

## RSL Star Award criteria for working with young people with SEND – Draft version 2

**This framework should only be used for students with moderate to severe learning needs would not be able to make use of the conventional Star Awards.** The Creative Music Making framework below marks the development points in a young person's journey, from discovery and exploration of sounds, to controlling sounds with intention, collaborating with others, and taking on a leadership role. They are designed to work with control of rhythm or control of pitch and timbre to suit different students. An ongoing observation of a young person's personal development, their self-expression and confidence, communication skills, teamwork and mood is built into the sequence of musical achievements.

**Students with a physical disability** but no additional learning needs should follow the standard RSL Star Award criteria for Music. They may require adapted instruments, additional technology, or other additional support to facilitate their music making but the musical goals should remain unchanged. Substitutions or adaptations to the standard framework can also be made. For example, students with a visual impairment notation may learn about notation but a teacher could decide to focus on deeper aural skills in exchange for recognising pitch and rhythm notation at sight.

**Students with severe additional needs** may not be able to interact sufficiently with the world around them to complete the adapted Star 1. They may only be able to experience music with the help of another person. For these students we have added the **RSL Discovery Award**. Young people would be expected to experience all the elements that comprise Star 1 but with the support of another person. The concept of Musicking is relevant for these young people – listening, paying attention, responding and performing, immersion in a soundworld dancing etc – Christopher Small

This framework was developed from the standard RSL Star Award for Music framework with reference to the [Sounds of Intent Framework](#) and the [DfE Engagement model, July 2020](#), itself based on the Rochford Review 2018. The Engagement model is “a pupil-centred approach that focuses on their abilities rather than disabilities.” The five stages of engagement are: exploration, realisation, anticipation, persistence and initiation. Teachers can have some flexibility over the level of complexity and challenge required for each step. Marking the journey is the principle aim.

Creative Music Making for SEND	Star 1	Star 2	Star 3	Star 4	Star 5
<b>Level of Engagement</b>	<ul style="list-style-type: none"> <li>• Exploration</li> <li>• Discovery</li> </ul>	<ul style="list-style-type: none"> <li>• Realisation</li> <li>• Control</li> </ul>	<ul style="list-style-type: none"> <li>• Anticipation</li> <li>• Persistence</li> </ul>	<ul style="list-style-type: none"> <li>• Initiation</li> </ul>	<ul style="list-style-type: none"> <li>• Leadership</li> <li>• Collaboration</li> </ul>
<p><b>Responding to musical stimuli and engaging musically with others</b></p> <ul style="list-style-type: none"> <li>• Listening skills</li> <li>• Develop understanding of appropriate responses</li> <li>• Leadership skills</li> </ul> <p><b>Control of Sound</b></p> <ul style="list-style-type: none"> <li>• <i>Improvisation</i></li> <li>• <i>Freedom of expression</i></li> <li>• <i>Gain control and understanding</i></li> <li>• <i>Develop complexity and own style</i></li> </ul>	<ul style="list-style-type: none"> <li>• Respond to music</li> <li>• Move in time to music.</li> <li>• Demonstrate an awareness of the beat and the character of the music.</li> </ul> <ul style="list-style-type: none"> <li>• Free improvisation</li> <li>• Explore different elements of music including dynamics, timbre and tempo</li> <li>• Experiment with different instruments and sounds</li> <li>• Make choices and show preferences</li> </ul>	<ul style="list-style-type: none"> <li>• Imitation/ Echo</li> <li>• Ability to copy back simple patterns (rhythmic or melodic) with a degree of accuracy.</li> </ul> <ul style="list-style-type: none"> <li>• Work with instruments, sounds or rhythms of choice.</li> <li>• Learn to control sound</li> <li>• Intentional control of improvisation</li> <li>• Know how to start and stop</li> </ul>	<ul style="list-style-type: none"> <li>• Call &amp; Response</li> <li>• Respond appropriately to a music stimulus</li> <li>• Provide the answer to a Question and Answer phrase (melodic or rhythmic)</li> <li>• Repeat a melodic line with different lyrics.</li> </ul> <ul style="list-style-type: none"> <li>• Create simple patterns</li> <li>• Ability to repeat and sustain a simple pattern (rhythmic or melodic)</li> <li>• Start and stop in time with others</li> </ul>	<ul style="list-style-type: none"> <li>• Initiate a musical collaboration by leading a Call &amp; Response</li> <li>• Rhythmic or Melodic questions can be posed</li> <li>• Understanding of simple phrase length and appropriate pattern</li> </ul> <ul style="list-style-type: none"> <li>• Recreate motifs (melodic or rhythmic) from a previous session</li> <li>• Ability to recall and develop musical ideas</li> <li>• Suggest own changes without help</li> </ul>	<ul style="list-style-type: none"> <li>• Direct an ensemble</li> <li>• Know how to lead others to begin and end a performance.</li> <li>• Make decisions about who should play at different times</li> <li>• Awareness of balance and communicate changes in real time</li> </ul> <ul style="list-style-type: none"> <li>• Ability to adapt and develop own musical motifs to collaborate with others.</li> <li>• Ability to adapt, fit in and respond musically to others in an ensemble performance</li> </ul>