



Music Curriculum Statement:



Intent – What do we want for our children as Musicians?

‘A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement.’

- Department of Education, National Curriculum

At KPNS, we believe that every child should be given the opportunity to unlock their full musical potential and be inspired to discover a love for music through singing and composing as well as an enthusiasm towards performing both inside and outside of school. KPNS’s music curriculum is centered around a music-based scheme called ‘Sing Up’ in which the children are exposed to a range of songs and are able to learn how to play a variety of different instruments. Music lessons at KPNS enable children to experience a high-quality education which contributes to developing their understanding of the most fundamental elements of music: beat, rhythm, and pitch. This program itself includes a kaleidoscope of sound knowledge and activities to not only help support educators deliver a sequence of lessons with confidence but as a whole to motivate and excite children about the art of musicianship in a fun and enjoyable way.

At KPNS, we aim to:

Support the development of the skills and knowledge which enable pupils to:

- feel motivated and inspired to learn to play a musical instrument
- become actively engaged in all music lessons
- be encouraged to take an ownership of their learning through discovery and exploration
- impart key foundations of musical knowledge
- create memorable and practical musical experiences
- increase confidence for musicianship
- enjoy a multi-sensory approach to learning
- encourage a musical culture around school

Implementation – How will we carry out our vision?

The music curriculum is taught through the Sing Up Planning scheme, which is in line with the National Curriculum and fully covers all programmes of study for each Key Stage. We will implement our vision by teaching through a multi-sensory approach which aims to musically motivate and inspire the children of KPNS. We believe all children should be provided with the opportunity to express their thoughts and feelings through music exploration and discovery. Sing Up is an excellent program which instills this approach.

Teachers are able to adjust lessons to appropriately suit the needs of their classes, but the scheme provides a strong, progressive basis of what is expected for them to learn. There are 3 units of music per year group consisting of 6 lessons in each unit. Each class is expected to teach one music lesson weekly for half a term, in accordance to each year group’s long-term curriculum plan. This equates to forty-five minutes (KS1) and one hour (KS2) of music lessons every fortnight which is taught by the class teacher. Year 1 is taught by an externally employed music teacher who will work with the class for an hour a week using percussion instruments.

Planning:

- At KPNS we use 'Sing Up' unit plans and resources to teach Music from Years 2-6. All Sing Up materials have been written with alignment to the National Curriculum.
- Units are progressive and grow in complexity as the children move through school, building on prior knowledge and providing opportunity to regularly retrieve their acquired knowledge.
- Taught vocabulary is clearly identified in unit plans and builds progressively throughout the year and across school.
- All planning (including teaching slides for each lesson and links to musical videos) is accessed through teacher Sing Up logins on the portal.

Inclusion:

Teachers set high expectations for all pupils. They will use appropriate assessment to set ambitious targets and plan challenging work for all groups, including:

-more able pupils, pupils with low prior attainment, pupils from disadvantaged backgrounds, pupils with SEND, pupils with English as an additional language (EAL).

Further information can be found in our statement of equality information and objectives, and in our SEND policy and information report.

Impact – How will we assess what the children know, remember and understand?

Teachers will monitor the impact of their teaching using:

- AFL during lessons
- Spaced retrieval activities embedded into planning and practise.
- Assessments will be made through peer and self-evaluation.
- Practised pieces will be performed and celebrated to an audience.

The Subject Leaders monitor the way their subject is taught throughout the school by looking at the intent, implementation and impact using:

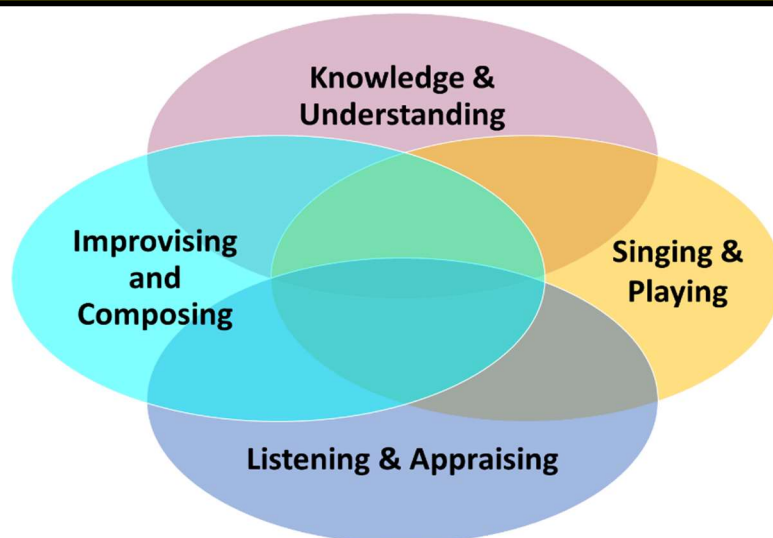
- Planning scrutiny to check that the curriculum intent is being carried out consistently across school.
- Pupil interviews/Learning walks; assess impact of spaced retrieval, what is known and remembered.
- External and internal moderation within Equals Trust Groups for QA and to share best practise.
- SIL and Governor visits to monitor provisions and provide clear next steps.
- Planning and delivering CPD.

