Avondale Primary School

High Quality Inclusive Teaching - Music Specific

1. Expectations and Values

High Quality Inclusive Teaching	Music Specific
• Promote the school's values • Make expectations for behaviour explicit through clear targets, explanations and modelling • Refer pupils regularly to classroom code of conduct and whole-class targets • Rules, routines and expectations are short, precise, positive and consistently reinforced • Take time to identify pupil strengths and praise these • 'Catch' pupils being good and emphasise positives (where appropriate) • Give pupils classroom responsibilities to raise self-esteem • Encourage pupils to take responsibility for learning • Communicate positive achievements with home and encourage home to do the same	• Music fosters personal expression, reflection, and creativity. • Encourage respect for others' opinions during listening, performing, and appraising. • Encourage self-confidence and creative flair in all learners. • High expectations for participation: all learners should sing, play instruments, compose, and appraise music. • Create a positive group identity and sense of togetherness through musical activities.

2. Relationships and Behaviour

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• Use pupil's name and ensure attention before giving instructions • Communicate in a calm, clear manner • Listen to pupils and allow them to explain behaviours • Provide breaks between tasks and planned movement opportunities • Legitimate movement (messages, collecting items, fiddle toys) • Teach pupils how to manage interruptions (e.g. post-it notes) • Use Social Stories where appropriate • Ensure groupings provide positive role models • Safe place for belongings and calming resources • Model and maintain positive behaviour strategies. • Use restorative approaches to manage conflict • Promote collaborative group work and peer learning • Maintain consistency in expectations across staff • Apply consistent restorative approaches and positive reinforcement.	• Assign roles in group/partner work to ensure engagement and focus. • Encourage peer support through partner work and collaborative activities. • Discuss personal music choices with pupils to encourage discussion and connection. • Encourage pupils to model to the class, creating shared responsibility and leadership. • Support learners emotionally with quiet areas or ear defenders when overstimulated.

3. Learning Environment

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• Classroom furniture and groupings allow pupils to see teacher and visual prompts • Quiet working area and 'quiet time' zone available • Tools and equipment easily accessible • Visual timetables and task lists provided (short- or long-term as needed) • Working walls to develop understanding of vocabulary • Correct seating for visual/hearing needs • Avoid shiny surfaces and visual clutter • Seating allows feet flat on floor and desks at correct height	• Consider physical layout of the classroom for accessibility, space, and attention management. • Smaller groups or individual work for learners with sensory or concentration needs. • Provide low-arousal spaces for composing or noisy sessions. • Adjust lighting and auditory stimuli to support learners with sensory needs. • Ensure instruments are accessible for all learners, including adapted instruments or personal instruments to reduce sharing. • Use headphones or ear defenders to support auditory sensitivity.
4. Speech, Language and Communication	
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• Rules of good listening taught, modelled and reinforced • Pre-arranged cues for active listening (symbols, prompt cards) • Gain attention before speaking • Instructions broken into manageable chunks and given in sequence • Slow delivery with processing time • Use multi-sensory approaches to introduce vocabulary • Minimise abstract language • Use talking partners and scaffolded dialogue to encourage communication. • Systems for checking understanding • Prompt cards and narrative frameworks used • Visual feedback systems (e.g. thumbs up) • Parents informed of new vocabulary • TAs used effectively to support questioning and explanations	• Pre-teach musical vocabulary, instrument names, and musical dimensions. • Use visual word banks, graphic scores, and pictorial representations. • Encourage expressive use of voice, gesture, and alternative communication methods. • Repeat key vocabulary and phrases; model and demonstrate terminology in context. • Use talking tins/iPad voice recorders to support understanding of instructions.
5. Pedagogy	
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• Use deliberate pauses for effect to maintain attention and engagement. • Pausing for effect, modelling, chunking, questioning • Multi-sensory approaches and interactive teaching • Differentiation and scaffolding for all learners • Plan transitions carefully to maintain focus and flow. • Alternating tone of voice • Pausing for effect • Modelling and scaffolding tasks • Chunking instructions to avoid cognitive overload • Flexible classroom layouts for different learning types • Open-ended questioning • Differentiated instruction • High expectations for effort and engagementDemonstrate what is expected before independent work • Use interactive strategies (whiteboards, role-play, pupil responses) • Kinaesthetic and experiential learning opportunities • Transition between lesson phases taught and actively managed • Practical, multi-sensory teaching approaches • Range of real, first-hand learning experiences	• • Model, demonstrate, and encourage imitation for musical skills. • Break instructions into small, achievable chunks and guide step by step. • Plan inclusive lessons anticipating barriers and using flexible approaches. • Encourage repetition of musical tasks, both whole-class and individually. • Use scaffolds such as images, Widgit symbols, and knowledge organisers.
6. Memory and Metacognition	
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• Use spaced repetition and retrieval practice to consolidate knowledge. • Explicit memory strategies and visual prompts • Explicit links made to prior learning • Reflection and mini-plenaries to consolidate learning • Pupils encouraged to explain what they need to do • Teach and model memory techniques • Small whiteboards for notes, spellings and ideas • Visual timers used to extend time on task	• Retrieval practice: revisit previous learning to link to new skills. • Use singing by rote to support memory without reliance on written text. • Use graphic scores, pictorial cues, and repeated exposure to instruments and musical elements.

