



TACPAC
ONE

SET ONE

GETTING READY

You will need:



1. Fan
2. Two wooden spatulas
3. Little mop
4. 'Goldilocks' type pot scourer
5. Massage oil (can contain suitable essential oil)
6. Blanket for relaxation

*** REMEMBER ~ CD player, CD, soft surface to work on**

You can order extra laminates from www.tacpac.co.uk

© Please help the good work of Tacpac® by NOT copying - thanks!

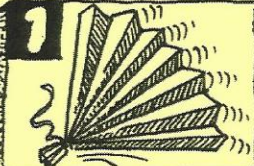
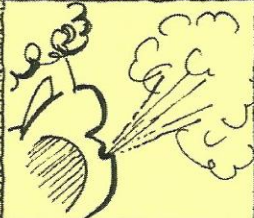


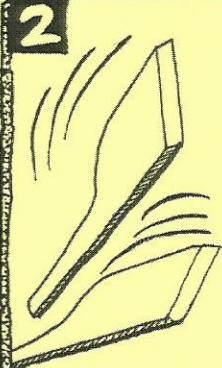
TACPAC
ONE

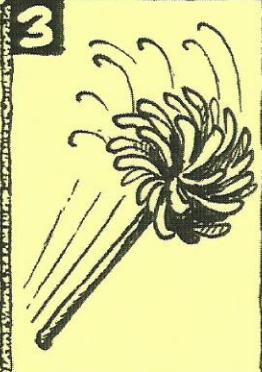
SET ONE

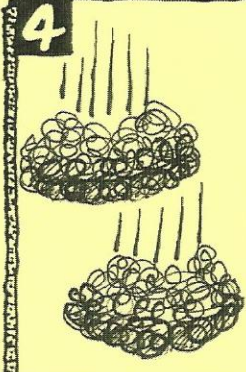
ACTION!

* say hello * make a contact * sing *
* then with set one CD ~

1 	FAN OVER BODY (GUITAR)
	BLOW SKIN WITH LONG AND SHORT BREATHS (BASSOON)

2 	PAT OVER BODY USING SPATULAS WITH DEFINITE BUT NOT ABRUPT MOVEMENTS
---	---

3 	FLICK WITH QUICK MOVEMENTS USING LITTLE MOP
---	---

4 	SQUASH SCOURERS GENTLY ONTO BODY - NOT TOO LONG IN ANY ONE PLACE
--	---

5 	OIL HANDS - KNEAD, GRASP & SQUEEZE MUSCLE AREAS - KEEP IT LIVELY!
---	---

6 	RELAX, KEEP IN CONTACT AND LISTEN
--	---



TACPAC
ONE

SET TWO

GETTING READY

You will need:



1. Piece of furry fabric
2. Two chopsticks
3. Dry kitchen sponge (one side rough, one side soft)
4. Metal paint roller (use with or without cover)
5. Two soft bath sponges (placed in bowl of hot water before starting – can contain essential oil)
6. Two towels (one to lie on, one to dry with)
7. Blanket for relaxation

*** REMEMBER ~ CD player, CD, soft surface to work on**

You can order extra laminates from www.tacpac.co.uk

© Please help the good work of Tacpac® by NOT copying - thanks!

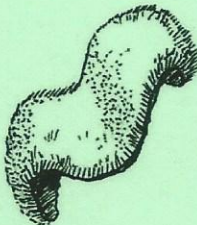


TACPAC ONE SET TWO

ACTION!

* say hello * make a contact * sing *
* then with set two CD ~

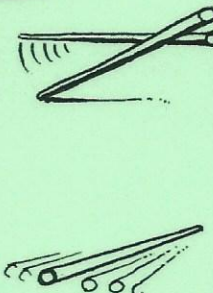
1



STROKE
WITH FURRY
FABRIC -

SLOW AND
CONSISTENT
MOVEMENTS


2




TAP
WITH
CHOPSTICKS -

THEN TRY
ROLLING

3 TWO SOUND TEXTURES

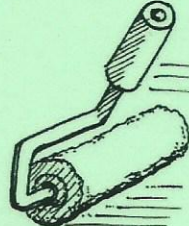


STROKE
WITH ROUGH
SIDE (SCRAPER)




RUB WITH
SMOOTH SIDE
(TAMBOURINE)