The Subject Leaders also have responsibility for resources; storage and management. All of the monitoring information is used by the Subject Leaders to ensure our provision and pupil outcomes are the very best they can be. Any next steps to move the subject and the children's learning forward are fed into the Subject Leader's monitoring and action plans, which form part of the whole school improvement plan.

Governors monitor whether the school is complying with its funding agreement and teaching a "broad and balanced curriculum" which includes the required subjects, through:

- Governor monitoring visits
- Head Teacher reports
- The School Improvement Plan

Elements of our Music Curriculum



These elements do not stand as isolated parts; A deep musical understanding is a combination of all or a number of them.

Knowledge and Understanding

(Factual)

Musicians develop a knowledge and understanding of:

- 1) The practical and technical nature of music: controlling sound through voice and instruments, understanding the way music is recorded– staff, notation, symbols.
- 2) The theoretical and constructive nature of music : inter related dimensions of music, composing and improvising.
- 3) The expressive nature of music: the genres of music., the performance of music, the ability to debate and discuss music and its impact on the listener.

Substantive Music Knowledge

Specific Vocabulary

Musicianship

Application of practical knowledge

Singing & Playing

Listening & Appraising

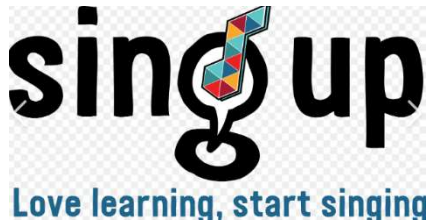
Improvising & Composing

Music Overview

	Autumn Term		Spring Term		Summer Term	
EYFS	Singing Nursery Rhymes	Having a repertoire of nursery rhymes	Clapping to a rhythm	Playing instruments and knowing instruments names	Nursery Rhymes	Make up own songs and dances
Year 1	Drumming with Mr Moore	Drumming with Mr Moore	Drumming with Mr Moore	Drumming with Mr Moore	Drumming with Mr Moore	Drumming with Mr Moore
Year 2		Sing Up- Tony Chestnut (6 weeks)		Sing Up- Grandma Rap (6 weeks)		Sing Up- Tanczyny Labada (6 weeks)
Year 3		Sing Up- I've been to Harlem (6 weeks)		Sing Up- From a Railway Carriage (3 weeks) -Just 3 Notes (3 weeks)		Sing Up- Chilled-out Clap Rap (6 weeks)
Year 4	Sing Up- This Little Light of Mine (6 weeks)		Sing Up- The Pink Panther (3 weeks) -Spain (3 weeks)		Sing Up- Global Pentatonics (3 weeks) -The Horse in Motion (3 weeks)	
Year 5		Sing Up- What shall we do with the Drunken Sailor? (6 weeks)		Sing Up- Madina Tun Nabi (6 weeks)		Sing Up- Three Little Birds (6 weeks)
Year 6	Sing Up- Hey Mr Miller (6 weeks)		Sing Up- Nobody Knows (6 weeks)		Sing Up- Twinkle Variation (3 weeks) -Exploring Identity Through Song (3 weeks)	

Wider Provision and Enrichment opportunities:

At KPNS, we aim to provide our pupils with a variety of enrichment opportunities which enhance their musicianship and confidence:



Sing Up

At KPNS, we use Sing Up as our multi-sensory approach to teaching Music.

Rockley Music

On Wednesdays, Rockley Music provide lessons to children who are keen to learn how to play the drums.

School Choir

We are proud to have our very own school choir which practices weekly in preparation to perform at annual music events which either KPNS host or attend.



Singing Assemblies

Each week, we carry out a whole school singing assembly. This sense of togetherness and enthusiasm for singing is a great opportunity for all year groups to learn new songs and rehearse for annual shows and events.



