

Notes on Inclusion: Empowering Educators

“A Very Brief Introduction”

**Music Masters PGCEi,
Saturday 27th September 2025**

Dr Beth Pickard

With sincere thanks to Katrina Damigos, Alex Lupo, Ruth Montgomery, Right Keys Only, Rhian Davies, Gareth Churchill, Ellen Davies, Siobhan Clough, Rebecca Jolliffe



**MUSIC
MASTERS**



Introduction

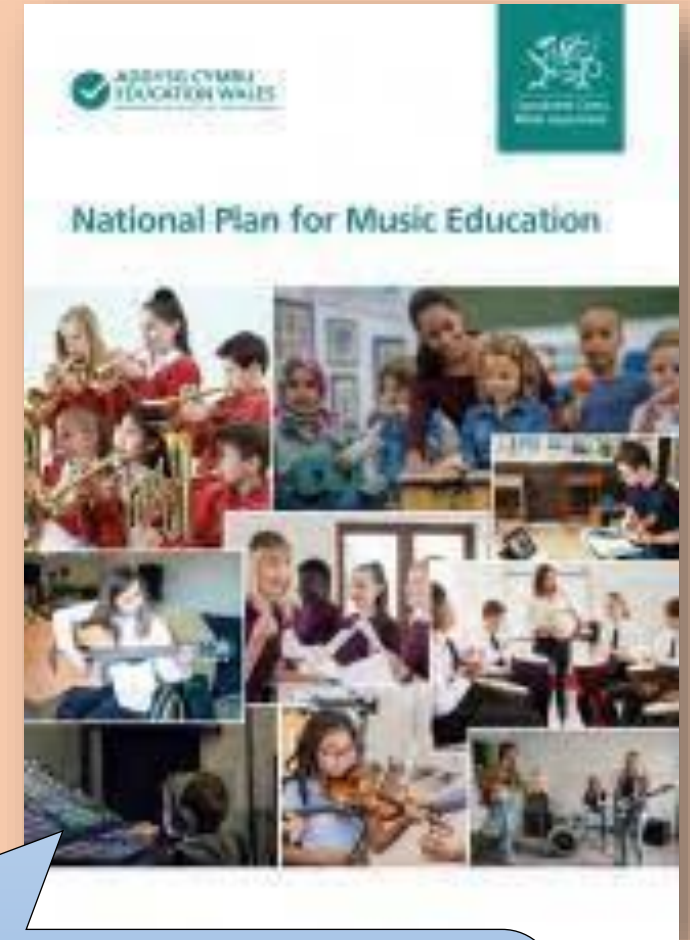
- Welcome / Croeso, (approximate) timetable for the day,
- Access needs and accessibility,
- Notes on Inclusion in context,

Part 1

- Setting the scene: fostering an accessible, inclusive space,
- Getting to know each other, current philosophy, identity and approach,
- Unpacking the construct of 'disability',

Part 2

- Models of disability,
- Neurodiversity Paradigm,
- Differentiation,
- Universal Design for Learning (UDL).



Initially developed in relation
to the National Plan for
Music Education (Wales)

- Manage your engagement as necessary – welcome to leave,
- Lighting, temperature, seating – manage at your discretion,
- Breaks, feel welcome to manage yourself, we will plot some,
- Preferred name and pronouns,
- Resources; British Dyslexia Association (2023) guidelines.

Please feel welcome to share in a direct message through chat or over email (beth.pickard@southwales.ac.uk) any ways I can make my delivery any more accessible to you as we progress



Setting the Scene: Accessibility

(Approximate) Timetable for the Day

Times	Content
10.30am-10.50am	Welcome, contracting, accessibility, setting the scene
10.50am-11.30am	Reflective practice and personal positioning
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12.30pm-1.30pm	Lunch and screen break
1.30pm-2.30pm	“Disability and disablement, part 2
2.30pm-2.45pm	Comfort break
2.45-3.45pm	Universal Design for Learning and Differentiation
3.45pm-4.00pm	Plenary and close

If you particularly value either more strict structure or more flexibility in relation to your access requirements, please let me know and I will accommodate as far as possible

Dr Beth Pickard (she/her)

- HCPC Registered Music Therapist,
 - Senior Lecturer, PhD Supervisor,
 - Critical Disability Studies Researcher.
 - Inclusive music educator,
-
- **Neurotypical, non-disabled; respectful of those in the room (and beyond) with lived experience and value the importance of this in this area.**



We will/will not...

-
-
-
-
-
-
-

Nurturing a Safe Space to Learn and Grow



“Through teaching **with**, and **by**, rather than **about** [disability], we in education may move beyond normalizing understandings and practices of inclusion, towards an expanded notion of professionalism.”

(Laes and Westerlund,
2018, p. 34)

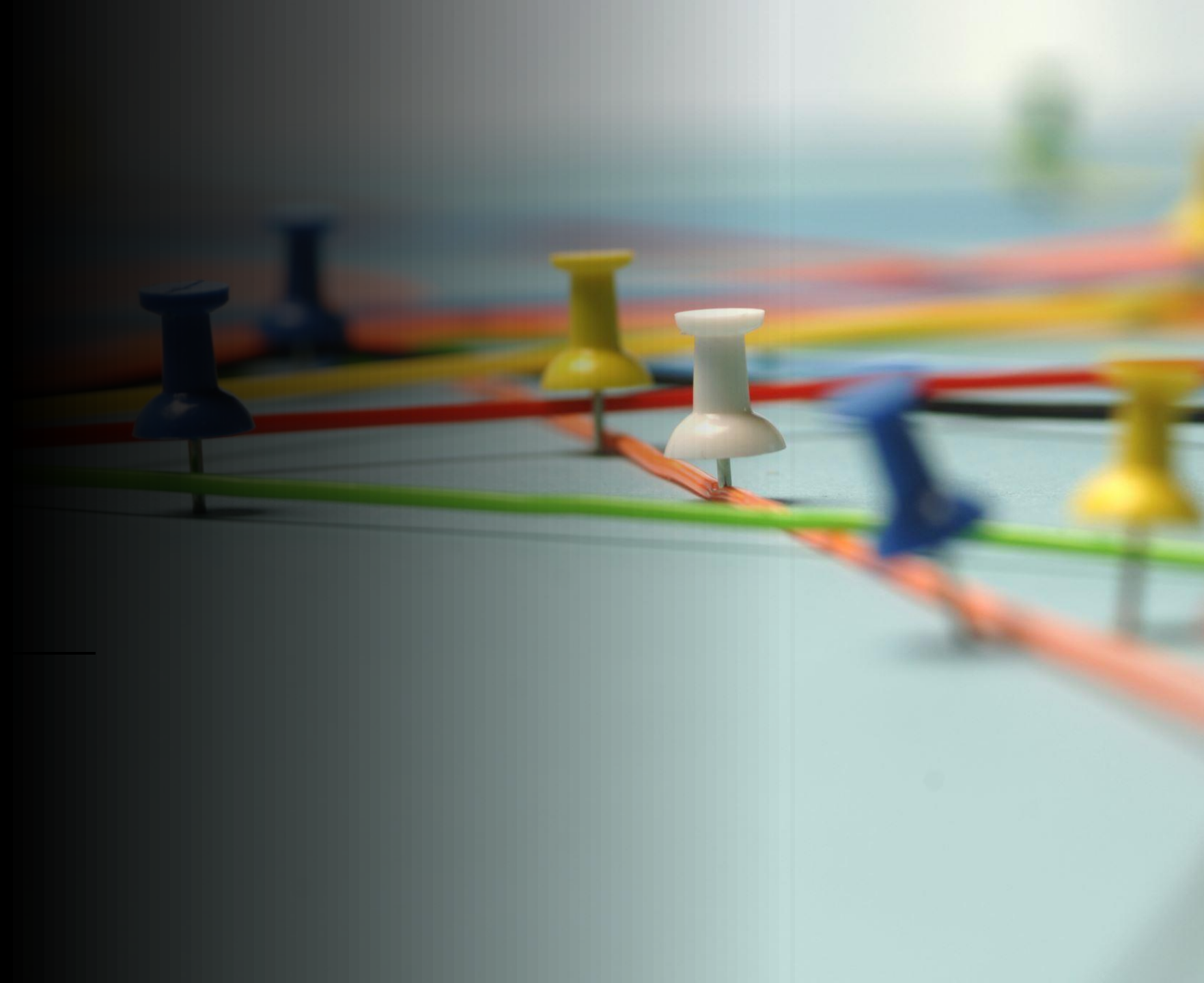


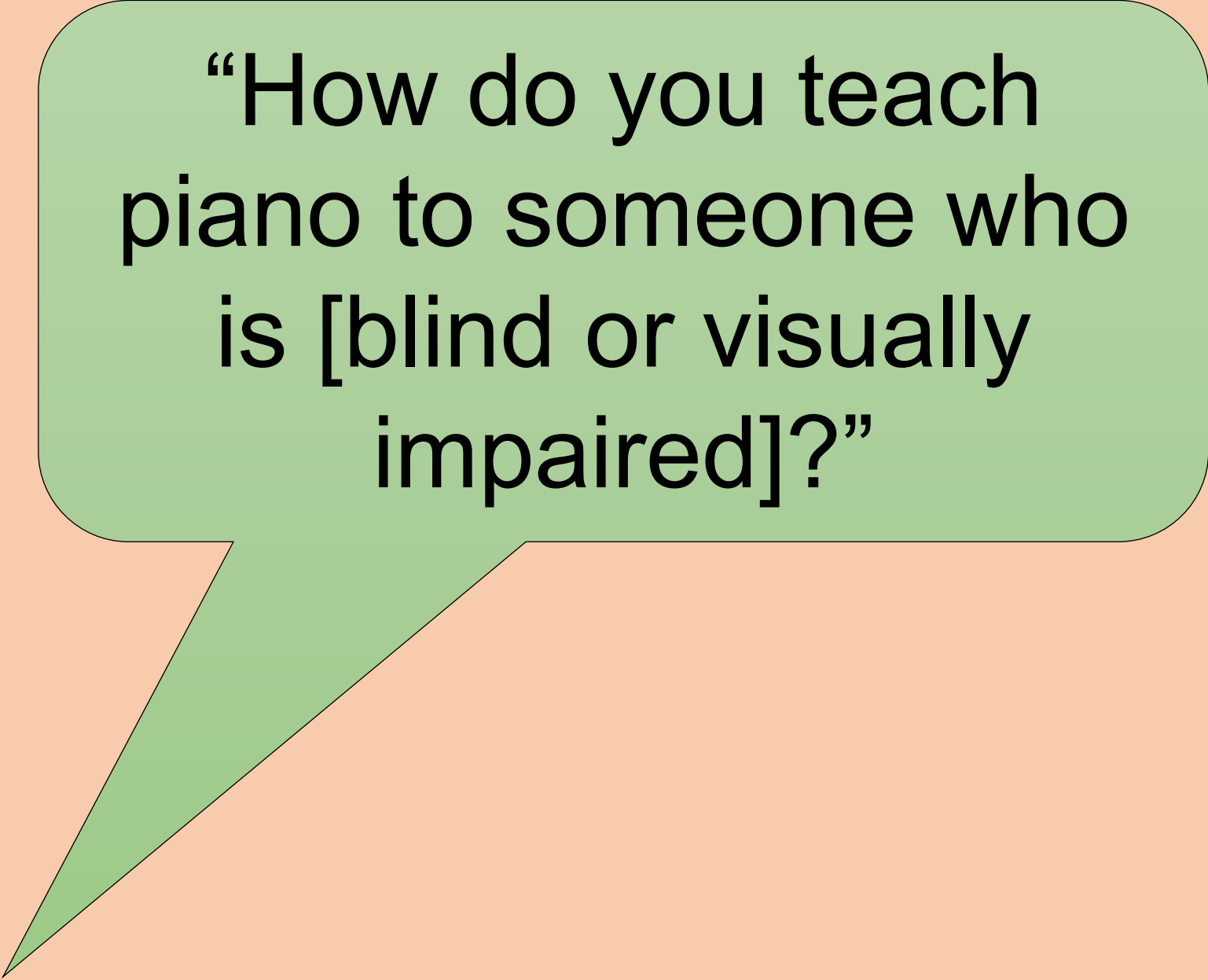
“While we may well start with disability, we often never end with it as we engage with other transformative arenas including feminist, critical race and queer theories”.