4



ROLL
ALL OVER
BODY USING
PAINT ROLLER

5



SQUELCH
WITH ONE
SPONGE AT A
TIME - SWAP
AROUND TO
KEEP THEM
WARM

6



DRY OFF
WITH
TOWEL -
WRAP IN A
BLANKET -
RELAX
TOGETHER



TACPAC
ONE

SET THREE

GETTING READY

You will need:



1. Dry chamois leather and silk fabric
2. Pastry brush
3. Marbles in fabric pouch (firmly secured)
4. Hands
5. Chains
6. Feather duster
7. Blanket for relaxation

*** REMEMBER ~ CD player, CD, soft surface to work on**

You can order extra laminates from www.tacpac.co.uk

© Please help the good work of Tacpac® by NOT copying - thanks!



TACPAC
ONE

SET THREE


ACTION!

* say hello * make a contact * sing *
* then with set three CD ~

1 TWO SOUND TEXTURES


		BRUSH WITH CHAMOIS
		DRAPE WITH SILK FABRIC

2



DAB
WITH SHORT,
BRISK
MOVEMENTS -
CAREFULLY
AROUND FACE

3



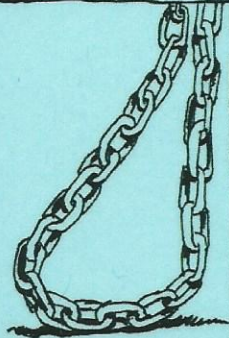
ROLL
MARBLE
POUCH OVER
THE BODY
THIS WAY
AND THAT

4



USE
PALMS
(BASS DRUM)
KNUCKLES
(GATO DRUM)
FINGERTIPS
(CHIMES)

5 LISTEN! TWO TUNES



LOWER
CHAIN ONTO
BODY, MOVE &
REPEAT

TRAIL ACROSS
BODY

6



RELAX,
AND GENTLY
DUST
WITH
FEATHERS

Welcome to Tacpac®!



What is Tacpac?

Tacpac is an activity resource for helping people with sensory or neurological impairment, developmental delay, profound and multiple learning difficulties, tactile defensiveness, and limited or pre-verbal communication. It provides a structured, emotionally safe framework for the 'receiving partner' to make contact with their own bodies, their environment and other people, and develop a relationship with these. The 'giving partner' ensures that each tactile experience is well organised and sensitively offered, and adjusted to suit the receiving partner's responses.

What happens?

Tacpac begins with the simple sense of touch with a familiar, easy-to-get-hold-of, everyday object, such as a kitchen sponge, a wooden spatula, or some furry fabric. The experience is then enhanced through the principle of 'sensory alignment'. We have then composed a piece of music specifically to match the texture, character and even the emotional quality of the touch experience. The activity and object is announced on the CD before each piece of music starts. The receiving partner '*hears*' what they *see* and what they *feel* on their skin: sensory alignment - and sensory reinforcement for seeing, hearing and touching.

Through linking what becomes familiar music with objects, actions and people in a pattern of different activities, the partners communicate with each other.

Each Tacpac session lasts around half an hour, and consists of 6 of these experiences in a sequence carefully planned for maximum variety of stimulus, always ending with a relaxing piece of music. To set up a session, you need a disturbance free zone, the Tacpac CD, a CD player, the objects themselves, and the colour-matched A4 laminate that describes the six activities.

Using Tacpac over time

A session like this could be repeated with the receiver perhaps twice a week for three to four months. To begin with, they might be unfamiliar with it, and wary of the touch experiences - 'tactile defensive'. Their reactions will give clues to what they like and dislike (see later in the booklet). As you repeat the sessions over a number of weeks or months (or over a few days eg within short term respite care visits), the receiving partner begins to recognise the music, and anticipate the next touch experience; they can relax more into the sessions, actively showing anticipation of their favourite objects or music, and interacting with them more. Over time, they may also begin to relate more obviously with the giving partner. It is the building of this trust which can help

both giver and receiver develop greater confidence in communicating with each other, perhaps meaningfully for the first time.

Who can benefit?