Inspire

On Fridays, Mrs Grebby is KPNS's Woodwind teacher and educates many of our pupils on how to play either the clarinet, saxophone or flute.



Music Academy Nottingham

At KPNS, we have a range of external providers which offer music lessons to those who are wanting to learn how to play a musical instrument. Music Academy Nottingham come into school and teach piano, keyboard and guitar.



Young Voices

We are so excited to take our very own choir to Young Voices each year. This event allows many schools to come together as one large choir and share their love for singing. Parents are invited to come and watch their child be a part of such a spectacle event.

Equals Trust Choir Performance

As a trust, we are extremely keen to showcase each school's talented choir and put on our own version of 'Young Voices' to share our love for singing together.



School Productions

Every year, KPNS puts on a Christmas and End of Year Summer production for all year groups to partake in. We love coming together as a school to perform as one and put on an event for our loved ones.



KPNS's Music Evening

In the summer term, we love celebrating musical arts and so we take the opportunity to put on a music evening for our children to share their musical abilities or groovy dance moves.

Trips and visits:

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
WHOLE SCHOOL	Class Assemblies Singing Assemblies	Class Assemblies Singing Assemblies Christmas Production	Class Assemblies Singing Assemblies	Class Assemblies Singing Assemblies	Class Assemblies Singing Assemblies	Class Assemblies Singing Assemblies End of Year Summer Production Year 6 Leaver's Assembly
School Choir		Keyworth Village 'Light Switch on' at Festivities Day.	Young Voices Equals Trust Choir Evening		KPNS's Music Evening	

Music Overview and NC Coverage

Keyworth Primary and Nursery Music Curriculum: **Year One**

Year One are taught music by specialist teachers from Notts County Council who follow the Charanga scheme, teaching the children to play drums.

Pulse / Beat / Metre	Rhythm	Pitch: Melody
<p>Watch, follow, feel and move to a steady beat with others.</p> <p>Find and enjoy moving to music in different ways.</p> <p>Respond to the pulse in recorded/live music through movement and dance.</p>	<p>Recognise and clap long sounds and short sounds, and simple combinations.</p> <p>Perform short, copycat rhythm patterns accurately, led by the teacher.</p> <p>Perform short, repeating rhythm patterns (ostinati and riffs) while keeping in time with a steady beat.</p> <p>Perform word-pattern chants; create, retain and perform your own rhythm patterns.</p>	<p>Recognise, sing and play high and low- pitched notes.</p> <p>Explore singing and playing C D E from the C major scale.</p> <p>Explore singing and playing F G A from the F major scale.</p>
Tempo	Dynamics	Timbre
<p>Recognise the difference between the speed of a steady beat, a fast beat and a slow beat.</p>	<p>Talk about loud sounds and quiet sounds and give some examples.</p>	<p>Identify different sounds in the environment, indoors and outside.</p> <p>Identify the sounds of the instruments played in school.</p> <p>Identify some of the sounds of the instruments heard when listening to music.</p>
Texture	Structure (Form)	
<p>Sing together.</p> <p>Listen out for combinations of instruments together.</p>	<p>Add movement to key sections of a song.</p> <p>Understand when to sing in a verse and a chorus.</p>	

Keyworth Primary and Nursery Music Curriculum: **Year Two**

National Curriculum KS1		
Programme of study	1	Pupils use their voices expressively and creatively by singing songs and speaking chants and rhymes.
	2	Pupils play tuned and untuned instruments musically.
	3	Pupils listen with concentration and understanding to a range of high-quality live and recorded music.
	4	Pupils experiment with, create, select, and combine sounds using the inter-related dimensions of music.

Title		<i>Tony Chestnut</i>	<i>Grandma rap</i>	<i>Tańczymy labada</i>
Number of lessons		6	6	6
Musical focus		Beat, rhythm, melody, echo, call-and-response, tuned and untuned percussion, progression snapshot 1.	Duration (crotchet, quavers, crotchet rest), unison, round, progression snapshot 2.	Singing games, traditional Polish dances, follow a changing beat and tempo, playing a percussion accompaniment, body percussion patterns, progression snapshot 3.
Programme of study	1	✓	✓	✓
	2	✓	✓	✓
	3	✓	✓	✓
	4	✓	✓	

Keyworth Primary and Nursery Music Curriculum: Year Three

National Curriculum KS2		
Programme of study	1	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.
	2	Improvise and compose music for a range of purposes using the inter-related dimensions of music.
	3	Listen with attention to detail and recall sounds with increasing aural memory.
	4	Use and understand staff and other musical notations.
	5	Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.
	6	Develop an understanding of the history of music.

