

NYJO

***Working with Young
People with
Additional Needs and
Disabilities***



**CREATED IN COLLABORATION
WITH MUSIC MAKING SENSE**

Social Model of Disability

'People are disabled by barriers in society, not by their impairment or difference.'

Barriers can be physical, like buildings not having accessible toilets. Or they can be caused by people's attitudes to difference, like assuming disabled people can't do certain things'.

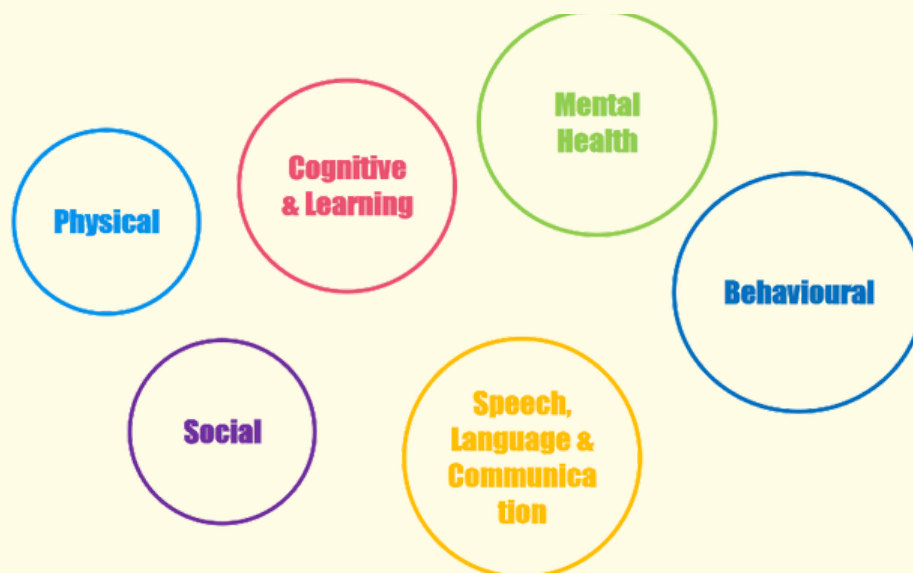
This is the social model of disability - how the majority of the disabled community are choosing to discuss their disability and needs.

In education you usually hear the term SEN (Special Educational Needs). This term is in a state of flux; generally, the disabled and neurodivergent community are preferring to use 'additional needs and disabilities' however the education system still refers to SEN schools, SENDCos and SEN students.



This definition is taken from
https://www.scope.org.uk/social-model-of-disability_

There are a range of ways people may need support when talking about AN&D. Frequently people may have a combination of needs, and these needs often have characteristics in common.

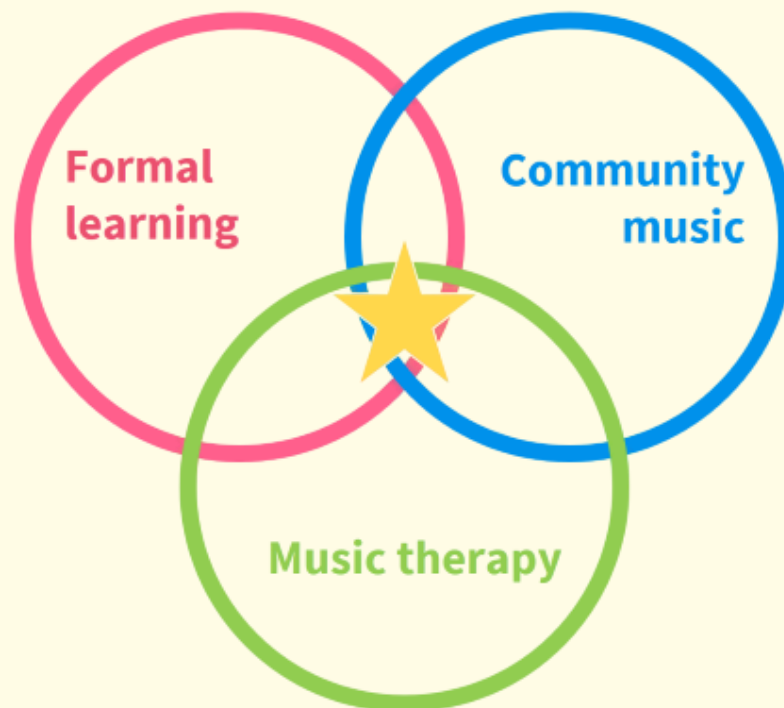


EHC is an Education and Health Care plan received after a period of assessment and diagnosis. It's a document that might have been developed by a team of healthcare and educational professionals (e.g. SENDCo, occupational therapist, doctor) and sets the legal requirements of support, authorized by the local authority.