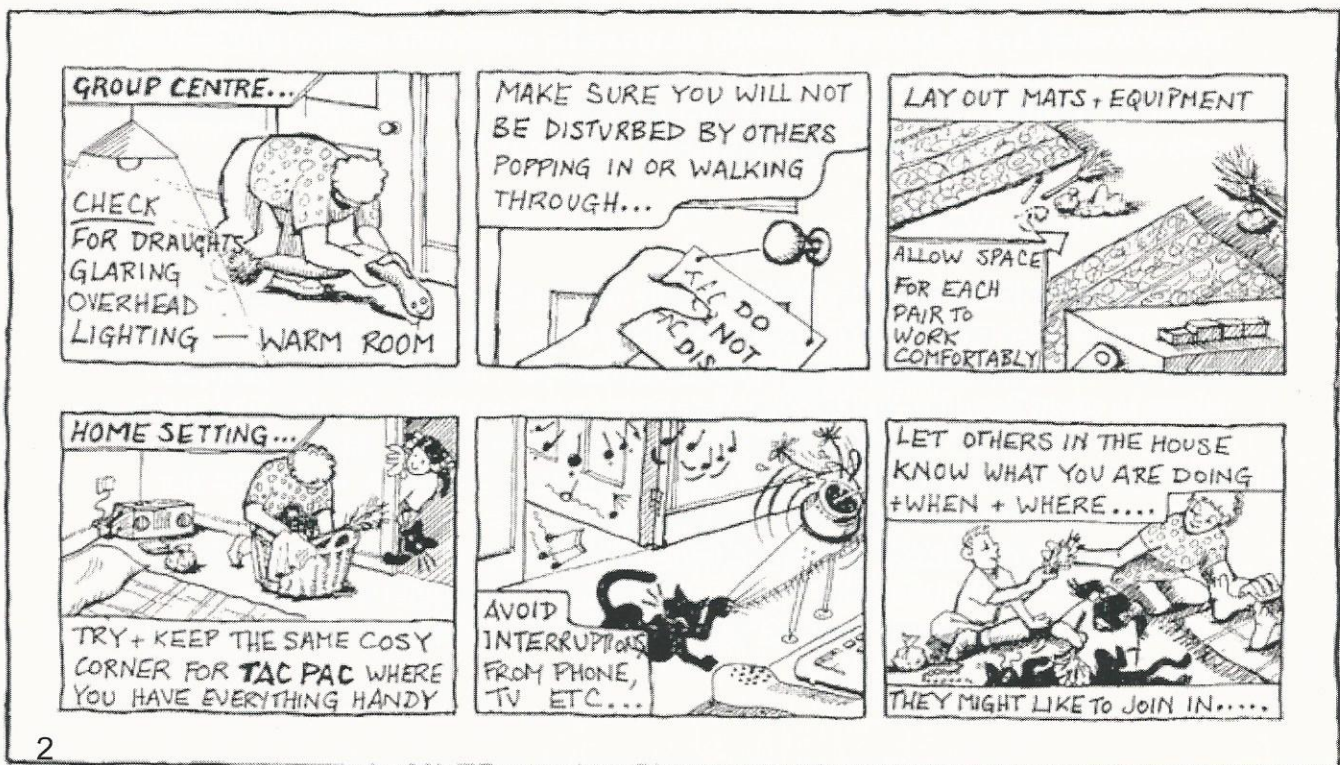
Tacpac is used by children, siblings, parents, portage workers, therapists, carers, education (nursery, primary and secondary) and health professionals, and is now also finding applications in mental health, geriatric and dementia settings.

As Tacpac is used by more and more people, it becomes ever more important that the Tacpac name can be trusted as a standard bearer for sensory resources. For this reason, we have legally acquired a unique UK trademark. Only we can add the quality assurance mark 'Tacpac ®' to resources and trainings, and no one else can use our name without our permission.

We are a small family business producing something really special for the many special people who benefit so much from Tacpac. In order that we can keep going, we ask that you buy any extra copies you need. Please do not burn your own copies of the CDs or make copies of any of the other resources, not even for your own backup. Thank you for your consideration and co-operation, without which, we could not keep creating a product of such a high standard. We are delighted that the quality of our work has been recognised by the nasen and TES Special Educational Needs Awards 2007 as a prizewinner. We hope you enjoy Tacpac as much as we do!