Title		<i>I've been to Harlem</i>	<i>From a railway carriage</i>	<i>Just three notes</i>	<i>Chilled-out clap rap</i>
Number of lessons		6	3	3	6
Musical focus		Pitch shape, ostinato, round, pentatonic, call-and-response, progression snapshot 1.	Structure (repetition, round, pattern), texture (layers, unison), timbre beat, classical music.	Pitch (notes C-D-E), durations (crotchet, quaver, semiquaver, crotchet rest), rhythm patterns, structure, minimalism, score, dot notation.	Beat, rhythm, dynamics, crotchet, paired quavers, notes C-D-E, crotchet rest.
Programme of study	1	✓	✓	✓	✓
	2	✓	✓	✓	✓
	3	✓	✓	✓	✓
	4	✓	✓	✓	✓
	5	✓	✓	✓	✓
	6			✓	

National Curriculum KS2		
Programme of study	1	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.
	2	Improvise and compose music for a range of purposes using the inter-related dimensions of music.
	3	Listen with attention to detail and recall sounds with increasing aural memory.
	4	Use and understand staff and other musical notations.
	5	Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.
	6	Develop an understanding of the history of music.

Title		<i>This little light of mine</i>	<i>The Pink Panther theme</i>	Spain
Number of lessons		6	3	3
Musical focus		Pentatonic scale, Gospel music, off-beat, rhythm, call-and-response, progression snapshot 1.	Timbre, tempo, rhythm, dynamics, atmosphere, music from a film.	To create music inspired by Spain, habanera rhythm, triplet rhythm, fitting two rhythms together, count musically, structure ideas.
National Curriculum for Music				
Programme of study	1	✓		✓
	2	✓	✓	✓
	3	✓	✓	✓
	4			✓
	5	✓	✓	✓
	6	✓		✓

Keyworth Primary and Nursery Music Curriculum: **Year Four continued**

Title		Global pentatonics	The horse in motion
Number of lessons		3	3
Musical focus		Pentatonic scale, different music traditions and cultures, graphic/dot notation.	To create music inspired by one of the first ever motion pictures showing the movement of a horse, composing to a moving image, graphic score, orchestration, ostinatos, dynamics.
National Curriculum for Music			
Programme of study	1	✓	✓
	2	✓	✓
	3	✓	✓
	4	✓	✓
	5	✓	✓
	6	✓	✓

Keyworth Primary and Nursery Music Curriculum: **Year Five**

National Curriculum KS2		
Programme of study	1	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.
	2	Improvise and compose music for a range of purposes using the inter-related dimensions of music.
	3	Listen with attention to detail and recall sounds with increasing aural memory.
	4	Use and understand staff and other musical notations.
	5	Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.
	6	Develop an understanding of the history of music.

Title		<i>What shall we do with the drunken sailor?</i>	<i>Madina tun nabi</i>	<i>Three little birds</i>
Number of lessons		6	6	6
Musical focus		Sea shanties, beat, rhythm, chords, bass, dot notation, progression snapshot 1.	Nasheed (Islamic song), drone, melody, harmony, chords (G and D), vocal decoration, microtones, progression snapshot 2.	Reggae, riffs, offbeat, chords, major triads D, bassline, unison, harmony
National Curriculum for Music				
Programme of study	1	✓	✓	✓
	2	✓	✓	
	3	✓	✓	✓
	4	✓		✓
	5	✓	✓	✓
	6	✓	✓	✓

Keyworth Primary and Nursery Music Curriculum: **Year Six**

National Curriculum KS2		
Programme of study	1	Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression.
	2	Improvise and compose music for a range of purposes using the inter-related dimensions of music.
	3	Listen with attention to detail and recall sounds with increasing aural memory.
	4	Use and understand staff and other musical notations.
	5	Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.
	6	Develop an understanding of the history of music.