(Goodley, 2013, p. 631)



Reflective Practice and Personal Positioning





“How do you teach piano to someone who is [blind or visually impaired]?”

“How can I teach piano to someone who is [blind or visually impaired]?”

“How do I teach piano in general? Why would this not be accessible?”

“How do I think about difference, diversity and [blindness or visual impairment]? How is this shaping my approach and thinking?”

“How can I learn from blind and visually impaired people to develop my understanding?”



“How can I teach piano to someone who is blind or visually impaired?”

“How do I teach piano in general? Why would this not be accessible?”

Shifting the gaze or lens of responsibility: reframing from the ‘problem’ of the individual

“How do I think about difference, diversity and [blindness or visual impairment]? How is this shaping my approach and thinking?”

“Disability is located in the observer, not in the observed” (Davis, 2002, p. 50).

“How can I learn from blind and visually impaired people to develop my understanding?”

Focus: Reflective Practice

- To develop insight and confidence in nurturing an inclusive and accessible music education practice, as part of the National Plan for Music Education in Wales.
- To identify, acknowledge and challenge “bestowed knowledge” about disability (Moore and Slee, 2020, p. 227).
- To commit to recognising our own responsibility in dismantling an ableist system.





Shifting the Lens (Gaze, Responsibility)

We will be discussing potentially emotive topics, including disability, ableism, trauma, adverse childhood experiences.

Please look after yourself in this work.

There is an open invitation if you would like to step out at any time.

Please connect back to Katrina should you need any further support.

Activity 1 - Starting Point: Who are you?

- Who are you, as a music educator, as a person?
- I am _____.
- Complete the sentence as many times as possible, reflecting on your intersectional identity as a music educator.



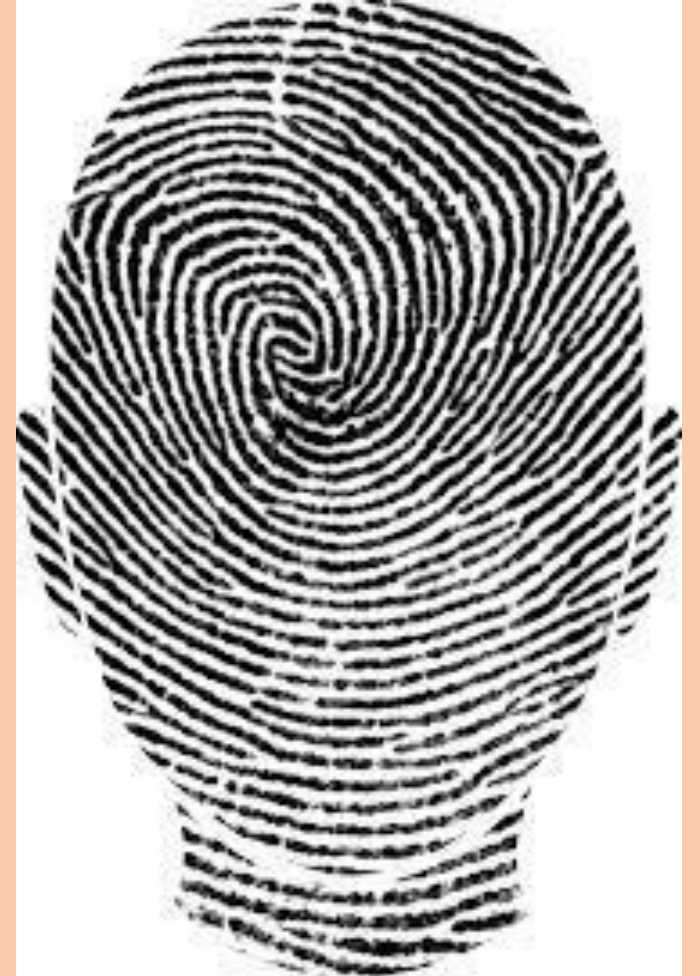
Activity 2 - Starting Point: Who are you?

- Reflect on the words you chose.
- What do they represent?
- What did you prioritise in describing your identity?



Activity 3 - Starting Point: Who are you?

- What did you *not* say in your description?
- Which aspects of your identity did you not consider or prioritise for this activity?





“Common across these examples is that in the areas where a person is a member of the dominant or advantaged social group, the category is usually not mentioned. **That element of their identity is so taken for granted by them that it goes without comment.** It is taken for granted by them because it is taken for granted by the dominant culture.”

(Tatum, 2003, p. 21;
cited in Hadley, 2013, p. 376)

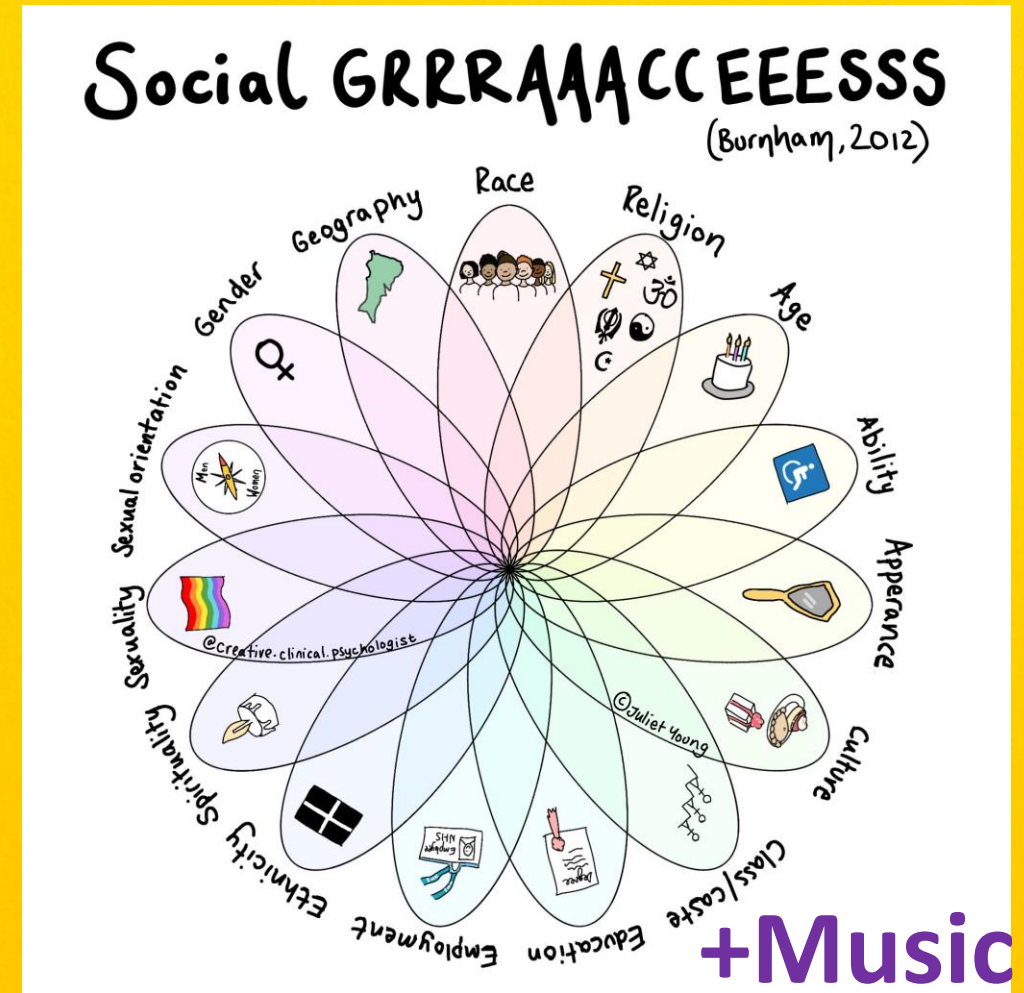


“There is no such thing as a view from nowhere.”

(Nagel, 1986, cited in Baglieri *et al.*, 2011, p. 274)

“We see things not as *they* are, but as *we* are.”

(Anaïs Nin, 1961, p. 124;
cited in Grundy, 2024, p. 3).

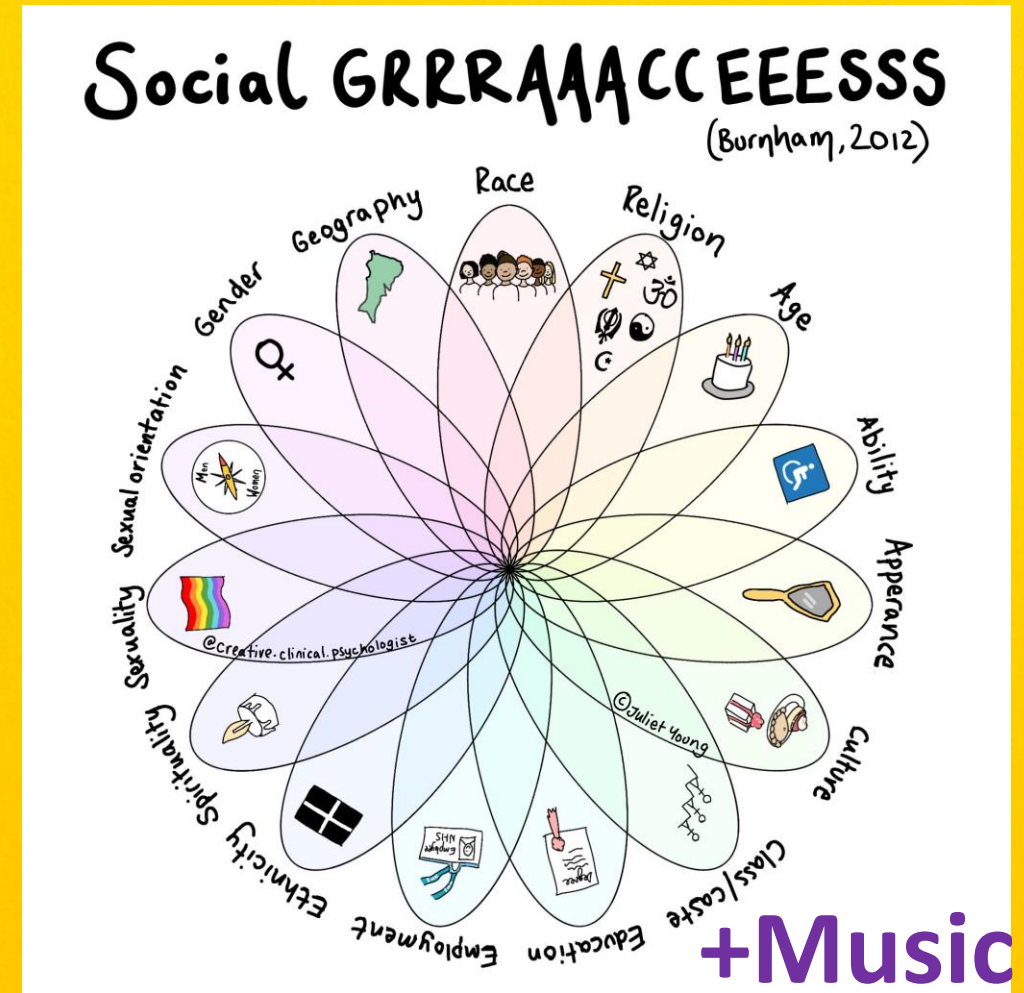


Personal Positioning: Who are you?