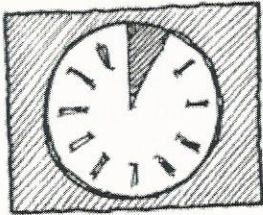
SETTING the SCENE

some tips for preparing the space you use

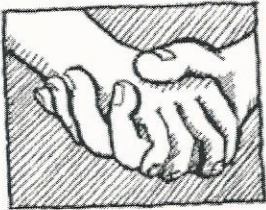




GETTING IN TOUCH



Allow enough time -
TAC PAC takes an hour to set up, play through
and complete. Don't rush. Relax and have fun!



Give your whole attention to the activities and
your partner. Each session will be a journey of
discovery for you both.



Any talking needs to build awareness of each
other.
Busy chatter can distract



TACPAC TIPS

① FIND OUT ABOUT EACH OTHER BEFORE YOU START—
HELLO...
TRY + KEEP THE SAME PARTNER FOR AT LEAST A FEW SESSIONS

② MAKE CONTACT—USE HANDS, EYES—WHATEVER FEELS GOOD
(REMOVE ANY JEWELRY ETC)

③ SING A 'HELLO' SONG YOU ALL KNOW... ♪♪♪♪

④ TRY TO KEEP CONTACT WHILE MUSIC PLAYS
— CAREFUL WITH SENSITIVE AREAS—WORK ALONG BODY—DON'T JUMP FROM PLACE TO PLACE

⑤ ENJOY THE SPACE BETWEEN EACH ACTIVITY
— STAY COMFY AND WARM—

⑥ CAREFUL USE OF ESSENTIAL OILS CAN HELP
(FIND OUT HOW THEY WORK—A LITTLE GOES A LONG WAY)

The Story of Tacpac

The first Tacpac was co-created by Hilary Wainer, colleagues and the children who needed resources to help develop their communication skills. Where it all began:

"A teacher was running a movement session in school. Her tape recorder broke down. She ran into my room (where I had my first free lesson in months!) and asked me to wheel the old piano into the hall, to improvise some music so that her lesson could still progress. We put some objects on the floor for the children and adults to explore while listening to the music.

"The result was very exciting. The improvised music, with the feely sensations we gave to the children, was a hit. To cut a long story short, we repeated the session for many weeks. The other staff became enthusiastic, and asked us to make it into something they could use. Hence - Tacpac! A tactile pack for sensory awareness."

Nuts and Bolts of Tacpac

Here are some suggestions about the tactile experiences, the music and how to combine the two. Tacpac works as a partnership between the 'giving partner' who we refer to as 'you', and the 'receiving partner', referred to as 'your partner'. Here are some ideas about how to relate and communicate with your partner, work with themes across the curriculum, and suggestions on recording observations with individuals and groups.

Tacpac is an integrated experience of touch, sound, pattern and relationship - a fluid process between your partner and you. Your partner's experience of Tacpac may occur at different levels. These ideas come from the 'Sounds of Intent' research project being conducted by the University of London Institute of Education and the Royal National Institute for the Blind (www.soundsofintent.org).

- * Awareness: At the most basic level, becoming aware of a stimulus (touch or sound).
- * Variety: beginning to differentiate between types of touch or sound.
- * Pattern: Repeated single sounds or sets of sounds (e.g. a tune) - or single tactile stimuli or a series of them - become patterns that, in time can be anticipated.
- * Association: Stimuli can come to be associated with certain objects or emotions. Through repetition, specific music and touch stimuli can also become associated with each other, the one triggering anticipation of the other.





Using Touch

Tacpac is based on the idea of tactile play. The skin is the largest sensory organ in the body, and has many receptors of varying densities. For a partner with profound learning difficulties and additional sensory impairment, touch may be the primary means of contact.

Level	TOUCH	Example
Awareness	* Touch is taking place – a fundamental mode of contact between receiving partner and giving partner	* Touching the object to the receiving partner's skin, or applying gentle pressure with it through clothing
Variety	* Clear contrasts can teach the language of touch * Move on to more subtle distinctions	* Wet/dry, smooth/bumpy, continuous/intermittent * varying pressure; more or less sensitive areas of the body
Pattern	* Repetition * Alternating stimuli * Rhythmic application of tactile stimulus * Random tactile stimulus	* Repeated sequence (head, shoulders, knees, toes) * Water brushed on, and blowing on the water) * Beat time on skin with fingertips * Tapping with fingertips randomly over the body
Association	* Developing knowledge and discrimination of objects / materials through touch * Same music for the tactile experience each time * Musical 'character' * Emotional	* Texture/temperature becomes associated with wood, metal, fabric * Replicate the same type and pattern of touch each time you use a particular music track * 'Swaying' tune for a water bottle sloshing backwards and forwards * Jolly tune, laughter and comical sounds to accompany bubbles popping on skin

Getting in touch: enhancing your partner's tactile repertoire

- * With what parts of the body can the activity be used?
- * Is the touch sequenced or random?
- * What pressure is needed? Firm, gentle, varied, uniform?
- * Can you repeat the way your partner likes to feel this object?



