



**YOUTH
MUSIC**



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ENGLAND**

Future Sounds - Case Study – Student C @ Mary Rose

Student C is a 16 year old male attending Mary Rose Academy in Portsmouth, he is wheelchair bound and tends not to use his hands to manipulate items and objects and is diagnosed with epilepsy. He is considered to be on the old P-level Special Needs Teaching Levels as P2ii which is described by the Department of Education as:

P2 (ii) Pupils begin to be proactive in their interactions;

- They communicate consistent preferences and affective responses [for example, relaxing during certain pieces of music but not others]
- They recognise familiar people, events and objects [for example, a favourite song]. They perform actions, often by trial and improvement, and they remember learned responses over short periods of time [for example, repeatedly pressing the keys of an electronic key board instrument]
- They cooperate with shared exploration and supported participation [for example, holding an ocean drum].

Student C has recently completed work with Future Sounds as a way of getting a range of students with varying SEND needs to participate in song writing/music exploration and using music as a method of communication for students who cannot necessarily speak themselves. Therefore, to find out there was a project working with Future Sounds and SoCo to introduce students to instruments from a full orchestra and perform together myself and my team for 5 Teaching Assistants were very excited.

SoCo's Project would introduce instruments from an Orchestra to engage and allow our students to engage with classical music but also allow them to be in charge and experiment with the students taking control and deciding how the music should be played. This is very exciting for PMLD students as for a lot of things in their life they do not have a lot of control over, so it is always exciting and fun to give them opportunities to develop their voice inside and out of the classroom.

Students were split into two groups and were introduced to a range of musicians and instruments and would choose to work 1:1 with each student. Using vocalisations as triggers to start playing, playing in tempo to the hitting of a drum, using symbols to select specific musical instruments

The project built up to a performance in assembly in front of the whole school – afterwards I had other teachers coming up to me to ask more about the project and getting involved more with music in school.

Student C is a very sensory learner, needing a lot of encouragement to engage with items and the world around him. However, when he was given the violin to listen to, he became very still and quiet and just listened. Then when she has stopped playing, He would kick his legs out and vocalise again showing there was some recognition to different sounds and showing preference for liking the noise in front of him.

QUOTES: 'He's really listening' 'wow' 'isn't that lovely' - Teaching Assistant

There has been a change in Student C since these music sessions have happened. He is more accepting of support in lessons and will allow adults to bring sensory items towards him to engage with and manipulate. This is a big step for Student C as he is normally tactile defensive and does not like to explore items with his hands.

I and my team have also noticed that he is more vocal towards staff when they are working with him, he will look you in the eye and then look down at the items they are working with together. This a great step forwards in the future as it means as he progresses through the school and onwards, he will be able to work with a wider range of people and professionals therefore giving him the best opportunity of life when outside the classroom.

Within the school there has also been a movement towards teachers picking up drums, guitars etc. To develop their own music program as part of the curriculum. We as a staff have realised the impact that music can have on our learners, especially the ones who tend to need more support in accessing the curriculum. We realised how holistic the approach to music can be and the benefit it can have on an individual in our care. This can mean turning music from not just a standalone lesson, but we can include so many cross-curricular links towards communication, speaking and listening, Maths as a way to not only initially engage our learners but to maintain that engagement for extending periods of time.

NOTE: Future Sounds is a 3 year programme supported by Youth Music to deliver music making activities for children and young people in SEN/D settings and young people at risk of offending.

Outcomes for Future Sounds:

- 1. To increase the skills and awareness of music leaders, teachers and associated staff to support SEN/D young people to access music-making.*
- 2. To improve the sense of wellbeing and resilience of children and young people who are engaged in the Youth Crime Prevention Scheme in Hampshire.*
- 3. To improve improvisation and songwriting skills of children and young people in challenging circumstances.*
- 4. To increase the number and effectiveness of partnerships that support and encourage wider engagement in music for children and young people in challenging circumstances.*
- 5. To increase knowledge and skills to develop robust evidence that documents the benefits of music interventions with children and young people in challenging circumstances.*