Personal Positioning

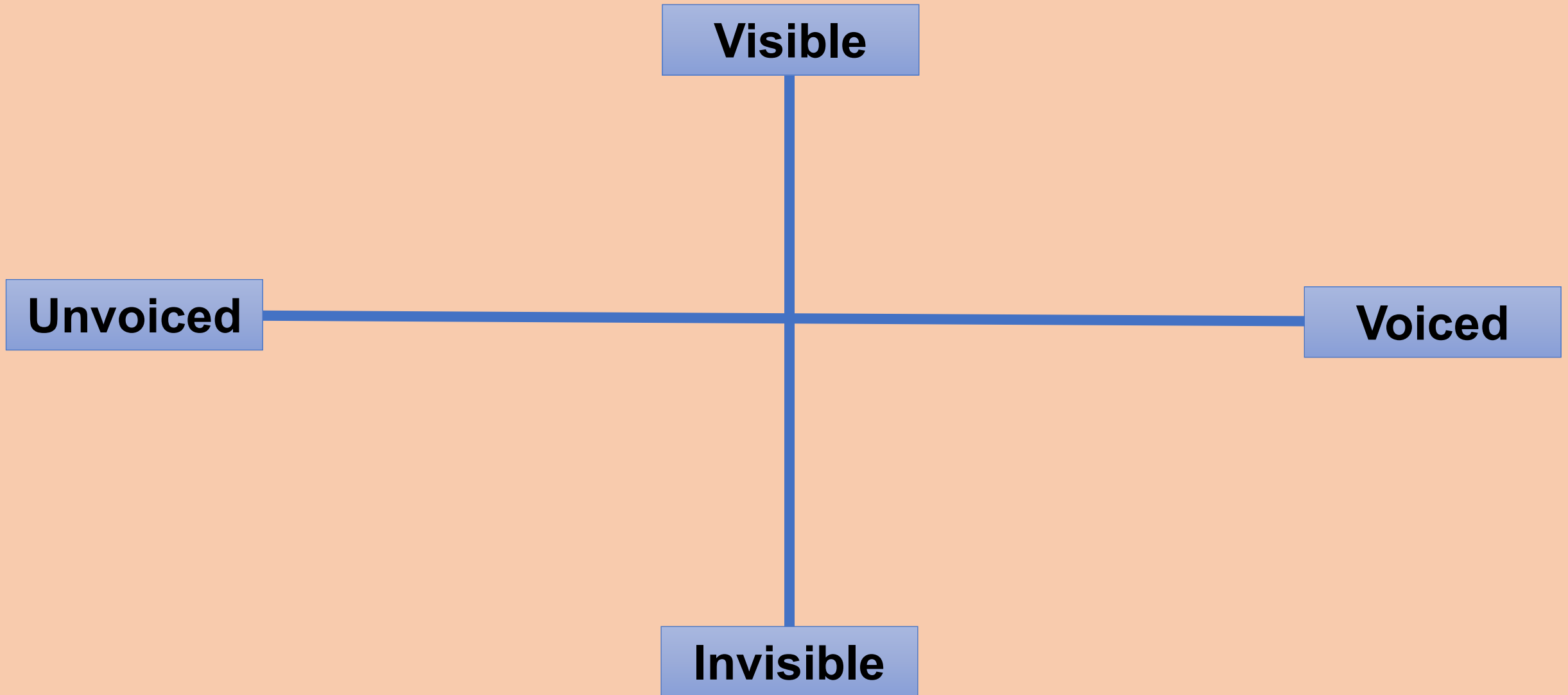
- White, female (she/her), cis-gender, heterosexual.
- Neurotypical, allistic, non-disabled; employed.
- Classically trained flautist, music therapist.
- Welsh, Welsh speaking. Atheist.
- Critical Disability Studies researcher.
 - Anti-oppressive pedagogy, social justice.
- Ally, activist, advocate; sibling, mother.
- Aware of limitations of expertise and lived experience; presented with respect for those who are experts through lived experience.
 - Standpoint epistemology (Kapp, 2019).





What does this point of reflection bring up for you?

Social GRACES (continued)

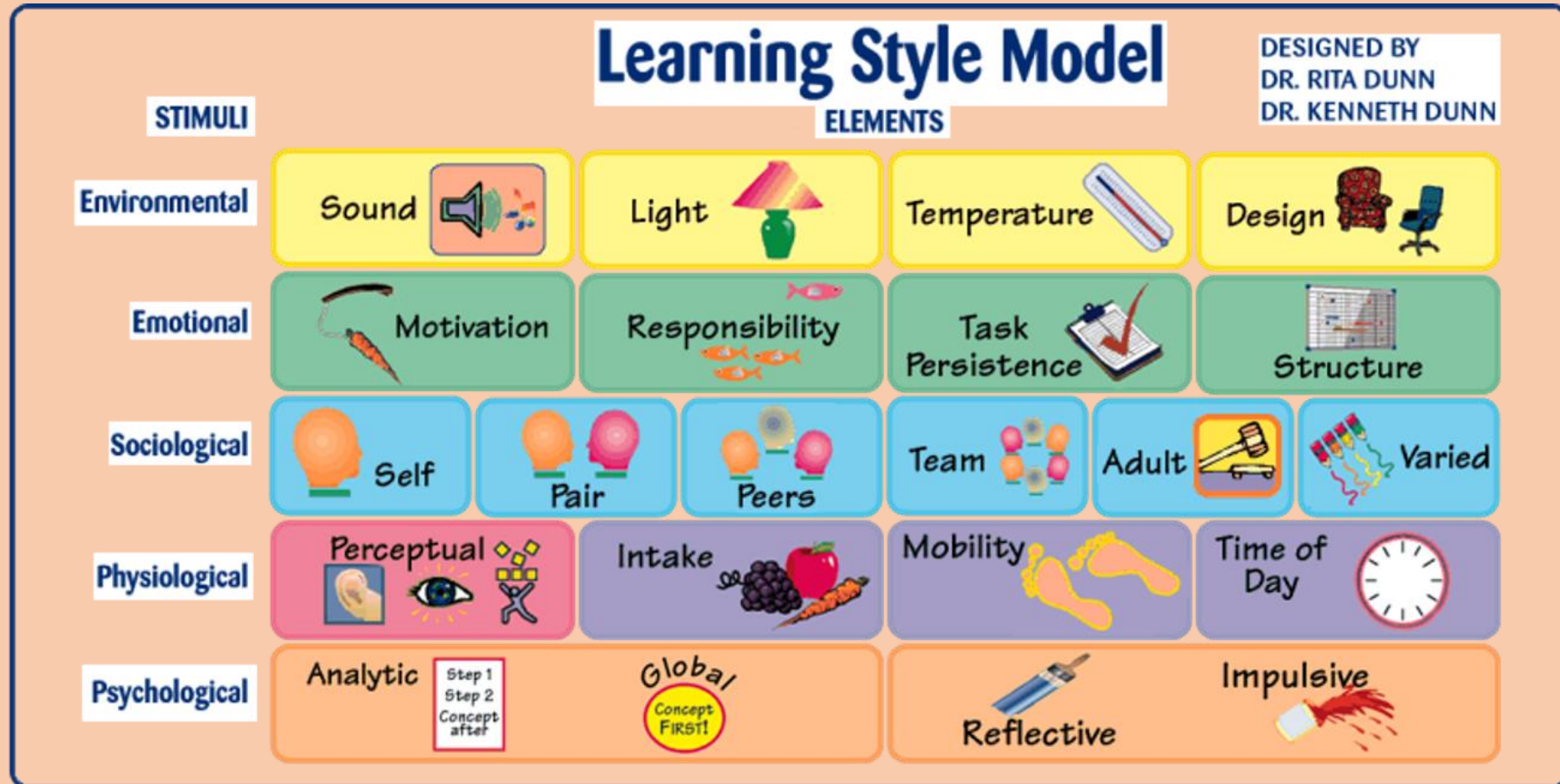


Potential of Social GRACES

- **Self reflexivity** - being reflexive about your own ideas and social GRRRAACCEEESSS.
- **Relational reflexivity** – being reflexive about relationships and how they are constructed.
- **Epistemological reflexivity** – how knowledge is constructed and the way in which our understanding that reality is culturally bound.



Least Restrictive Environment (Baglieri and Shapiro, 2018)



Let's take a break...



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“Disability” and Disablement



What is 'Disability'?

- Can you define 'disability'?
- Where did you learn this?
- Who taught you this?
- Can you think of an example of this?





Stereotypes and Metaphors of Disability



Push to the limit

Can Rebecca Roberts become the strongest woman ever?



Twists & turns The man who built the UK's fastest rollercoaster

The long read Journal

The Guardian

News provider of the year

Schools funding crisis grows as special needs costs soar to £10bn

Report finds big increase in demand and systems not delivering for pupils

Richard Adams

The cost of special needs education has risen by a third in the last decade, with the number of children and young people referred to government support expected to double in a further

within a decade, a landmark report has found.

The investigation by the National Audit Office (NAO) found that despite the recent levels of spending, there had been no signs of improvement in the lives of children with special educational needs (SEN).

Local authorities were faced towards increasing by rising demand for special school places and "high need" funding for specialist teachers, therapists, psychologists and teaching assistants, the report said.

"Although the Department for

Education (DfE) has increased high-need funding, the SEN system is still not delivering for children and their families, and DfE's current approach is unlikely to resolve the challenges," said Gemma Davies, head of the NAO's

"The government has not yet identified a solution to manage local authority deficits arising from SEN costs, which impact savings programmes will not address," he added.

"Given that the current system costs over £10bn a year, and that demand for SEN provision is forecast to increase further, government

needs to think seriously about how its current investment can be better spent, including through more inclusive education, and developing alternative whole system approaches," Budget Phillips, the education secretary, said the system had been "regretted to the point of crisis" by the previous government.

"I am determined to rebuild families' confidence in a system to manage only one in five children will be no more, giving greater political and short-termism when it comes to the life-chances of some of our most

vulnerable children," she said. "The system has been trying out for well over 10 years, but with a greater focus on mainstream provision and more early interventions, we will deliver the change so desperately needed."

The report revealed the number of children and young people requiring statutory support - set out in documents known as education, health and care plans (EHCPs) - could rise from 275,000 this year to more than 500,000 by 2025, according to ONS forecasts. Automatic support results are expected.

Pelicot tells rape trial: we must change society

Angélique Chénou

Angélique Pelicot, the French woman who has become a national hero for surviving the rape trial of her former husband and 10 other men should be sent to public, told a court in southern France yesterday she was driven by her desire to change society and expose rape culture.

"I am a woman who is totally destroyed and I don't know how I'm going to rebuild myself. I'm 35 years old and I've lost my life and I've lost enough to recover from this," said the former logistics manager, who was repeatedly and brutally sexually abused and raped by her three husbands, Dominique Pelicot, 75.

He crushed sleeping tablets and anti-anxiety medication into her food and drink and invited men to rape her over a nine-year period from 2003 to 2012 in the village of

Marais, in Provence.



Reeves plan for new debt rule to bring extra £50bn

Chancellor will today tell IMF that UK has new way to assess its debt, allowing government borrowing to increase

Labour 'not wrong' in Trump row, says Tory

Ex-minister Robert Buckland says Labour activists covered own costs when campaigning for Kamala Harris

Social Construction of Disability

“The meaning of disability can be seen as **social creation**, rather than designating a fixed and “natural” condition”.

(Woodill, 1994, p. 203)



Most of your definitions likely fit broadly with a particular **model** or *paradigm* of disability.