Using Music

From very young, we develop associations with sounds that accompany particular experiences – touch, taste, smell, emotion, a certain person. Sound is also physical, and vibrations can be experienced through the whole body, as well as the ears.

Level	MUSIC & SOUND	Example
Awareness	<ul style="list-style-type: none">* Sound is distinguished from silence, through ears, and the body sensing vibration in the environment	<ul style="list-style-type: none">* Voice announcing the activity* A single sound, a piece of music* Stronger vibrations can be picked up through bone and skin
Variety	<ul style="list-style-type: none">* Clear contrasts can teach the language of sound* Textures and timbres* Move on to more subtle distinctions	<ul style="list-style-type: none">* high/low, loud/quiet, quick/slow, smooth/jumpy* instruments, voices, sound effects, combinations of sounds* march / waltz, changes of mood and speed
Pattern (helps recognition and anticipation)	<ul style="list-style-type: none">* Repetition and sequences* Alternating stimuli* Rhythm	<ul style="list-style-type: none">* Repeated notes, chords, melodic ideas, rhythms* Singing then blowing air sound* A bell every four beats
Association	<ul style="list-style-type: none">* Same tactile experience for the music each time* Musical 'character'* Emotional	<ul style="list-style-type: none">* Play the same piece of music each time you use a particular object* Tapping with chopsticks mimics the short xylophone sounds* Relax with a gentle tune

Sound ideas: getting to know the music

You can enhance your partner's experience of the music by learning about the individual features of each piece of music:

- * What is the mood? For example, is it excited or relaxed?
- * Can you pick up the beat or a regular rhythm?
- * Are the sounds smooth and continuous, or more jumpy and interrupted?
- * Are there sound effects suggesting a mood or movement?
- * Are there contrasting sections of music within the same piece?
- * Allow enough volume for everyone to hear clearly, but not too loud - ears can be sensitive.

Using Touch with Music

Touch and sound are each significant sensory experiences in their own right. Each piece of music has been designed to evoke a mood (emotion), and match the character of the tactile sensation (physical).

Matching touch to the music

The music has carefully prepared ingredients of timbre, texture, volume, speed, rhythm and beat, combined in ways that add meaning to the tactile sensation. Your skill as a giving partner will be in tuning in to the all those clues in the music to give to your partner as close a tactile match as you can perceive in the music.

Matching the beat

Of all the musical ingredients present, the beat is the most important. Stick to the beat throughout the activity.

Consistent rhythmic touch enables your partner to recognise, anticipate and predict the pattern and sequence of touch. In turn, this may lead to the development of some control and confidence, e.g. in the case of tactile defensiveness.

When the tactile experience becomes regular and "safe", it can trigger an emotional response, (e.g. feeling sad or relaxed in the relaxation, feeling young and happy in the bubbles) and can give 'meaning' to the hearing/listening experiences.

The receiving partner can soon learn that each announcement on the CD signals that a new tactile experience is about to start.

So that the focus is on the touch and music, it is important that giving partners do not talk among themselves during Tacpac sessions.