Title		<i>Hey, Mr Miller</i>	<i>Nobody knows</i> (The Lumineers)	Twinkle variations	Exploring identity through song
Number of lessons		6	6	3	3
Musical focus		Timbre, beat, pitch contour, swing music, syncopation, swing rhythm, big band instruments, scat singing, social and historical context (WWII, segregation), progression snapshot 1.	Songwriting, melody, lyrics, chords, expression	To use <i>Twinkle, twinkle little star</i> as a composing tool, theme and variations form, passacaglia, improvisation.	Vocal range, voice change, vocal technique, lyrics (internal rhymes), anthems.
Programme of study	1	✓	✓	✓	✓
	2	✓	✓	✓	
	3	✓	✓	✓	✓
	4	✓	✓	✓	
	5	✓	✓	✓	✓
	6	✓		✓	✓

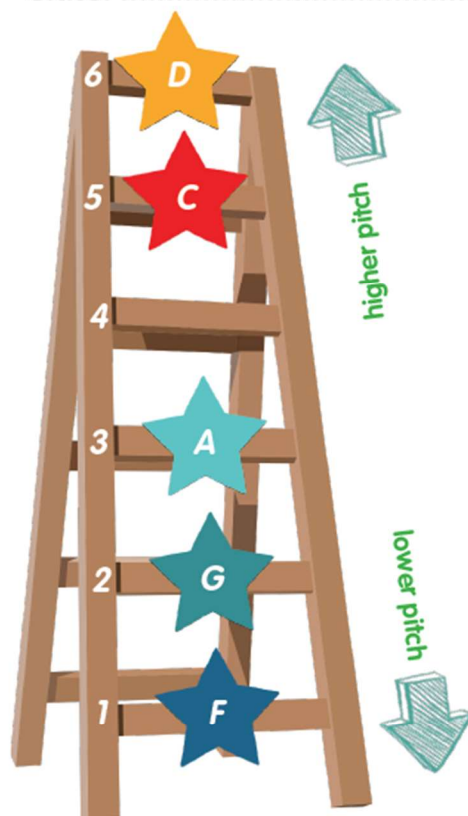
Name:

Class:

I've been to Harlem

Compose some body percussion actions to go with *Born to be wild*.

Year 3 Term 1



A **pentatonic scale** uses the notes 1,2,3,5,6. In this song this means you need the notes F,G,A,C,D.

Harlem is in North America. It is a part of New York city.



Use these 5 notes to compose a **pentatonic ostinato** (repeating) pattern.



Play your **ostinato** pattern as an **accompaniment** to the singing.



Dover is a town in the south of England.



Call-and-response = 'I sing' 'You sing'.

Notation	Name
	crotchet
	quavers
	semiquavers

Unison = sing together.
Round = sing in 2 or more groups starting after each other.

Phrase = a musical sentence.

Two or more notes played together is called a **chord**.

Melody is the tune you play or sing.

Pentatonic scale



How confident do you feel composing and playing an ostinato accompaniment using notes from a pentatonic scale?



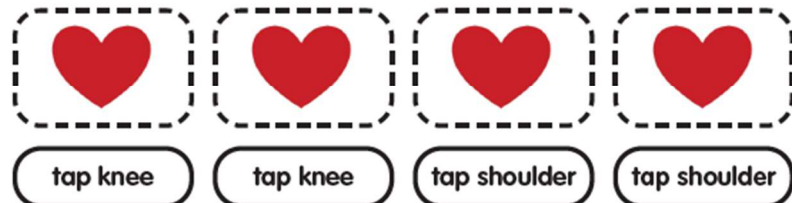
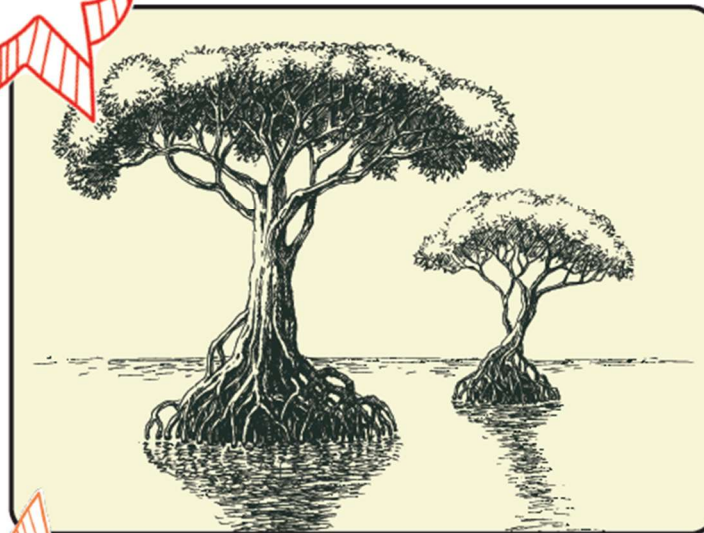
Add a comment:

Tongo means 'Mangrove' - a Mangrove is a type of tree that grows in water in places where the weather is tropical.