Conceptualising Normalcy and Diversity



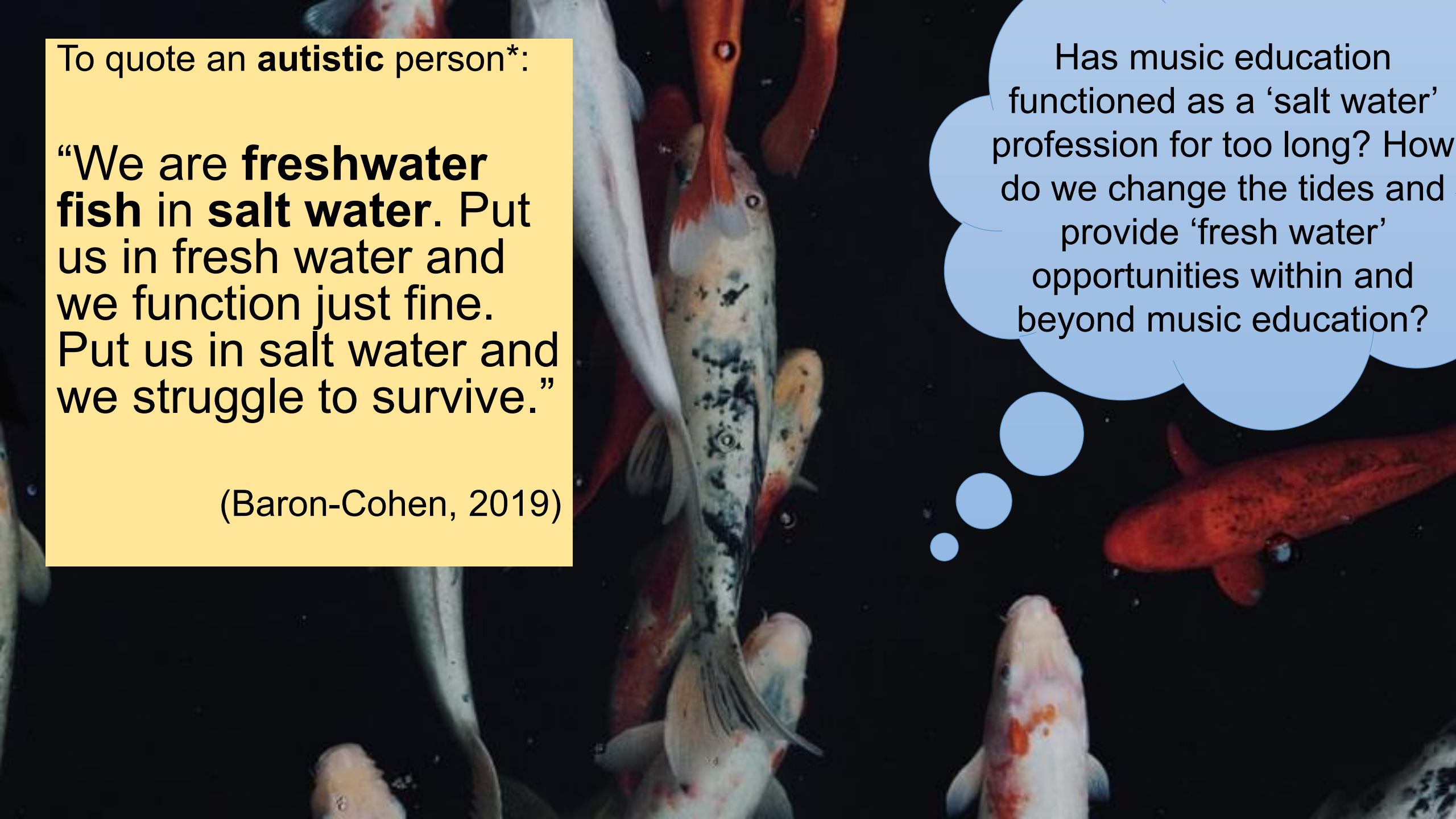
A photograph of Stella Young, a woman with short blonde hair, wearing a black patterned top, speaking into a microphone. She is looking upwards and to the right with a slight smile. The background is dark with blue and purple stage lights.

I subscribe to what's called
the **social model of disability**,
which tells us that we are more
disabled by the society that we
live in than by our bodies and
our diagnoses.

Stella Young | **TED**

Disability as a 'Bad Thing'

(Stella Young, 2009)

The background of the entire slide is a photograph of several koi fish swimming in a dark, possibly black, tank. The fish are of various colors, including white, orange, red, and black. One prominent white fish with black spots is in the center, facing upwards. To its right, a bright orange fish is visible. Below the central fish, there's a white fish with orange markings. In the bottom right, a large red fish is swimming. The lighting is focused on the fish, making them stand out against the dark background.

To quote an **autistic** person*:

“We are **freshwater fish** in **salt water**. Put us in fresh water and we function just fine. Put us in salt water and we struggle to survive.”

(Baron-Cohen, 2019)

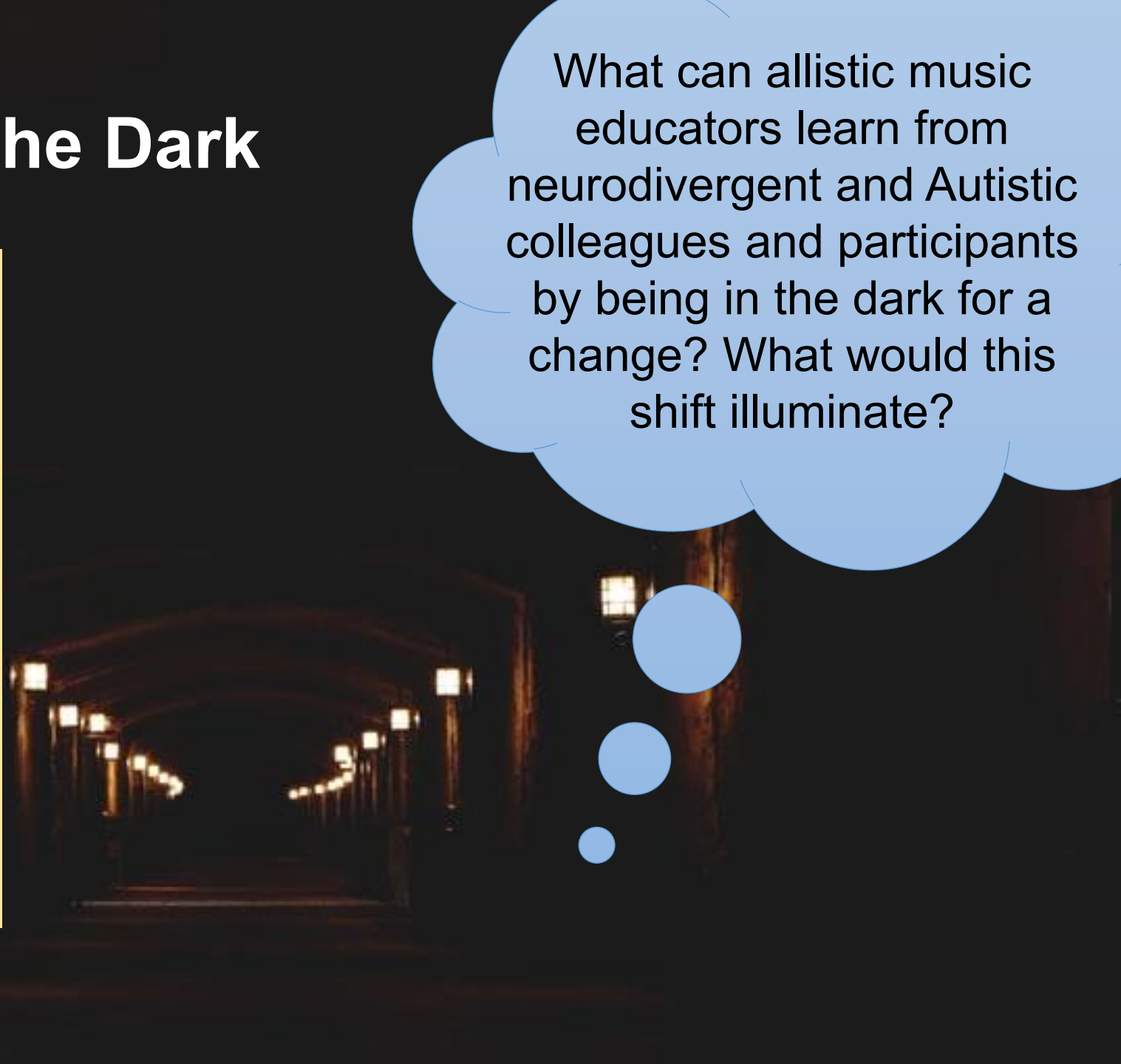
Has music education functioned as a ‘salt water’ profession for too long? How do we change the tides and provide ‘fresh water’ opportunities within and beyond music education?

The Ability to See in the Dark

- Valuable, asset.
- Unique, few people in society.
- Society favours the majority and therefore doesn't value this skill.
- Social system, employment, physiological routine structured around this ability/inability.
- Not reflected in our language, culture or the arts.
- Limited by corrective means.
- A marker of difference.

(Gottschewski, 2019)

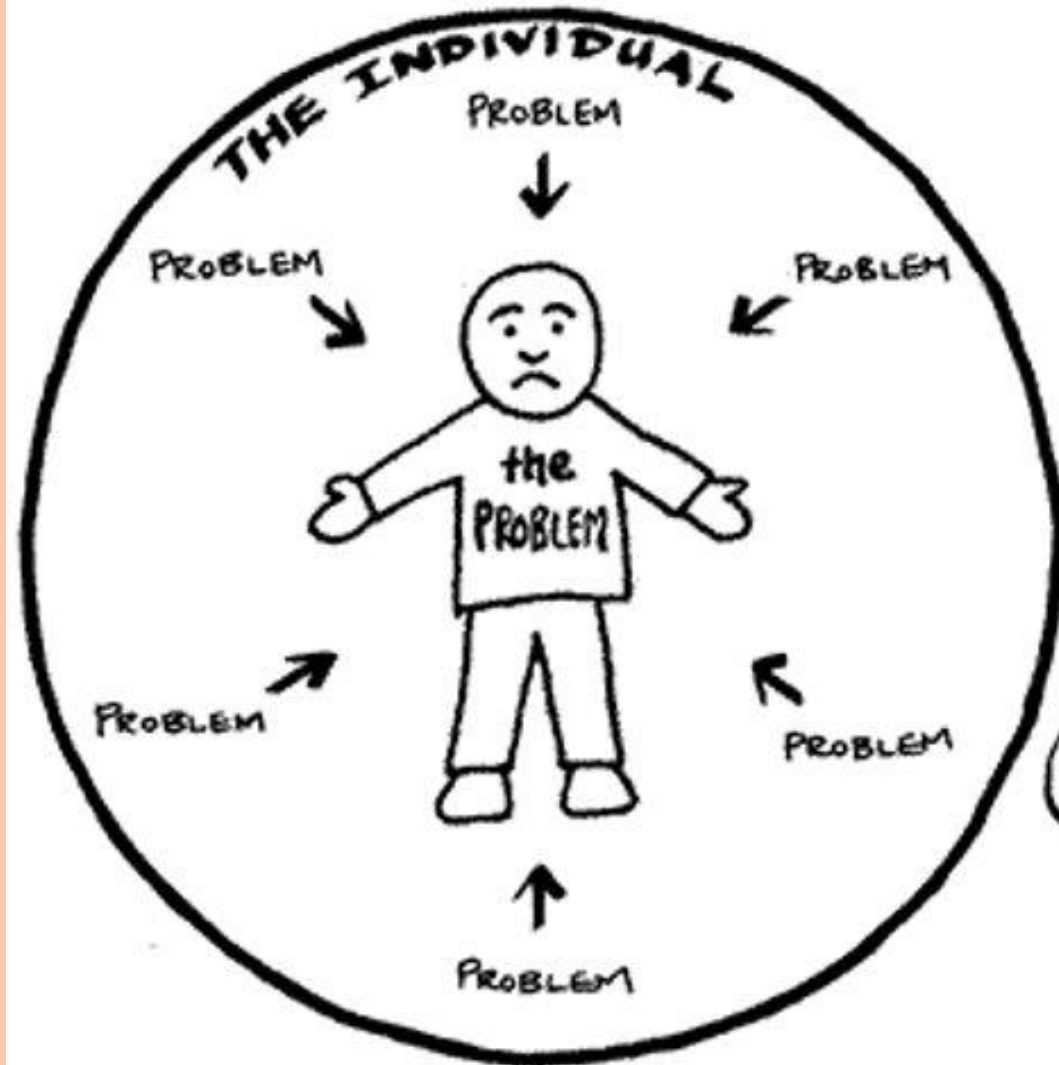
What can allistic music educators learn from neurodivergent and Autistic colleagues and participants by being in the dark for a change? What would this shift illuminate?