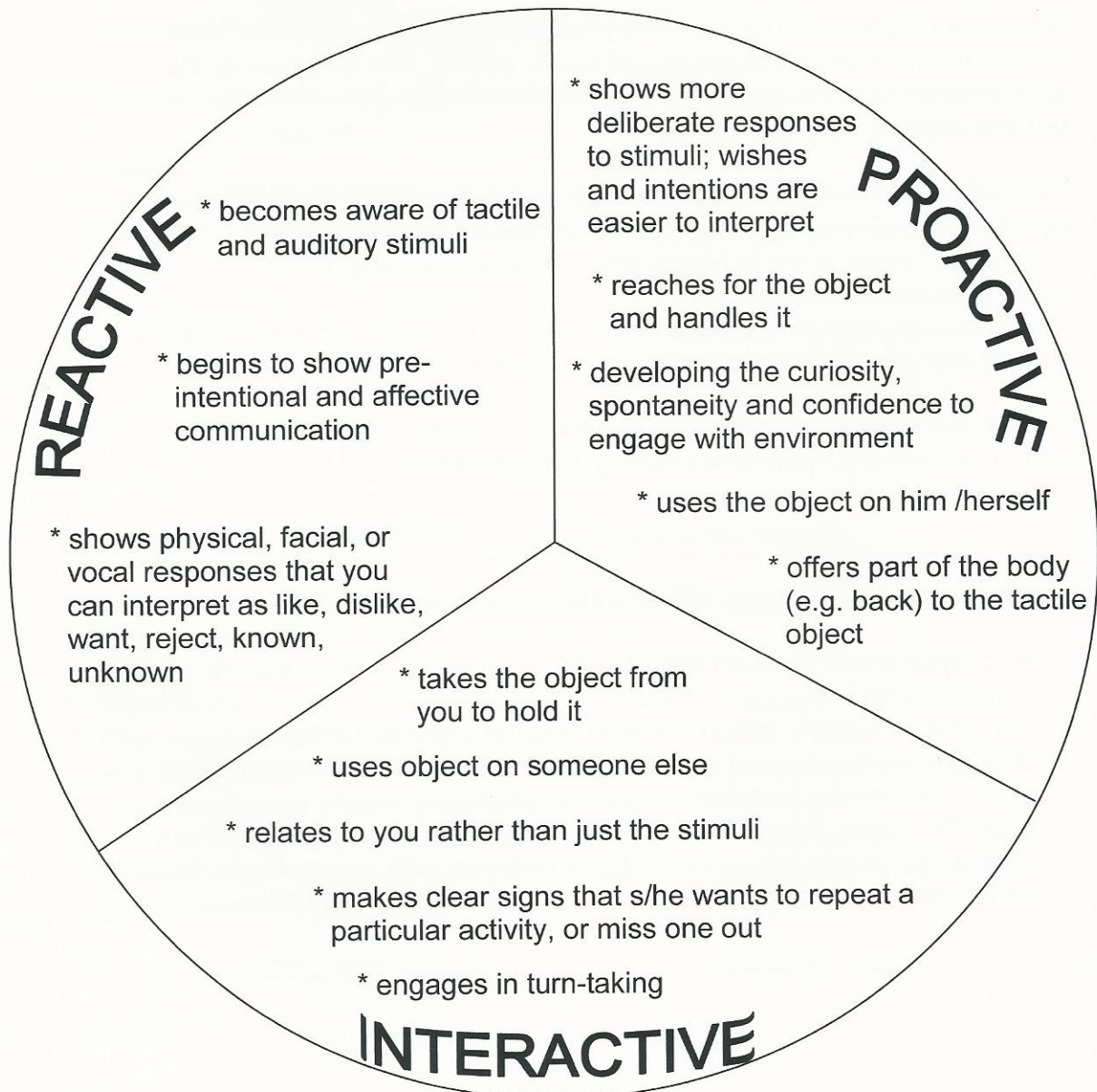
In touch with music, in tune with touch

- * What type/mood of touch does the music suggest to you (e.g. stimulating or quietening)?
- * Can you accurately match the touch rhythmically to the beat?
- * Does the music suggest gentle or firm pressure? For example, could quieter sounds be matched by gentler touch?
- * Does the music suggest quick, slow, or medium speed touch?
- * Just as the music follows predictable patterns, can you replicate this with a similar pattern of touch each time you do the same activity?

Responding - Relating - Communicating

A Tacpac session can enhance the links between hearing and touch, emotion, movement, communication, and ways of relating to others. Your partner can relate to the music, the tactile experiences, and other people, so look out for clues to their wishes and intentions in all three areas. You need to be sensitive to your partner's responses, fine tuning the activities to them and the evolving relationship. As long as you are getting on well, it helps to stick to the same partner for all the sessions.

