO may help children concentrate and stop them using musical instruments inappropriately during a lesson.</li> </ul> <p>Reward children for joining in and completing tasks – both individually and as part of a group.</p>
Anxiety	<ul style="list-style-type: none"> <li>• Sit the child where they feel most comfortable during the lesson.</li> <li>• Let the child know who is there to support them. This may be a particular friend, group of friends or an adult.</li> <li>• Be aware that anxious children may not have the confidence to perform in front of others.</li> </ul> <p>Learn to spot a child’s triggers, and what the child looks like in a heightened state of anxiety.</p>
<b>Sensory and/or physical needs</b>	
Hearing impairment (HI)	<ul style="list-style-type: none"> <li>• Prior to the lesson, ask the child where they’d prefer to sit.</li> <li>• If they have hearing loss in only one ear, make sure they have their ‘good ear’ facing the teacher where applicable.</li> <li>• Discreetly check if the child is wearing their hearing aid.</li> <li>• Clearly demonstrate or play sounds that are loud enough to hear. Repeat any questions asked by other students in the class before giving a response, as a hearing-impaired child may not have heard them.</li> <li>• Remove all barriers to lip-reading. Make sure the child can clearly see the teacher.</li> <li>• Share the lesson using a laptop with headphones or other assistive technology.</li> </ul>

	<ul style="list-style-type: none"> <li>• Provide lists of subject-specific vocabulary or song lyrics which children will need to know, as early as possible.</li> <li>• Establish the beat and give instructions before any music is played</li> <li>• Do not work in a room that has an echo</li> <li>• Take the student's lead on which instruments they are comfortable playing</li> <li>• Try to teach music as part of a smaller group</li> </ul> <p>Provide opportunities to learn about music through physical contact with an instrument and/or sound source where pupils are unable to hear sounds clearly or at all.</p>
<p>Visual impairment (VI) or Multi-sensory impairment (MSI)</p>	<ul style="list-style-type: none"> <li>• Sit children where they have the best view of the teacher and the board/resources.</li> <li>• To help children who are sensitive to light and glare, use window blinds and screen-brightness controls to regulate the light in the room.</li> <li>• Add more light to an area if necessary.</li> <li>• Children may benefit from high-contrast objects and pictures.</li> <li>• Ensure children wear their prescribed glasses.</li> <li>• When using instruments, describe them as they are being used in terms of the material they are made from and what they look like.</li> <li>• Children could have access to the instruments before the lesson so that they become familiar with them through touch first</li> <li>• 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.</li> <li>• When playing percussion instruments offer shorter beaters, or one beater instead of 2</li> </ul> <p>Use of modified stave notation or Braille music</p>
<p>Physical Disability</p>	<ul style="list-style-type: none"> <li>• Access to adapted instruments or ICT to overcome difficulties with mobility or manipulative skills.</li> <li>• Make sure pupils are physically able to play the instruments they are asked to play. Percussion instruments can be adapted for pupils with physical disabilities.</li> <li>• 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 xylophones – these may need to be placed on tables.</li> <li>• 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.</li> <li>• Seating should allow all pupils in the class to communicate, respond and interact with each other and the teacher in discussions.</li> </ul> <p>Avoid the need for copying lots of information. For example, notes on interactive whiteboards can be printed off for all pupils.</p>

Sensory processing	<ul style="list-style-type: none"><li>• Access to ear defenders to minimise over sensitivity to sound.</li><li>• Use of proximity to the source of a sound depending on child's tolerance levels.</li></ul>
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