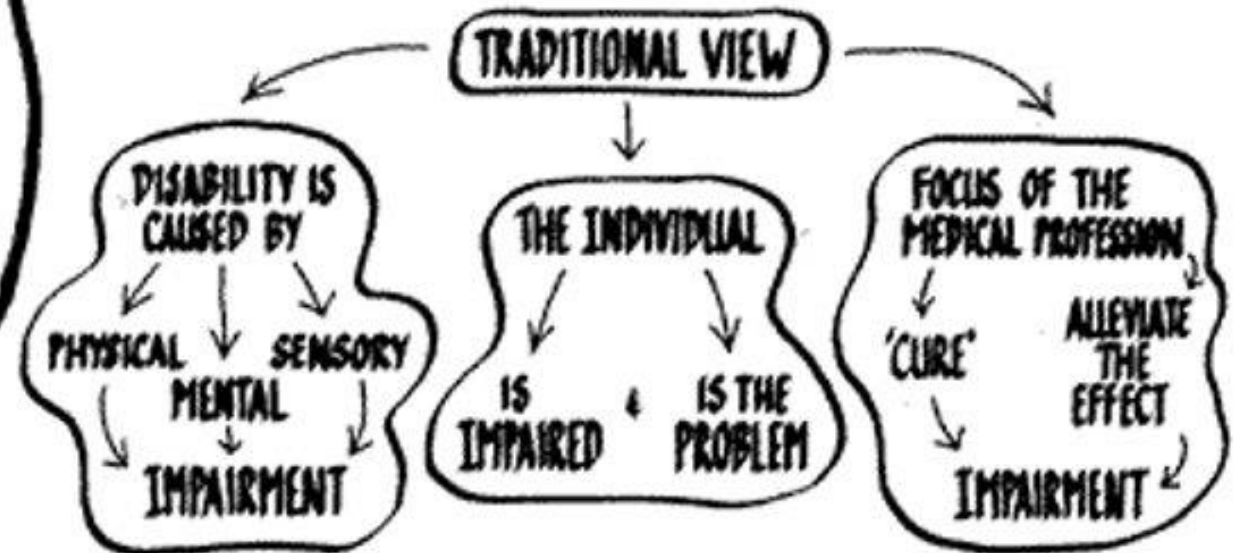
Paradigms or Models of Disability

- Philosophical ways of conceptualising disability.
- Many, many exist.
- International variation in language and philosophy.
- Not without critique.
- Two extremes: medical model of disability and social model of disability.
- Other possibilities: affirmative model of disability, personal tragedy model of disability, interactional model of disability.

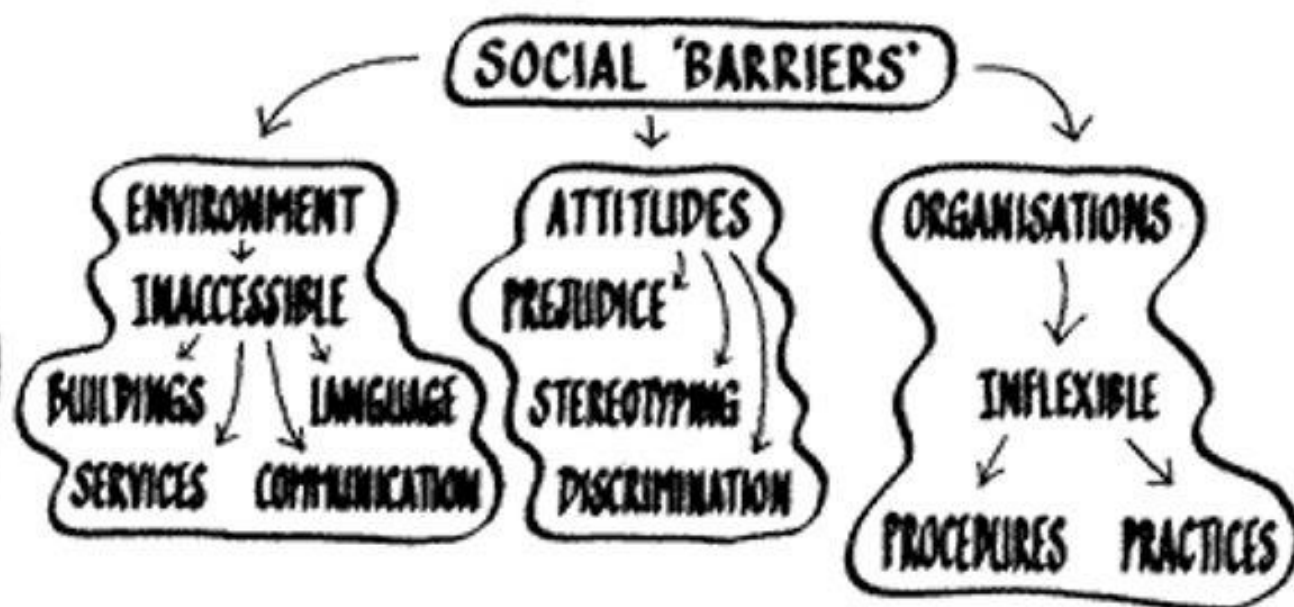
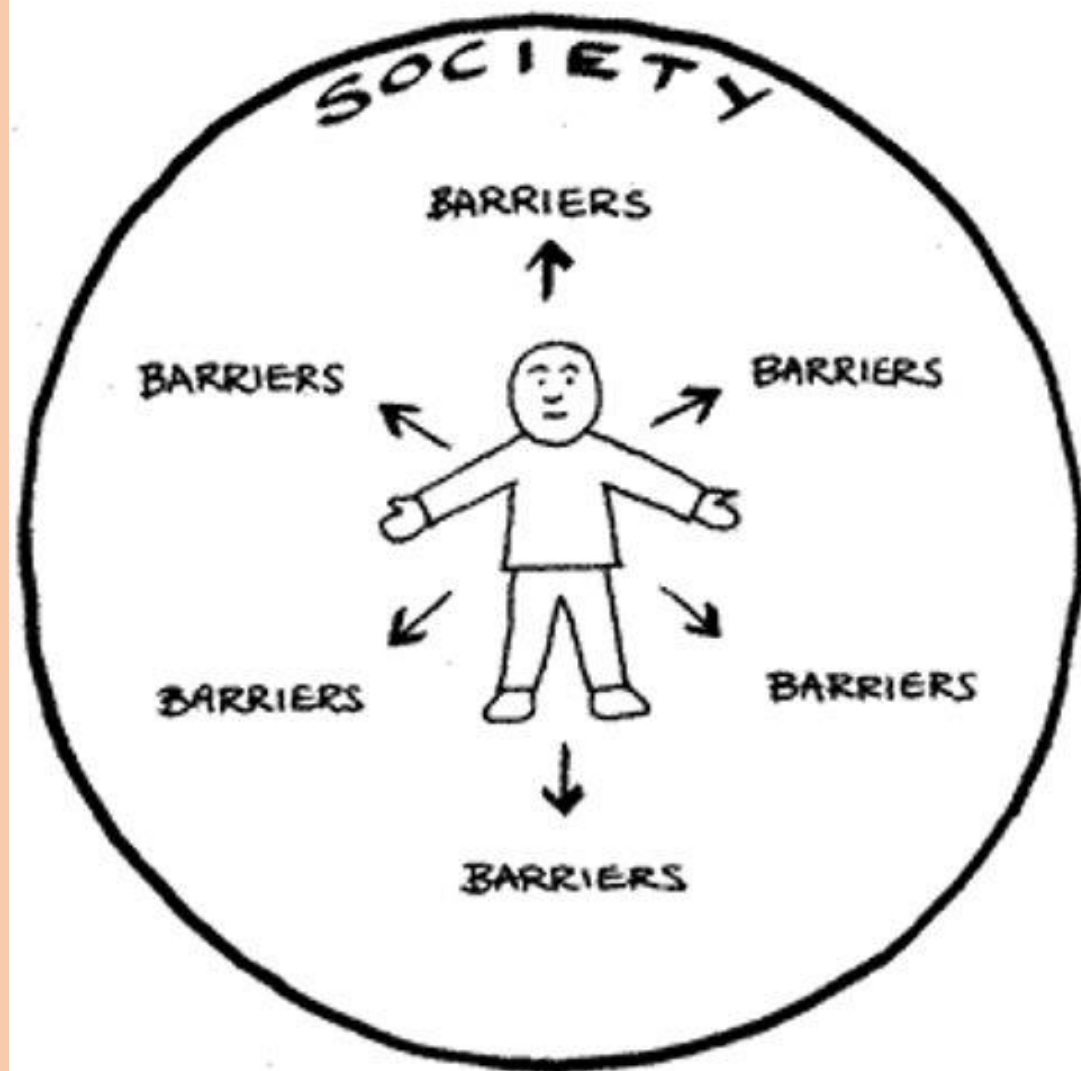
THE MEDICAL MODEL OF DISABILITY



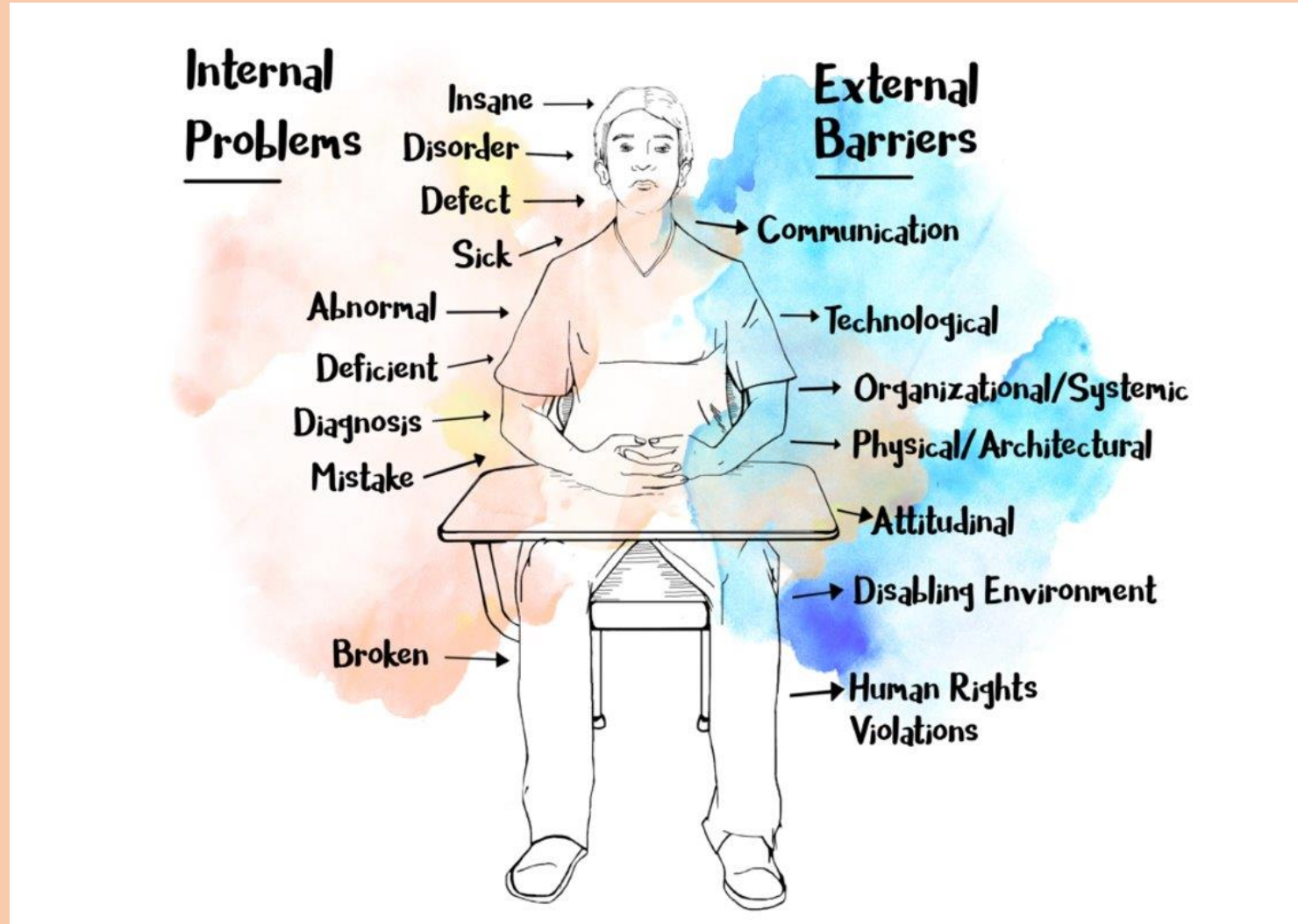
IMPAIRMENTS AND CHRONIC ILLNESS
OFTEN POSE REAL DIFFICULTIES BUT
- THEY ARE NOT THE MAIN PROBLEMS