Tongo is also a **pentatonic** song - it is a **call-and-response** song from Polynesia.



Tongo (progression song)



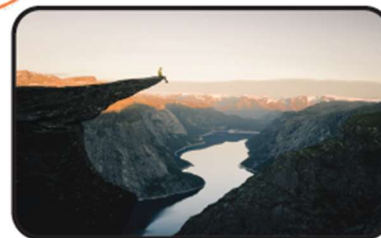
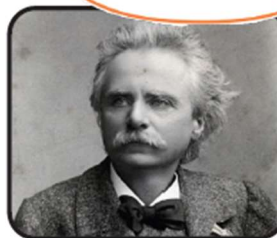
Call-and-response means 'I sing' 'You sing'. Imagine the rowers in 2 boats calling to each other.

All of these pieces of music are about different places in the world - do you know any other pieces of music that are about or from different countries? Perhaps you have relatives or friends you can ask?

Further listening:

'Morning mood' from *Peer Gynt Suite* by Edvard Grieg (1843 - 1907).

Grieg loved his home country, Norway. He wrote music using old Norwegian folk songs and music that describes the dramatic landscape.



Genre =
classical
music

Example Unit Overview on next page

Example Unit Overview

Sing Up Music – Year 3: *I've been to Harlem*

Pieces: *I've been to Harlem* (Traditional), *Tongo* (Traditional)

About the unit: A traditional pentatonic song about travelling around the world, full of creative possibilities. Use it to invent cup rhythm games, explore ways to use the pentatonic scale, sing as a round, and compose ostinato accompaniments. It's thought that the song originally came from Virginia on the east coast of the United States of America, where it was popularly performed as a drinking/cups game song at harvest suppers. This unit also contains the first of three progression snapshots that will be returned to and developed in Terms 2 and 3 in order to collect evidence of pupils' progress.

Musical focus: Pitch shape, ostinato, round, pentatonic, call-and-response, progression snapshot 1.

Musical learning:

- Compose a pentatonic ostinato.
- Sing a call-and-response song in groups, holding long notes confidently.
- Play melodic and rhythmic accompaniments to a song.
- Listen and identify where notes in the melody of the song go down and up.

National Curriculum for Music KS2 coverage:

Play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control, and expression.	<input checked="" type="checkbox"/>
Improvise and compose music for a range of purposes using the inter-related dimensions of music.	<input checked="" type="checkbox"/>
Listen with attention to detail and recall sounds with increasing aural memory.	<input checked="" type="checkbox"/>
Use and understand staff and other musical notations.	<input checked="" type="checkbox"/>
Appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians.	<input checked="" type="checkbox"/>

Model Music Curriculum YEAR 3 coverage:

Sing a widening range of unison songs of varying styles and structures with a pitch range of do-so, tunefully and with expression. Perform <i>forte</i> and <i>piano</i> (loud and soft).	<input checked="" type="checkbox"/>
Perform actions confidently and in time to a range of action songs.	<input checked="" type="checkbox"/>
Listen to recorded performances.	<input checked="" type="checkbox"/>
Become more skilled in improvising (using voices, tuned and untuned percussion and other instruments), inventing short 'on-the-spot' responses using a limited note-range.	<input checked="" type="checkbox"/>
Compose song accompaniments on untuned percussion using known rhythms and note values.	<input checked="" type="checkbox"/>
Play and perform melodies following staff notation using a small range (e.g. do-mi or C-E) as a whole class, or in small groups.	<input checked="" type="checkbox"/>
Individually (solo) copy stepwise melodic phrases with accuracy at different speeds; <i>allegro</i> and <i>adagio</i> , fast and slow. Extend to question-and-answer phrases.	<input checked="" type="checkbox"/>
Introduce the stave, lines and spaces, and clef. Use dot notation to show higher or lower pitch.	<input checked="" type="checkbox"/>