Your partner can respond, relate and communicate at three levels: **reactive**, **proactive** and **interactive**. These three concepts come from the Sounds of Intent project, which is well worth a visit at www.soundsofintent.org



Ways to connect

- * How can you ensure that your partner is receiving a loving, caring message through your touch?
- * What's the best way to introduce the activity to your partner? For example, at first, could you do the activity to yourself, or show your partner the object by bringing it close?
- * Look for signs of recognition (e.g. eyes light up at piece of music)
- * Look for indications of preference, watching carefully for negative reactions, and noticing enjoyment, relief, eye contact, and anticipation.
- * Wait in between for vocalisations, movement, and intentional responses
- * Could your partner be given his/her own set of objects to explore while you use another set?
- * How can you encourage your partner to do things to him/herself and to you?
- * Repeat one set perhaps once a week for 8-10 wks

Working with themes

With a little imagination any Tacpac set can be linked by a story. Make sure your story echoes the mood of the music as well. Here are two examples:

Christmas (using Set 5)	Summer in the park (using Set 5)
It's Christmas Eve - look at the presents under the tree – when can we open them? All that shiny coloured <u>wrapping paper</u> looks so inviting, and makes such lovely scrunchy noises when you touch it!	One day Dad came home with some <u>big shiny rustling pieces of paper</u> . They were posters advertising a fun day in the park! "Ooh, Dad – can we go?!" everyone said.
Let's look out the window to see if Father Christmas is coming. Ooh! Those gusts of winter <u>air</u> are cold!	Next morning the whole family walked down to the park, chattering away excitedly. The cool <u>summer air blew</u> on their skin.
Christmas morning - at last, time for the presents! What's this one? A <u>bottle</u> filled with lovely splooshy water, and lots of glittery stars and shapes twinkling in the firelight – it's so pretty!	When they got to the park, the first thing they did was go to the lake and look at the goldfish and colourful pebbles glittering underneath the <u>water</u> , and then take turns in the rowing boat.
Now the party is in full swing – with dancing, and laughing and cheering – look at the party streamers and <u>pompoms</u> !	Next, they ran over to the pavilion to hear the band play. They were so smart in their uniforms, and there were some cheerleaders dancing with <u>pompoms</u> too!
Whoops – we shouldn't have had that extra helping of Christmas pudding! <u>Scarves</u> on, let's go for a gentle walk – not too fast!	Then a Spanish woman came on to the stage, and danced with a beautiful soft, silk <u>scarf</u> , pulling her body this way and that to the swaying music.
What a lovely Christmas it's been. Nice presents, good food, great party, and a long walk. Time to put our feet up and <u>relax</u> .	It was such an exciting afternoon and concert. By the end everyone was really tired and ready for a rest, so they all lay down to <u>relax</u> in the long, green grass.

Curriculum links



Tacpac is adaptable through the sensory and general P Scale curriculum (see www.qca.org.uk). Below are two examples for four subjects showing how this can work. As you get to know Tacpac, you will see that the activities can be used across many subjects, and at different levels.

Key to table below: Tacpac One consists of Tacpac Sets 1, 2 and 3. Tacpac Two consists of Tacpac Sets 4, 5 and HandyPac. TP4:1 stands for Tacpac Set Four, Activity One.

Science P1(i)	Encounters a range of objects, materials, sounds [Full range of TP activities and sounds]. Observes physical processes, e.g moving objects [TP4:1-balls]. Experiences wet and dry [TP4:3-water and blowing].
Science P2	With assistance, handles materials with strong tactile surface, visual and sound qualities [TP5:1-gift wrap; TP5:3-water bottle]. Explores falling objects [TP3:5-chains]. Interacts with moving objects [TP4:5-bubbles; TP1:3-mops]
English P1(i)	Vocal and physical activity reduced by touch. Momentarily frozen by quiet sounds or new sounds. Experiences different actions for different purposes eg stroking [TP2:3-kitchen sponge], tapping [TP2:2-chopsticks], waving.
English P3	Anticipates known events, pre-empting sounds or actions. [Repeated use of Tacpac creates familiarity and predictability]. Express preference by picking up object or rejecting it.
PSHE & Citizenship P1(ii)	Shows pleasure at comfort and displeasure at discomfort (Personal Development). Wants to continue pleasurable activity, withdraws from an unpleasurable activity (Lifestyles). Begins to explore and observe own body parts [HandyPac:3-squeezing parts of body]. Signs of intentional communication.
PHSE & Citizenship P6	Responds appropriately to an announcement. [recognises or picks up the correct object]. Can take turns with another, sharing objects and activities. Carry out routine activities in familiar context [TP1:4-use scourers to squash].
Maths P1(i)	Encounters passive or resistant experiences of up, down, forwards, backwards, right and left [TP5:5-scarf]. Explores a full range of textures by prompting. [Full range of TP tactile experiences]
Maths P8	Play a game using shapes [HandyPac:4-shapes] Describe movements – fast/slow [TP3:4-hands], forwards/backwards [TP2:4-roller]