More than **4 in 5** children with SEN attend mainstream schools. It's therefore really important to consider your educational approach in any setting that you're working in.

We see there being three core spheres of music-making:



The best approach for supporting AN&D is to combine the three!

When you're delivering in a school, you're usually working in formal settings but can still tailor your approach to be personal to the individual, and in a way that can also support informal and communal outcomes for music-making.



Mitigating FEAR Through CLICKS

It's really important not to just focus on diagnostic labels - not every young person is the same! The label will not tell you how their needs present or what you need to do to support them.



We are going to look at steps that we can take to try and prevent common reactions when someone's needs aren't met. Anxiety, for example, can be a common characteristic arising from several needs. Anxiety can often come from a fear of change or the unknown, so we are going to look at methods for creating familiarity.

CLICKS is an approach MMS has developed to plan for, support and counter FEAR; FEAR and the behaviour that comes from it is what we as leaders have to manage. But if we take a CLICKS approach we can try to intervene before FEAR arises.



Frustration, **E**steem Issues, **A**nxiety, negative **R**eactions

Calm, **L**isten, **I**nvolve, **C**onsistency, **K**now, **S**upport

Calm can look different for different people depending on emotional regulation.

Listening is important for us as leaders (i.e. ensuring you build in methods/time for participant feedback and reflection, that you are 'listening' for signs of disengagement and can adapt your plan to manage that).

There should always be **Involvement** from participants so they are autonomous and empowered.

Creating **Consistency** is important, particularly for long-term teaching work where there should be consistency from one lesson to another (e.g. through visual timetables).







You should let participants **Know** what to expect by communicating what is happening/any changes occurring.








Support should be given by reinforcing learning, scaffolding tasks so that challenge increases incrementally and in balance with achievement, and through providing appropriate resources (this could be as simple as colour overlays which schools should provide, or large print text).

We can also use **CLICKS** to support processing needs and comprehension by breaking down music to its essence or hook. By doing this you will be able to support the majority of needs arising.



This is an example of a visual timetable for a weekly KS1 class; this shows that timetables don't need to be specific. Songs they are learning can change each term or so but the structure remains consistent so participants know what to expect each week.