THE SOCIAL MODEL OF DISABILITY



Models of Disability (continued)



Brown (2017), 'Comparing Different Approaches to Disability'

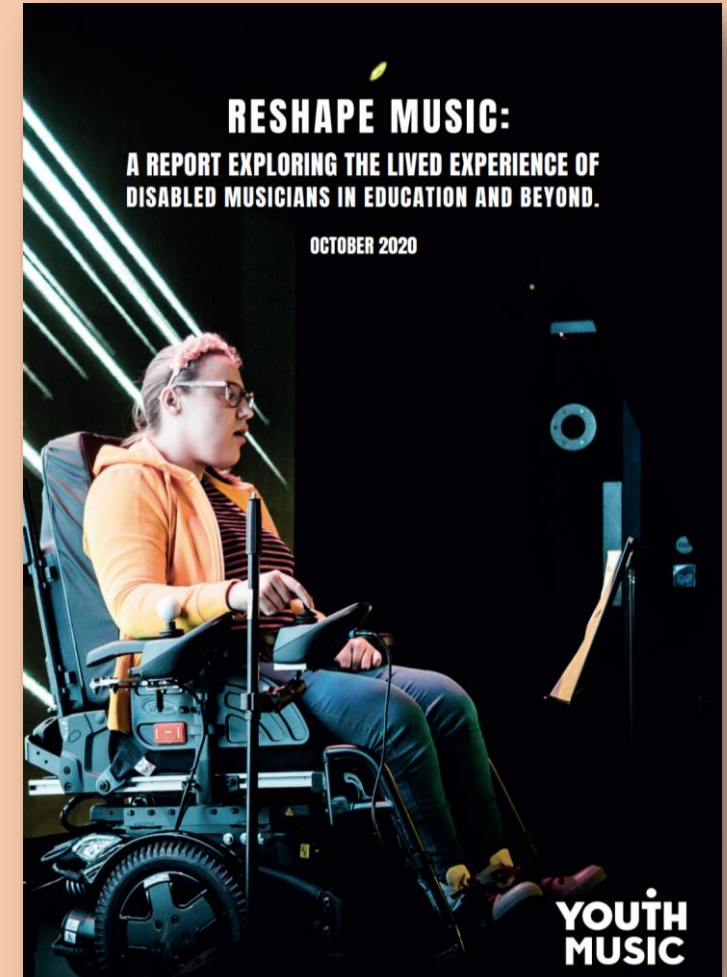
Social Model thinking advocated by disabled people's organisations and in policy



Re-Shape Music (Youth Music, 2020, p. 1)

“We are Disabled musicians (...) Some of the obstacles we’ve faced in our education and careers would be familiar to all musicians: finding tutors who support our ambitions, getting our music out there, breaking into the industry, balancing a number of roles.

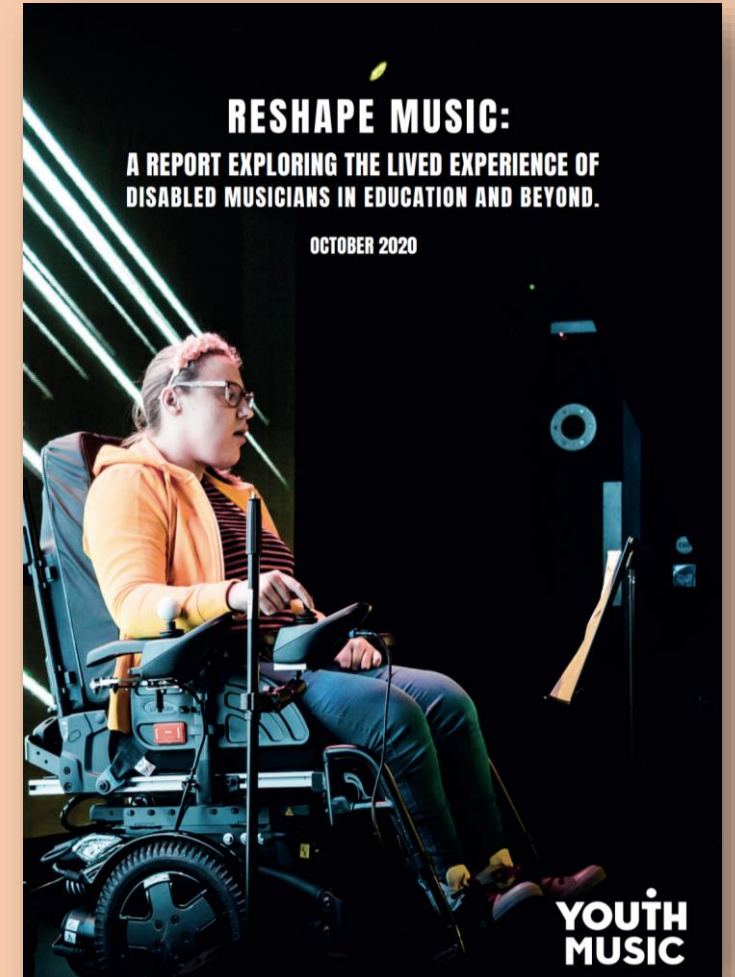
We’ve also had to handle additional challenges (...) Low expectations and misunderstanding from teachers. Performance venues and stages which are literally inaccessible. Nervousness from shop assistants when they see a white cane. **Being Disabled hasn’t caused most of these issues: instead, it’s the way society is set up, and the way people respond to us which creates barriers.”**



Re-Shape Music (Youth Music, 2020, p. 47)

Recommendation 6

“The social model of disability should form the basis for music education approaches. Supportive environments should focus on broadening skills and experiences and not focus on what people “can’t” do.”



Disability Arts Cymru (2020, p. 5)

“Young disabled artists highlighted that identifying barriers and trying to find individual solutions is an exhausting, daily experience. This affects subsequent pursuits of activities and can lead to further young disabled people disengaging from the arts”.

Disability Arts Cymru A work of art Creu Celf

Arts & Disability: Young Disabled/ Deaf
People

Outcomes Report

November 2020



Cadi wants to learn to play the flute. She is a committed and enthusiastic learner and engages diligently. She has cerebral palsy and finds manipulating the keys of the flute very challenging and sometimes painful.

Activity

Please feel welcome to work in a medium that is accessible to you (individual, pair, group, reading aloud, discussion, creative response)

- Read the scenario and consider how the situation could be understood in light of the medical and social model of disability.
- What is your current response or reaction?
- How might you respond in light of each model?
- What can be learnt through the lens of paradigms of disability?

Let's take a break...



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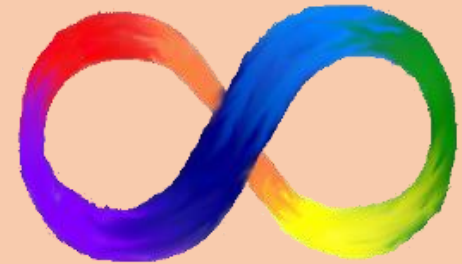
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The Neurodiversity Paradigm

Neurodiversity is “the idea that just as humanity is ethnically diverse and diverse in terms of gender and myriad other qualities, **humanity is also neurocognitively diverse.**”

(Walker, 2021, p. 10)



NEURODIVERSITY

Developmental

Acquired

Strengths

Maths

Humour

Persistence

Empathy

Entrepreneurial

Novel thinking

Hyperosmia

Writing

Communicator

Organised

Creativity

Physical skills

Writing

Hypersensitive

Analytical

DCD/Dyspraxia

DLD

Dyscalculia

Dyslexia

APD

BRE

ADHD

HI

ASC

Tic disorders

VI

FASD

CFS

JHS

Depression

Anxiety

Mental Health

PTSD

OCD

BPD

Physical Health

PND

ARFID

Schizophrenia

Epilepsy

Huntingtons Chorea

TBI

CVA

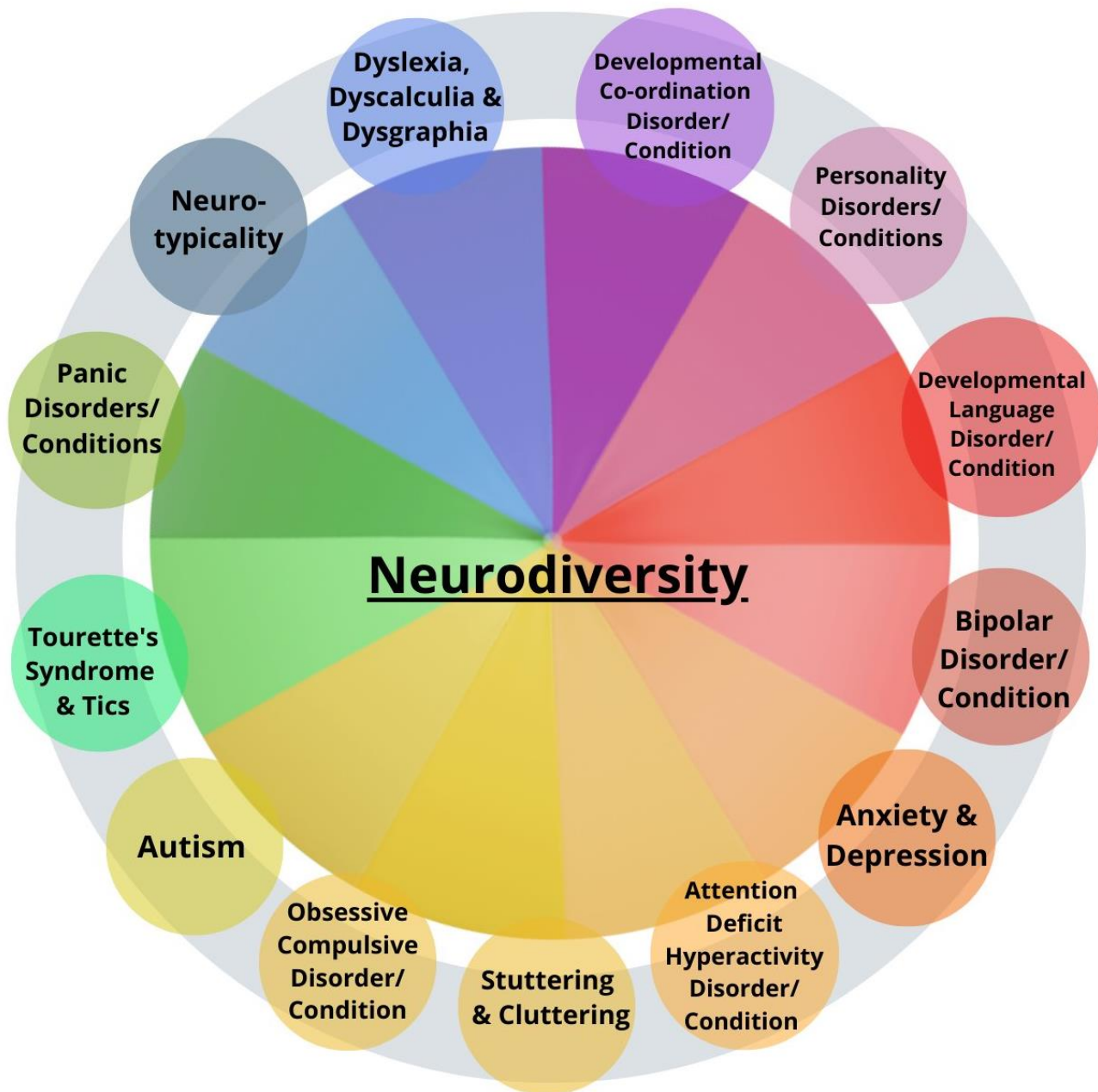
Parkinson

MND

Dementia



ADHD - Attention Hyperactivity Disorder
APD- Auditory Processing Disorders
ARFID-Avoidant Restrictive Food Intake Disorder
ASC- Autism Spectrum Condition
BRE- Benign Rolandic Epilepsy
BPD- Bipolar Disorder
CFS - Chronic Fatigue Syndrome
JHS - Joint Hypermobility Syndrome
CVA- Cerebral Vascular Accident
DCD - Developmental Coordination Disorder
DLD - Developmental Language Disorder
FASD - Fetal Alcohol Syndrome
HI- Hearing Impairment
OCD- Obsessional Compulsive Disorder
MND- Motor Neurone Disease
PND - Post Natal Depression
PTSD - Post Traumatic Stress Disorder
TBI- Traumatic Brain Injury
VI- Visual impairment



The Neurodiversity Paradigm (continued)

Challenging neuro-normative assumptions and anticipating, valuing and celebrating neurodiversity, neurodivergence and neuro-minorities.

