Riccall Curriculum - Music

How do we adapt the teaching of Music for pupils with SEND?

School Ethos

Riccall Community Primary School believes that all learners should have equal opportunity to join in with a full array of experiences, which should recognise, respect and celebrate diversity and independence whilst providing support and challenge. We aim to be inclusive by identifying and removing barriers to learning and participation, so that all learners can flourish irrespective of age, ability, gender, ethnicity, language, social background, or personal circumstances. Our curriculum embodies our growth mindset and Riccall PETS (Perseverance, Enthusiasm, Teamwork and Success). We hope to empower all our learners to achieve their full potential through a lifelong learning journey (Article 29 from the UN Convention on the Rights of a Child). By the time our children leave Year 6, we want them to have a love of music, both listening and performing. They should be able to read, write and play music on a range of instruments, both percussion (tuned and untuned) and stringed instruments. Other children may also go on to learn other musical instruments with peripatetic teachers, and many will also display a love for singing by attending Young Voices or getting involved in opportunities within school such as performances and assemblies.

Prior learning

Our curriculum is spiral which means we revisit and revise frequently. At the start of each lesson, prior learning is revisited using a variety of techniques. This gives children with SEN more time and opportunities to understand the concepts and vital knowledge needed to access learning. Children are also encouraged to practise their instruments at home, with support available on Seesaw in order to remind them of recent key learning that will impact future steps.

Explanation and Modelling

Our teaching of music performance follows a 'small-steps' approach, as advised in the Teacher Handbook: SEND (December 2021). For children with SEND, quality-first teaching is still the most important factor that can lead to understanding. Modelling and deployment of adults for scaffolding are invaluable. Composition can also follow a similar approach, with compositions being built upon (i.e. adding in different elements such as harmony after a melody has already been composed) alongside peer support in group work.

Recording

Best practice in recording of music evidence takes place in ways that work for all pupils, whether formally recognised with SEND needs or not. This includes the use of audio/video recording, and use of photographs. Children may show their understanding when composing through differentiated forms of notation: graphic scores, rhythmic notation with named notes, or stave notation; they may also use scaffolding resources such as notation cards.

Vocabulary

Musical vocabulary, centering on the interrelated dimensions of music, are revised at the beginning of, and constantly referred to during, music sessions and at the beginning of music assemblies. Vocabulary is displayed in the music room for children to refer to.

Attention and concentration

Pupils may struggle to maintain attention due to sensory needs, however music offers many auditory and kinesthetic needs to be met. Although music-making opportunities, such as playing instruments together or singing, lend themselves to groups, some pupils may also struggle to maintain attention *because* of the group nature of activities; therefore they may benefit from working individually, with or without the support of an adult and/or ICT.

Resources

Working walls should be used to display images, vocabulary and facts. Teachers will ensure that these working walls are minimal to ensure information can be accessed. Visual aids enable learners to identify instruments and the meanings of interrelated musical dimensions, such as pitch and tempo.