	Hello song
	Singing
	Rhythm
	Ensemble song
	Listening game
	Goodbye song

 Music
 Hello
 Singing
 Movement
 Shakers
 Drums
 Goodbye



shakers



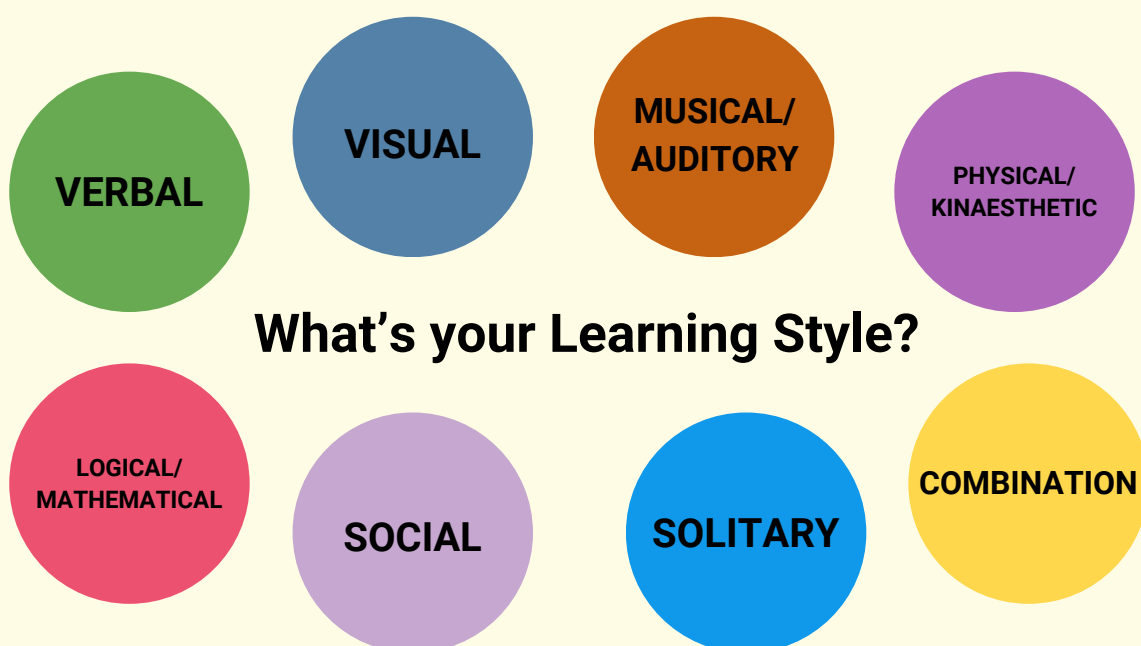
drums

You can also use PECS = pictorial exchange system. PECS combine picture and words and are commonly used in SEN schools (or a similar system by another name) to support communication development.

Because most pupils with additional needs are in non-SEN specific schools, inclusive practice needs to become the norm, and in practice the best results tend to come from transferring approaches from music therapy and community music into our general educational approach because these put the participant at the centre.

When we plan it is often framed by our own experiences and knowledge, rather than considering what is the essence or simplest form of this task and how do we build incrementally from there? As humans we predominantly communicate through verbal language.

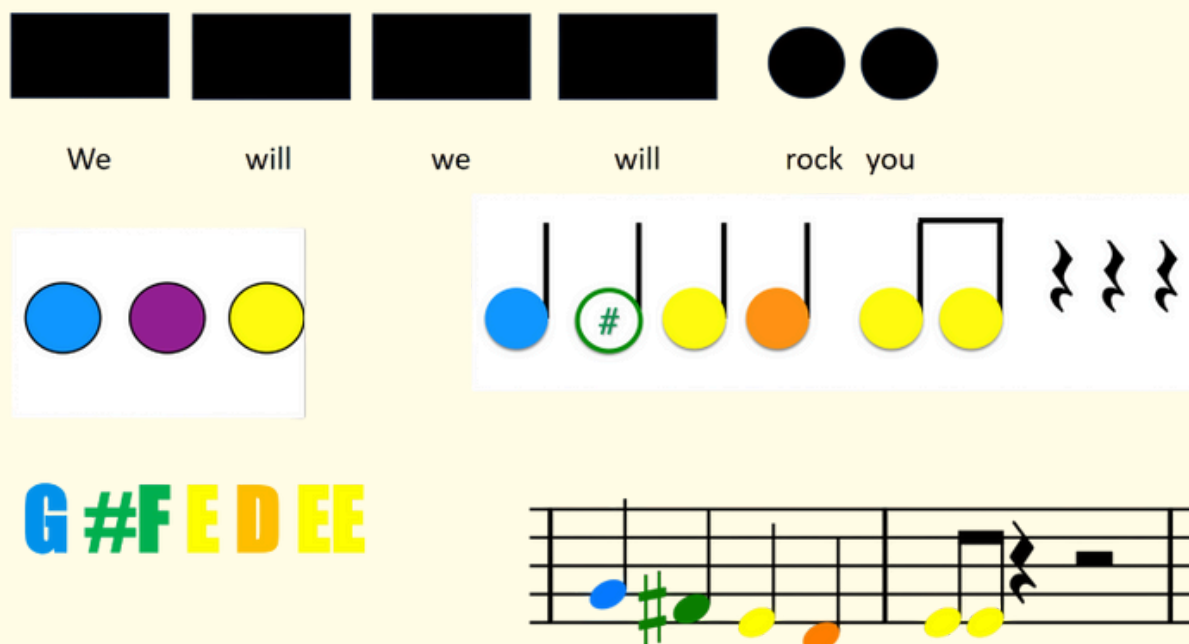
When working with people with learning difficulties using a more sensory approach can be useful as you can communicate the same learning outcome multiple ways, transcend the barriers of verbal language and comprehension needs, and appeal to individual learning preferences.



Notation is not always the best way of presenting music - it's only useful if you can understand it!

- Enlarged copies can help people who have trouble seeing the difference between line and stave (dyslexia, VI).
- A colour background/overlay might help others to read. Highlighting can help to reinforce difficult passages.
- A restricted stave can help focus learning by removing non-essential info from the page.
- Movement staves (tracing melodies with finger, moving notes, walking) can help participants feel high and low. Using a ruler or envelope window can focus note reading (stops eyes from wandering!).