Nick Walker (2021),
Neuroqueer Heresies

(Some essays available
open access on her
website:

www.neuroqueer.com)

Neuroqueer Heresies

NOTES ON THE NEURODIVERSITY PARADIGM,
AUTISTIC EMPOWERMENT,
AND POSTNORMAL POSSIBILITIES

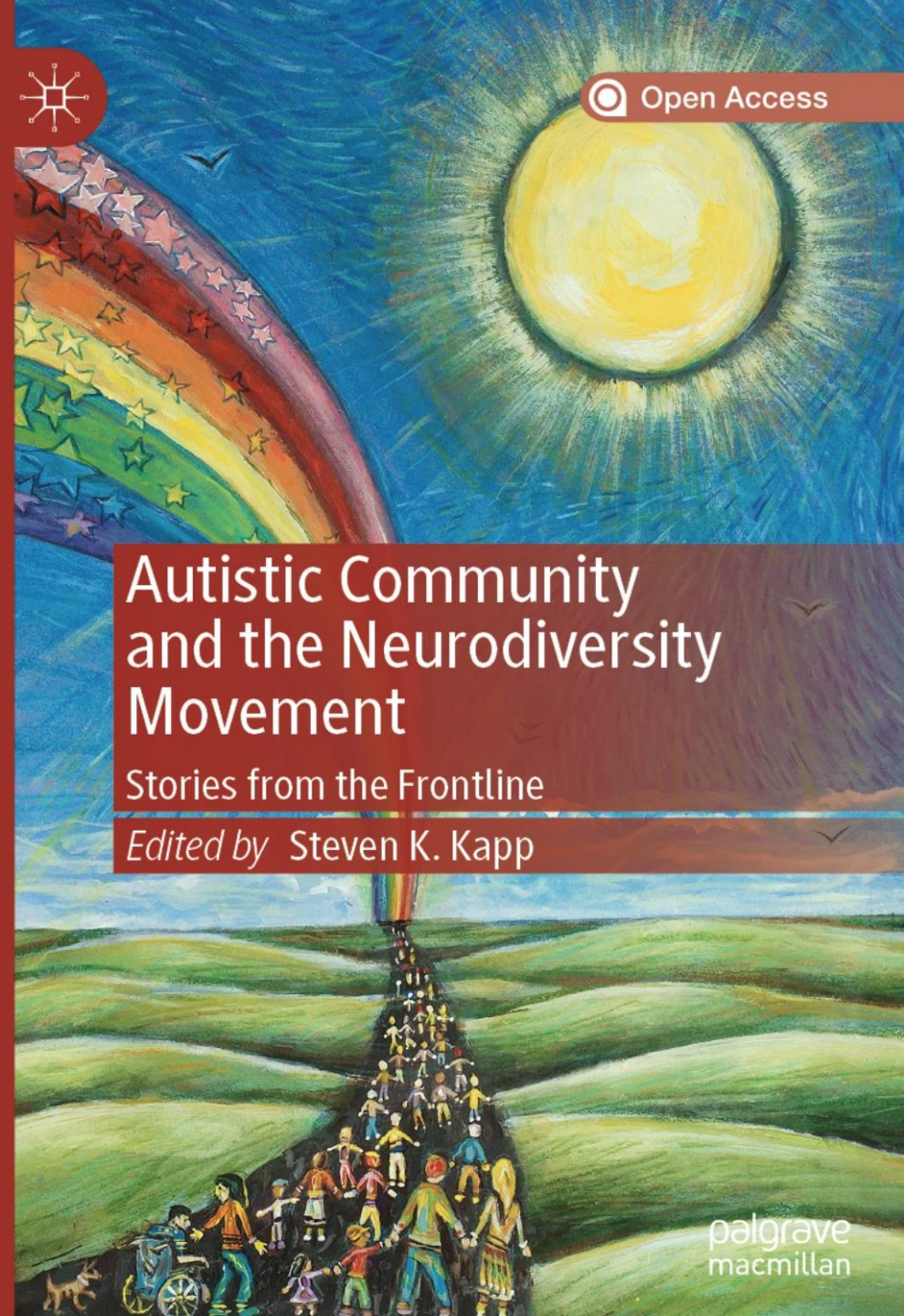


NICK WALKER

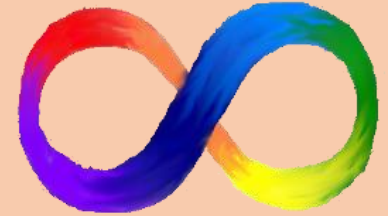
Edited collection by Steven K.
Kapp (2020)

*Autistic Community and the
Neurodiversity Movement*

(Whole book available as open
access PDF)



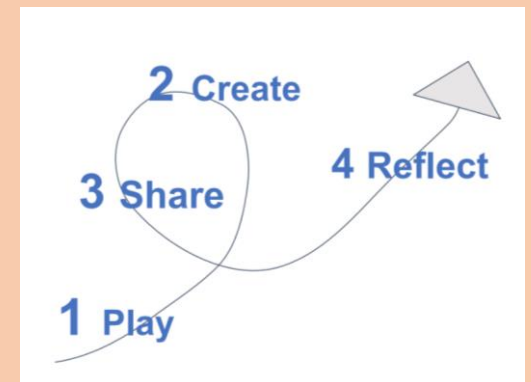
Starling's (2023) SWOOP Matrix



In their neuro-inclusive music project toolkit, Starling advocate considering the following dimensions of an arts activity to develop its accessibility and inclusivity for neurominorities:

- Sound sensitivity,
- Texture and mess,
- Overwhelm/overstimulation,
- Social anxiety,
- Phobias, triggers and trauma,
- Food and eating,
- Sharps and safety risks,
- Mobility and dexterity,
- Literacy,
- Processing.

How might these dimensions manifest in your current practice/experience?



- Sound sensitivity,
- Texture and mess,
- Overwhelm/overstimulation,
- Social anxiety,
- Phobias, triggers and trauma,
- Food and eating,

- Sharps and safety risks,
- Mobility and dexterity,
- Literacy,
- Processing.

Please feel welcome to work in a medium that is accessible to you (individual, pair, group, reading aloud, discussion, creative response)

Activity

- Engage with the dimensions of Starling's SWOOP matrix to consider how these dimensions of neurodivergent experience may be experienced in your current music education practice.
- Critical engagement is also welcome.

Let's take a break...

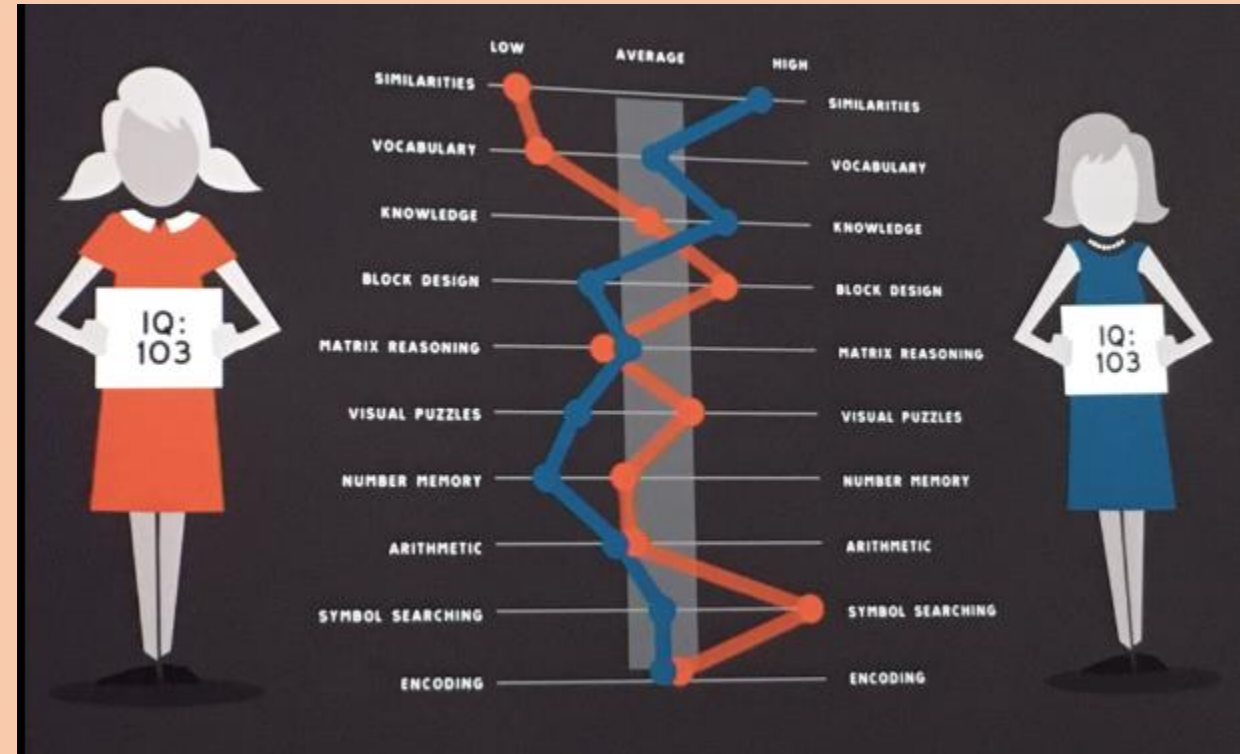


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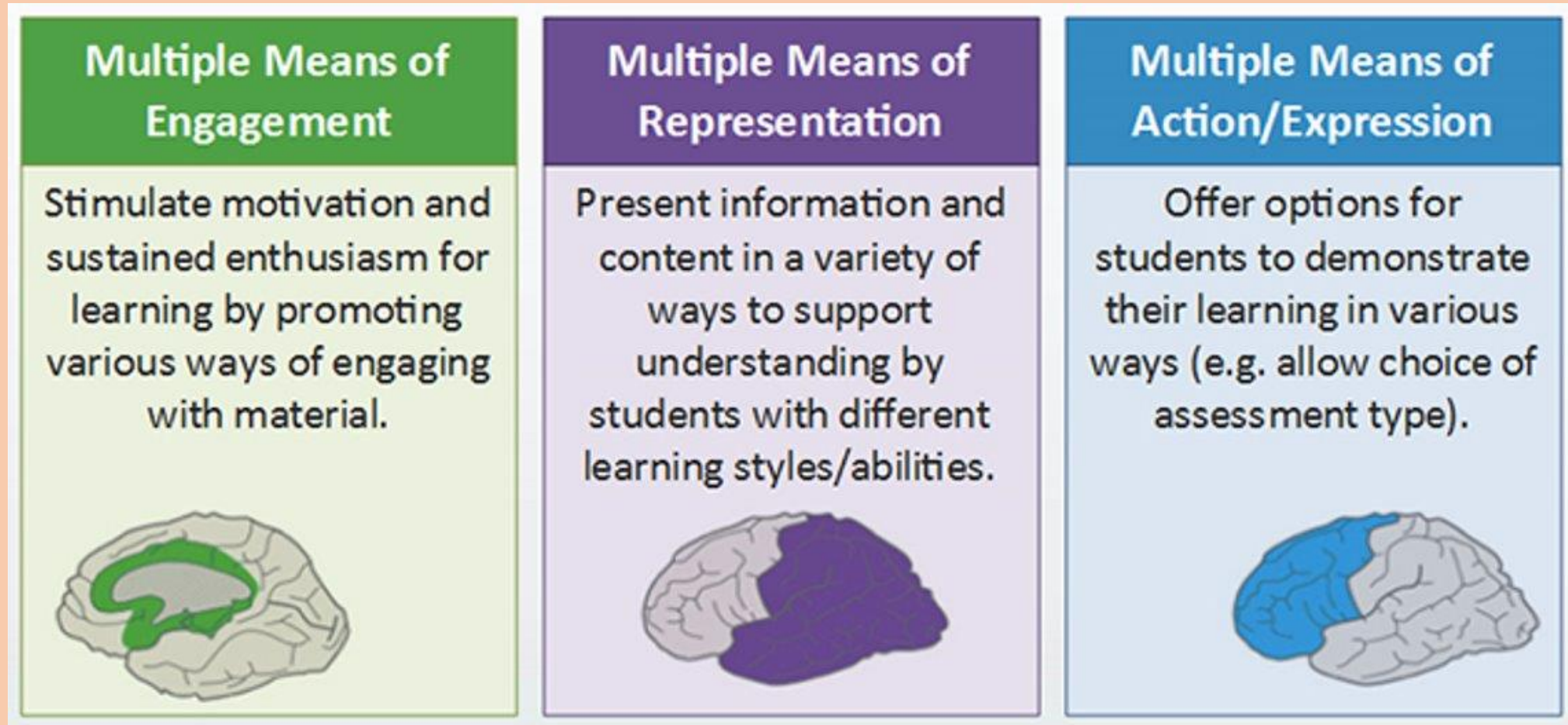
beth.pickard@southwales.ac.uk