• Chunk activities with praise for completion • Reduce copying from the board	• Provide opportunities to practise and consolidate musical concepts over time. • Drip-feed key vocabulary across the school day for reinforcement.
7. Assessment, Planning and Teaching	
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• 'Next steps' derived from what the pupil can already do • Additional time provided where necessary • Clear success criteria and structured task breakdowns • Checks for understanding built into lessons • Occasional opportunities to work with a scribe • Assessment used to inform scaffolds and adaptations	• Plan for Key Stage progression: KS1 develops foundational skills (singing, tuned/untuned instruments), KS2 builds confidence, composition, and improvisation. • Curriculum should ensure all learners have opportunities to perform, listen, review, and evaluate a wide range of music. • Consider individual needs (literacy, sensory, physical) when planning lessons and activities. • Use adult support and ICT where necessary to enable full participation. • Maximise inclusion by pre-exposing content, scaffolding, and giving guided practice.
8. Literacy and Maths	
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• Multi-modal instruction: visual, auditory, kinaesthetic • Adaptive planning linked to prior knowledge • Text presented clearly: uncluttered layout, bullet points, clear fonts • Diagrams and pictures used to support meaning • Coloured paper and appropriate IWB backgrounds • Support for writing organisation and publication • Minimise visual overload • Eliminate unnecessary copying • Pre-teach subject-specific vocabulary. • Targeted interventions for gaps in knowledge	• Visual aids and graphic scores to support musical literacy. • Pre-teach musical terminology to support understanding. • Use pictorial or simplified representations of notation. • Provide stem sentences or sentence frames for musical discussions. • Reduce reading/writing demands for those who struggle with literacy.

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• Use of manipulatives, visual aids, and scaffolds	
9. Scaffold, Adaptations and Supports	
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• Visual task lists, checklists and cue cards • Copies of board work provided where needed • Visual, hearing and coordination adaptations implemented • Sloping desks, grips, taped paper, appropriate seating • Chunked instructions with visual reinforcement • Reduced background noise and clear sightlines • Repetition and clarification of instructions • TA support targeted and purposeful	• Adapt instruments and resources for physical access or sensory needs. • Provide ear defenders, headphones, or low-arousal spaces for learners sensitive to sound. • Chunk instructions, provide visual cues, and pre-teach musical elements. • Assign roles and responsibilities in group work to support participation. • Use ICT (talking tins, iPads) and images/Widgit symbols for instructions and sequencing. • Allow extra time for guided practice and conceptual understanding.
10. Motivation, Recognition and Feedback	
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• Frequent praise linked to effort and success • Visual feedback systems to show understanding • Use of responsibilities to build confidence • Opportunities to share work with others • Praise for small steps and sustained effort • Encourage home-school reinforcement • Provide immediate, specific, and actionable feedback. • Encourage self-assessment and peer feedback. • Use praise and recognition to foster engagement and confidence.	• Give pupils the chance to perform and lead, boosting confidence and motivation. • Provide choice of instruments or music style to engage personal interest. • Encourage active participation with roles, modelling, and peer interaction. • Recognise effort, creativity, and improvement rather than just accuracy. • Provide positive reinforcement for participation, composition, and expression.

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