SEND Provision in Music Possible Adaptations

1.Cognition and Learning Needs

- Pre-expose learners to lesson content: Introduce instruments, demonstrate how they are played, share music excerpts, and pre-teach relevant musical elements and terminology.
- Use visual prompts: Enhance understanding by supporting vocabulary with realistic images and visual aids.
- Assign specific roles: Allocate roles within the lesson to promote engagement and encourage active participation from all learners.
- Minimise distractions: Reduce frequent changes in tasks and avoid unstructured group work that may disrupt focus.
- Link new learning to prior knowledge: Build on students' existing knowledge and make connections to familiar concepts in music.
- Personalise the curriculum: Tailor lesson content to be age-appropriate and provide opportunities for differentiation and challenges suited to individual needs.
- Break learning into small steps: Introduce new concepts and skills gradually, ensuring that each step is manageable for students.
- Provide clear instructions: Use concise, step-by-step instructions, repeating or rephrasing as necessary to ensure comprehension.
- Utilise visual demonstrations: Model musical techniques and examples to reinforce understanding and support memory retention.
- Support memory retention: Implement explicit memory techniques alongside demonstrations to assist learners in retaining information.
- Teach sequencing skills: Directly instruct students on sequencing as part of their music education, emphasising the order of musical elements.
- Encourage peer and group support: Promote collaboration through peer support or structured group work, with assistance from a teaching assistant (TA) or class teacher (CT) when needed.
- Incorporate multi-sensory teaching: Use various sensory approaches—such as auditory, visual, and tactile methods—to cater to different learning styles.
- Set clear learning objectives: Involve students in setting personal goals and ensure they understand the shared objectives for the lesson.
- Use adapted questioning techniques: Check understanding by asking students to repeat instructions or demonstrate their understanding of tasks.
- Implement pre- and post-teaching: Reinforce key concepts before and after lessons to consolidate learning and understanding.
- Provide movement breaks: Include short breaks during lessons to help students refocus and manage their energy levels.
- Consider environmental factors: Adjust seating arrangements and the learning environment to minimise distractions and promote focus.
- Use alternative workstations: Offer quieter, distraction-free areas for focused work when necessary.
- Conduct regular check-ins: Ensure consistent adult support and feedback throughout the lesson to monitor progress and understanding.
- Adapt assessments and planning: Use tools like B-Squared progression steps to effectively plan and assess individual learning progress in music.

2.Communication and Interaction Needs

- Pre-expose learners to lesson content: Introduce instruments, demonstrate how they are played, share music excerpts, and pre-teach relevant musical elements and terminology.
- Explicitly teach listening skills: Clearly define what good listening looks like in the music context, such as maintaining eye contact and being attentive.
- Use pupils' names: Address students by name before asking questions or giving instructions to enhance engagement.

- Give clear instructions: Provide instructions before an activity, ensuring they are brief and straightforward. Check for understanding by asking students to repeat them back.
- Provide cues for listening: Use visual supports for auditory instructions, such as gesture signals or visual prompts.
- Keep language simple: Use non-demanding and positive language, avoiding figurative or metaphorical expressions.
- Allow additional processing time: Give students the time they need to absorb information and respond.
- Explain new vocabulary: Introduce and clarify new musical terms before using them in context.
- Support vocabulary acquisition: Use visual aids, vocabulary lists, word banks, signs, symbols, and gestures to reinforce understanding.
- Implement visual timetables: Use visual aids to outline lesson structure and expectations.
- Make environmental adaptations: Optimise listening conditions by adjusting seating arrangements, reducing sensory distractions, and using working walls to support learning.
- Incorporate movement and sensory breaks: Include short breaks to help students refocus and manage sensory input.
- Facilitate working partnerships: Encourage collaborative learning by pairing students for support.
- Use real objects and kinaesthetic teaching: Provide opportunities for hands-on interaction with instruments to enhance understanding.
- Cater for non-verbal communication: Support students' preferred communication methods, whether verbal, Makaton, or other forms of communication.
- Support transitions and changes: Prepare students for changes in routine or activity by clearly explaining what to expect.
- Consider lighting conditions: Ensure the learning environment has appropriate lighting, reducing glare on screens and optimising visibility.
- Create opportunities for physical contact with instruments: Allow students to physically engage with instruments and sound sources to enhance their learning experience, particularly for those who may struggle to hear clearly.
- Utilise ear defenders: Provide ear defenders if needed, allowing students to participate more confidently in lessons.
- Use neighbouring spaces: If space allows, consider pre-exposing learners to music and instruments in a quieter area to help them acclimatise before joining the main lesson.

