



Record Keeping Observations

1) To show you what they like and does not like

- a) Could be an extension of an arm, or a leg. Could be a mild or otherwise sign of excitement.
- b) Could be extremely resistive, pulling away, crying, unwilling to engage, very reactive. Relates unwittingly to sound and / or touch. A startle reflex to any stimulus.

2) To trust you and the environment enough to relax

- a) Graduated ease with the routine, familiar with the space, knowing what to expect.
- b) Might be anxious, look around for reassurance, protest at very small interventions, ask lots of questions, put up barriers to participation.

3) To have a more intimate relationship

- a) Might show a smile, tolerate deeper or wider touch contact, have greater eye contact, initiate contact, is more peaceful.
- b) Could be tactile resistant, unable to have eye contact, unable to stay in one place, unable to tolerate the music, unable to tolerate others nearby, is agitated.

4) If they have a voice, to vocalise, or be helped to vocalise, in the silences or during the music

- a) Less strain in the voice, some vocal indication of like or dislike, vocal sounds in the silences between tracks.
- b) Vocalisations might sound tight and strained, or louder than the music. Habituated sounds might be made to drown out the music. Or – no vocal sound at all.

5) To expect to have a good time, to expect good feelings, to expect no pressure or unwanted encounters. Correct prediction and anticipation can be noted.

- a) There is no awareness of expectations, what is to come, predictable anxiety at change of activity to Tacpac, resistant to everything on offer
- b) An awareness of what is to come, coming from resistance to tolerance, indicating a preparedness for the experience.

6) To have a sensory memory of all 12 activities with associated touch.

Within each individual set, to know in detail the sequence of the music and the touch. To know that after a blowing sensation, comes the spatula sensation etc. To associate the touch experience with the first few notes of the music.

To begin to recognise parts of the sequence, even if there is resistance. To begin to relax when the room is set up or notice a change of behaviour in the expectation of a session, the memory is triggered by the feel or sight of the objects, and/or the sound of the music.

7) To tolerate a number of givers, all of whom have worked through the packs with them.

a) May be a show of liking for one individual who is a giver.

b) May show resistance to all but one giver.

8) To be able to interact, to become a giver. If PMLD does not allow, to be able to be ready to indicate preferences.

a) To reach for the objects, to do to themselves or the giver, to show creativity in how they are using the object, with the music.

b) To touch and explore the objects, but not ready yet to do the actions with the music on himself or the giver.

9) To positively recognise when it is Tacpac time (even when the times change)

a) To respond to the object or song of reference in a way which indicates positive recognition and anticipation of the session.

b) To respond to the object or song of reference in a way which indicates negative recognition and anticipation of the session.

10) To indicate an awareness when the music will end.

a) To show, physically and vocally, that he recognises the components of the music so well, that he anticipates the endings of the phrases as well as the end of the piece.

b) To enjoy the music in the moment but shows no awareness of the progression of the music, or the ends of phrases.