Tacpac Individual Observation Record



Name: _____

Tacpac Set 1 2 3 4 5 or HandyPac

Activity	Date:	Date:	Date:	Developments
# 1				
# 2				
# 3				
# 4				
# 5				
Relax				

More hints and tips

Many of you have sent us your wonderful ideas, comments and suggestions about Tacpac. Here are some of the ideas people have sent us.

- * **Help receivers prepare for each new experience** by showing them the object first, bringing it up close for them to inspect; they also might want to handle it before you use it on their body.
- * **Give the receiver their own set of objects** to handle while you run the session (so gather 2 of everything).
- * **Experiment using greater pressure.** Some receivers may not have a strong body image for themselves (weak proprioception), and the greater pressure helps them work out what is going on, and which part of the body is being touched.
- * **Help the receiver feel physically stable.** If the receiver has difficulty orienting their body in space, sitting up etc, then they can find it difficult to concentrate on anything else until they feel secure in their own physical space - let them lie down if they want, or prop themselves firmly up against something. Once they feel physically stable, then they can focus on the music and touch experiences.
- * **Go at the receiver's pace.** If the receiver cannot always manage a whole session (the 6 activities with one CD), you can fast forward to the end of a track, and just do short sections of each.
- * **One set (ie. 6 activities with one CD) can be used over a long period,** e.g. 3 terms, or 8 months for a child with profound and multiple learning difficulties, repeating weekly, or you may use a set for 3-4 months. A young person may use Tacpac for years, and take it with them from their early years setting into other contexts as they get older.
- * **Pauses between tracks.** If you or the receiver need longer than the 30 second silence after each activity, use the pause button on the CD player. The pause is also a chance to bond with eye contact etc.
- * **Repeating tracks / activities.** You may want to repeat an activity, or make it longer. Use the back button on the CD player and play the track again.
- * **Encourage the receiver to become a giver.** They may want to do the activity on themselves, or on you.
- * **Intensify colour.** If the receiver is visually impaired, add some fluorescent paint to the objects, or find shiny versions of them.
- * **Monitor changes over time.** Use the observation sheets to jot down the receiver's responses each time, and compare your notes over time.

- * **Responses are to be welcomed, whatever they are.** The receiver may reject an object or tactile stimulus, but this should not be seen as a 'negative' or a problem. It is an indication that the receiver has experienced something, and expressed a preference, which is a positive!
- * **Let someone do a session on you.** This is great fun! It also gives you a good insight into what a receiver you work with might be experiencing.
- * **Include young children as givers.** We have watched some absolutely magical sessions with supervised 5 year olds giving the experiences to receivers with learning disabilities - smiles, intense concentration (on both sides), beautiful eye contact, laughter, bonding with each other, and finding out that everyone is a personality!
- * **Using Tacpac with P Scales (assessment)** - notice how much of the P Scale curriculum across all subjects can be met through using Tacpac. In the updated guidance booklet, we've set out a page of ideas to get you started.
- * **Positioning speakers** - Many people with PMLD have hearing difficulties as well; do think carefully about where the speakers are placed and experiment with various levels available on your equipment. (Sally Zimmerman, RNIB)

Keep checking the website (www.tacpac.co.uk), as we post more ideas there as they come in – and please send us your own ideas as well! You can email us at info@tacpac.co.uk.



Tacpac ® Training

Tacpac is user-friendly and very easy to run. The more you use it, the more you will discover how adaptable it is to the different developmental needs of receiving partners.

Tacpac ® Trainings have been created to give a greater understanding of how our senses work, and how this relates to music, communication, observation skills, development and session planning.

If you are interested in learning more, and would like to receive training in your organisation or area, please get in touch with us at info@tacpac.co.uk or 01865-772213.