3.SEMH Needs

- Allow the use of functional or fiddle objects: Provide students with items they can manipulate to help them focus during lessons.
- Simplify instructions: Keep instructions short and straightforward. Check for understanding and allow additional processing time as needed.
- Shorten tasks and include breaks: Break tasks into manageable segments and incorporate frequent breaks to maintain engagement.
- Use timers: Implement timers to help students manage time effectively and build a sense of structure.
- Increase positive reinforcement: Use targeted praise and rewards to motivate students and acknowledge their efforts.
- Provide visual supports: Use visuals to outline class routines and lesson structures, helping students anticipate what comes next.
- Scaffold learning: Support instructions and working memory with visual aids that guide students through tasks.
- Incorporate multi-sensory learning: Relate lessons to real-life experiences to enhance engagement and understanding.
- Implement pre- and post-teaching: Get students excited about upcoming lessons by providing a sneak peek and reinforce concepts afterward.
- Model tasks explicitly: Provide additional demonstrations to clarify expectations and techniques.
- Use interactive strategies: Encourage participation by inviting students to take on roles or come to the front during activities.

- Set clear expectations: Clearly define what you want to see in terms of behaviour and performance, adjusting these to each child's level. Display rules prominently and refer to them regularly.
- Prepare resources in advance: Have all materials ready to minimise distractions and prevent task avoidance.
- Use supportive language: Employ non-demanding, positive language that offers choices, reduces anxiety, and encourages a supportive atmosphere.
- Plan for strengths: Design activities that allow students to showcase their strengths and talents.
- Communicate achievements: Regularly highlight and celebrate students' successes to build confidence.
- Personalise the curriculum: Tailor lessons to align with students' interests where possible, enhancing motivation and engagement.
- Assign responsibilities: Give students specific responsibilities to help boost their self-esteem and sense of belonging.
- Provide alternate roles: Offer different roles, such as taking photos or recording key words, to help students stay focused and engaged.
- Incorporate movement and sensory breaks: Create opportunities for movement, establish a calming box, or designate a safe space for students to regroup.
- Implement restorative justice approaches: Use restorative practices to address conflicts and build a positive classroom community.

4. Physical and Sensory Needs

Hearing Impairment:

- Seating arrangements: Position the pupil at the front of the class to facilitate lip reading and visibility of the board.
- Adjust for lip reading: Consider factors that may affect lip reading, such as lighting, movement, and ensuring the teacher faces the pupil when speaking.
- Repeat spoken content: Restate what others say for the benefit of the pupil.
- Simplify instructions: Provide shorter instructions, allowing for additional processing time. Check understanding and rephrase as necessary.
- Visual vocabulary resources: Offer additional resources to clarify new vocabulary.
- Pre- and post-teaching: Conduct sessions before and after lessons to reinforce learning.
- Use pupils' names: Address the pupil by name before giving instructions.
- Allow for fatigue: Consider the pupil's fatigue and additional strain, providing time for rest as needed.
- Utilise specialist technology: Incorporate hearing aids, microphones, BSL signing, or Makaton as provided by the Deaf Team.

Visual Impairment:

- Verbal instructions: Replace visual cues such as pictures or facial expressions with clear verbal instructions.
- Name recognition: Use the pupil's name before speaking to them and indicate who is speaking in class.
- Tactile indicators: Implement tactile aids to help the pupil locate instruments or resources.
- Accommodate fatigue: Allow additional time and prepare for tiredness associated with visual strain.
- Pre- and post-teaching: Reinforce concepts through targeted pre- and post-teaching sessions.
- Multi-sensory experiences: Provide as many firsthand, multi-sensory experiences as possible.

Physical Needs:

- Adapt classroom layout: Design the classroom and seating arrangements to enable free movement and independent access.
- Resource accessibility: Ensure that all resources are easily accessible to the pupil.
- Time allowances: Allow additional time for task completion as needed, taking fatigue and strain into account.
- Supportive technology: Use technology to enhance access to learning materials and activities.

Sensory Needs

Make provisions for sensory sensitivities, such as:

- Providing ear defenders for noise sensitivity.
- Creating a quieter workspace for those sensitive to sound.
- Offering adaptive clothing or gloves for tactile sensitivity.

- Incorporating firm touch as needed.

-Sensory breaks: Plan regular sensory breaks to help the pupil refocus.

-Functional objects: Allow the use of functional objects or fiddle toys to aid concentration.

-Chewing aids: Provide safe chewing options if necessary.

-Movement and calming breaks: Incorporate breaks for movement and calming activities.

NOTE: Where a pupil has additional funding and a 1:1 TA, follow the child's Individual SEND Support Plan for adaptations and provision details.