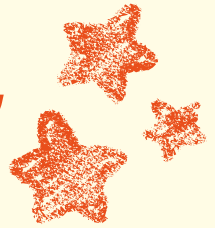
But for some young people this will all still be too much information presented in an inaccessible format, so we need simpler forms that communicate just the essential information.



Here is an example of *We Will Rock You* presented in different notation styles.



Behaviour is Communication



An advantage of workshoping is the novelty factor you have as a visitor to that school. Participants react differently to new people (as leaders we should enjoy it and use it). But sometimes, particularly with some needs, behaviours will arise. Sometimes this can be an early warning system for what your participants are feeling; sometimes it can be completely unrelated to your teaching or activities.

When in the midst of such behaviours, participants are not ready to learn. So what's happening...

How can you help yourself?

The BLUE zone	The GREEN zone	The YELLOW zone	The RED zone
			
How might you feel?	How might you feel?	How might you feel?	How might you feel?
sad tired bored moving slowly	happy okay focussed ready to learn	nervous confused silly not ready to learn	angry frustrated scared out of control
What might help you?	What might help you?	What might help you?	What might help you?
Talk to someone Stretch Take a brain break Stand Take a walk Close my eyes	The goal of this exercise is to get to the GREEN zone. What can you do to be happy, calm and ready to learn?	Talk to someone Count to 20 Take deep breaths Squeeze something Draw a picture Take a brain break	Stop what I'm doing Make sensible choices Take deep breaths Ask for a break Find a safe space Ask for help

The image on the previous page is an example of zones of regulation, which are commonly used in SEN and non-SEN schools to help individuals to recognise & regulate their emotions.

When a young person is in the blue or red zone, they often can't rationalise into learning because they are dysregulated. It's also worth noting that you should not view the green zone as always 'normal'. For some young people their 'normal' might be a different zone, e.g. yellow.

It's useful for you to see how schools use these zones of regulation - it's your role to recognise where a young person might be fitting in with these, but it is never your responsibility to 'resolve' from here. You should ask a school teacher to help you with this.

Understanding these zones can help you as leaders to manage your expectations and communication (validate rather than dismiss emotions – use what calms that specific young person to help them move on/regulate).



Some ideas you can use to help manage behaviour include:

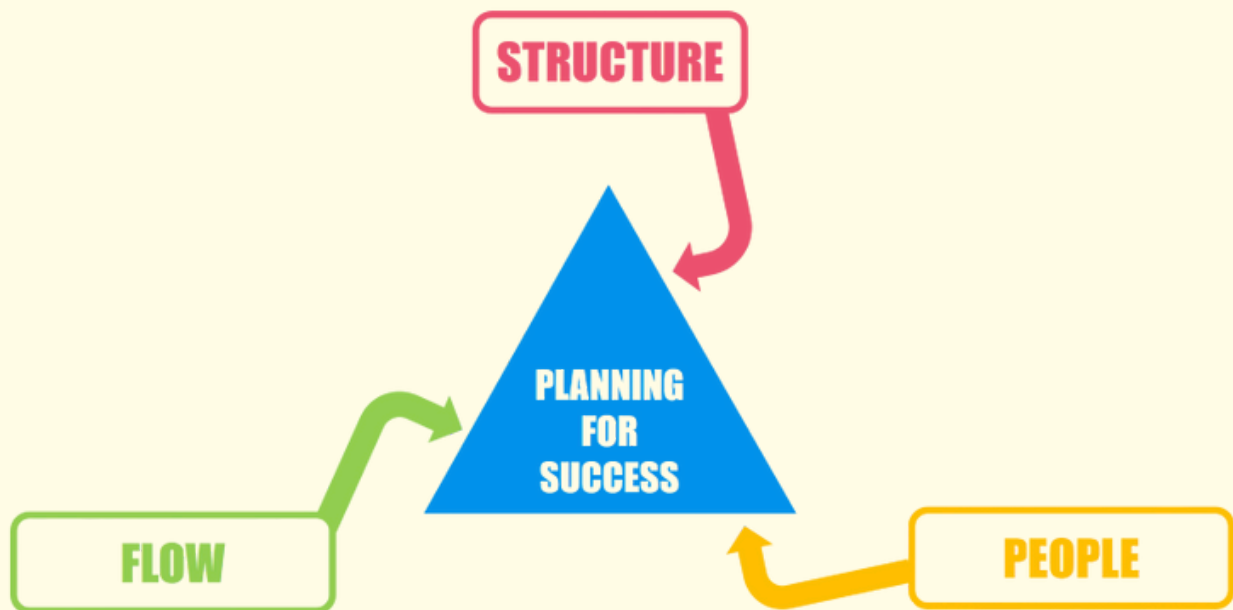
Setting boundaries - this does not need to be authoritarian; it is how you show care (support choices, help people manage their behaviour when they struggle to change direction etc.)

A quiet non-confrontational talk (give them an 'out')

Movement surprises: up, down, starfish (random) useful if people are getting fidgety to disrupt the flow and refocus them.

Using these methods in the moment reflects that you are prepared and 'listening'.

You can help to mitigate behaviour by planning for successful outcomes:



The flow state is all about engagement and reaching the ability to focus on a singular task, without critiquing yourself. SEN young people can often show early warning alarms for disengagement within the wider group, and they will make their own fun if not redirected!

So how can we get our group into the flow state...



Structure is key! Focus on incremental progress, developing one skill at a time. Boil the skills you are learning down to what the essence is that they need to succeed and build up competency from there. You should always be looking to balance challenge with achievement. Think about the length of tasks that you are asking the young people to do and confirm that the skills feel embedded at the end of the session.

Think about the people you will have in the room with you:



You should deploy your team across the room by needs and not by instrument. Think about how you can best use the school staff's expertise and peer modelling to help focus your session. You should also invite participants to guide their learning and make structured, supported choices with you.



Ask questions in advance!



Here are some pre-knowledge questions that you can ask the school in advance of your first session with the young people:

What do they know relating to the learning objective already?

How many have needs and how do their needs present when learning?

What are the strategies for learning/support/behaviour management that the school use already (e.g. letters/symbols/colours for notes, will anyone have 1:1 support, what are the physical needs, do they use movement breaks etc.)?

What resources and aids do the school have (e.g. ear defenders, large print, adaptive instruments/tech etc. that you might need?

Is there anything else they would recommend?

Plan for Success!

Prepare:

Send a welcome and request their names in advance.

Ask:

For information from the experts.

Plan:

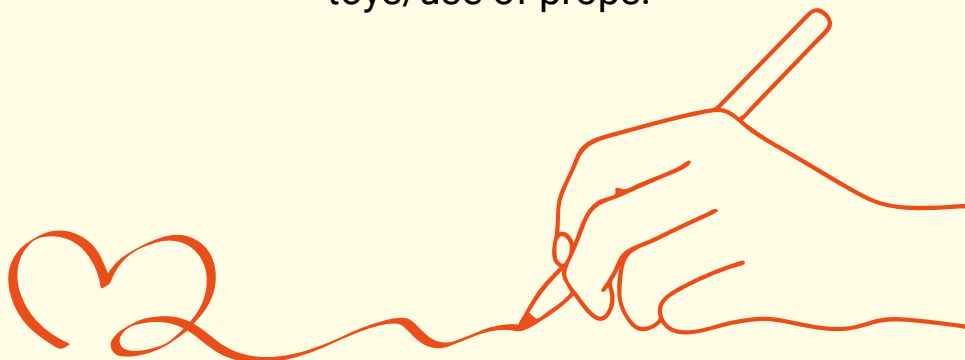
Ideas that engage (inclusive hooks) flow, behaviour management, scaffolding & reinforcement.

Environment:

Think about a seating plan/appropriate seating (to not encourage fidgeting). What are the opportunities to watch from the side lines? Can you have move and calm zones? Are there distractions e.g. imagery on the walls? Where have you placed the instruments for the start of the session, planning for impulsivity? What are the acoustics like (e.g. issues of school halls) and do they need ear defenders? Be ready for when the participants arrive to help them get into the flow state.

Resources:

Think about visual timetables, visual lyrics, colour/letter/symbol notation (inc. large print), accessible instruments (colour stickers/letters/tech/specific beaters), timer for breaks, recordings for communicating homework (particularly with peri teaching), and fidget toys/use of props.



If you have any questions about the content within this pack, please contact us on projects@nyjo.org.uk.

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