Universal Design for Learning (UDL)

- In UDL, “instruction is equitable, and flexible enough to be applicable to all students regardless of their abilities or disabilities” (Darrow, 2010, p. 43).
- Can benefit disabled and non-disabled students alike.
- Doesn't rely on diagnosis (potential privilege).
- Requires flexibility of approach, methods, materials, instruction and assessment that can accommodate *all* students.
- Design for the widest possible sample of users (not the average or typical).
- Anticipates, expects and celebrates diversity.



Universal Design for Learning (UDL)



CAST (2022), 'Principles of Universal Design for Learning (UDL)'

Universal Design for Learning (UDL)

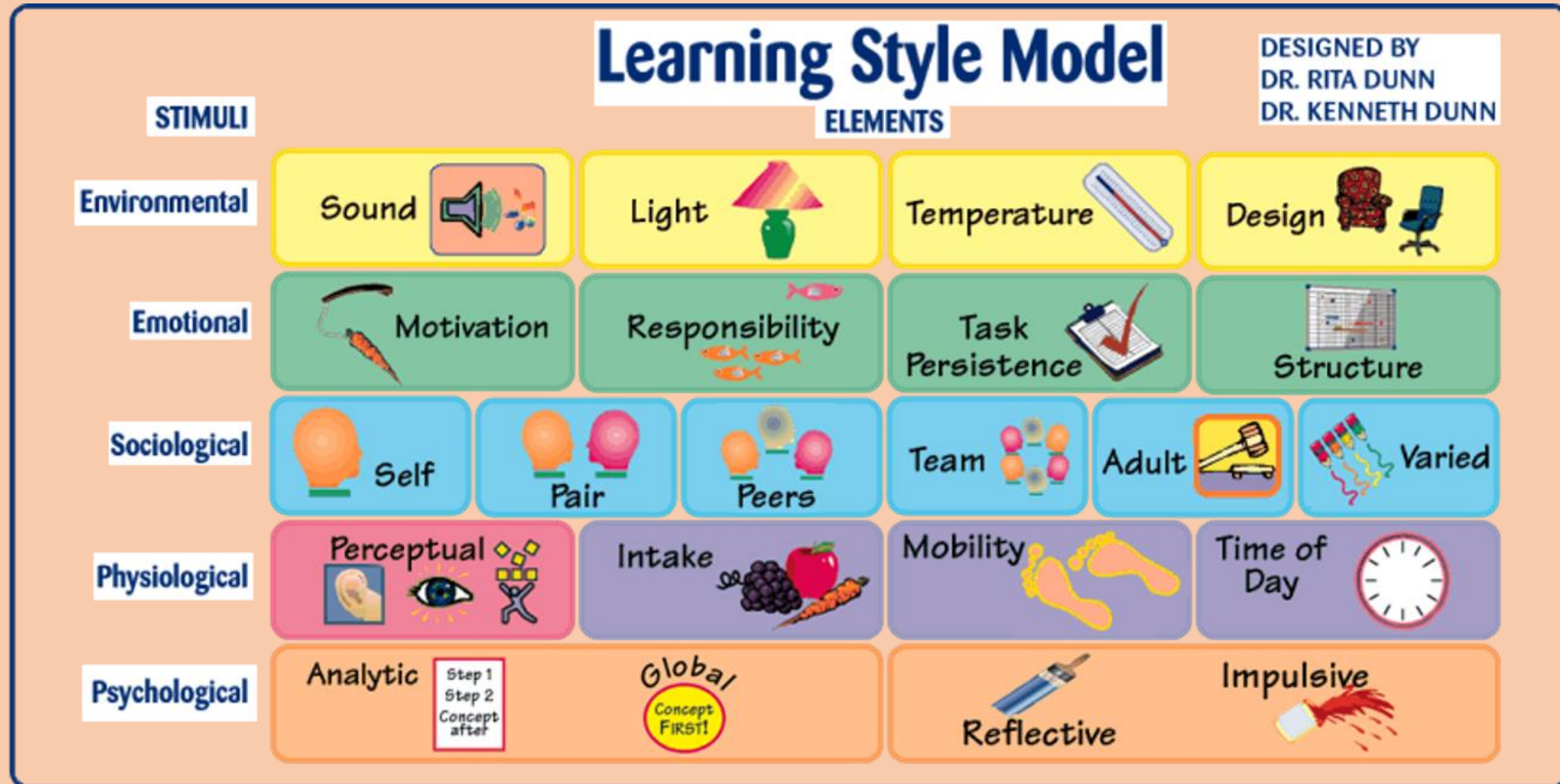
The Goal of UDL: Becoming Expert Learners		
Engagement Purposeful & Motivated Learners...	Representation Resourceful & Knowledgeable Learners...	Action and Expression Strategic & Goal-Directed Learners...
• Are eager for new learning and are motivated by the mastery of learning itself • Are goal-directed in their learning • Know how to set challenging learning goals for themselves • Know how to sustain the effort and resilience that reaching those goals will require • Monitor and regulate emotional reactions that would be impediments or distractions to successful learning	• Consider prior knowledge when learning (Make connections to prior learning experiences) • Activate that prior knowledge to identify, organize, prioritize and assimilate new information • Recognize the tools and resources that would help find structure and remember new information • Know how to transform new information into meaningful and usable knowledge	• Formulate plans for learning • Devise effective strategies and tactics to optimize learning • Organize resources and tools to facilitate learning • Monitor their progress • Recognize their strengths and weaknesses as learners • Abandon plans and strategies that are ineffective

CAST (2022), 'Principles of Universal Design for Learning (UDL)'

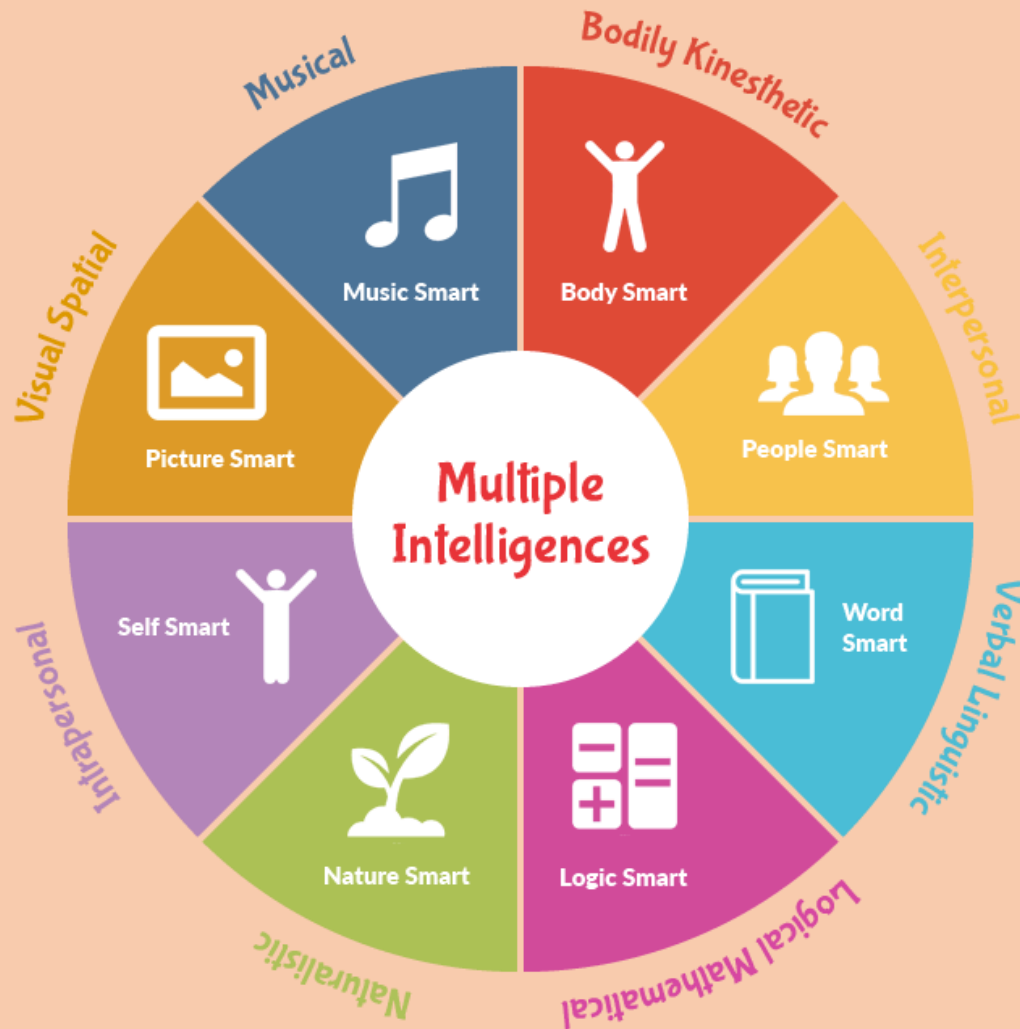


Jet Plane Analogy (UDL)

Universal Design for Learning (UDL) (continued)



Universal Design for Learning (UDL) (continued)



Universal Design for Learning (UDL) (continued)

Other considerations:

- Neurodivergence,
- Sensory impairment,
- Physical impairment,
- Limb difference,
- Chronic health issue,
- Processing difference,
- Speech and language difference.

Universal Design for Learning (UDL) (continued)

Engagement Examples

- Choice boards, playlists,
- Flipped classroom,
- Quiet space,
- Feedback through video, 1:1 check-in,
- Whole and small group discussion.

Representation Examples

- Coloured keys on the piano,
- Videos with captions,
- Transcripts,
- Show video/demonstrate before playing,
- Graphic organiser.

Action and Expression Examples

- Checklist to support executive function,
- Choice of instrument to play,
- Choice of response (sing, dance, play, listen, sign, write),
- Using technology.

Class 10 Task

Let's listen to this piece of music.



You can:

- Listen using your own device and headphones while you go for a walk,
- Watch a video version on a computer,
- Listen as a group,
- Follow along with a score,
- Listen later in a space that's comfortable for you,
- Play along using your instrument.

Differentiation

WHAT IS DIFFERENTIATED INSTRUCTION?



resilienteducator.com/different

Differentiating instruction may mean teaching the same material to all students using a variety of instructional strategies, or it may require the teacher to deliver lessons at varying levels of difficulty based on the ability of each student.

Four ways to differentiate instruction



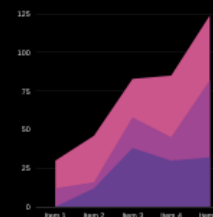
Content

- Match vocabulary words to definitions.
- Read a passage of text and answer related questions.
- Identify an author's position; provide evidence to support this viewpoint.
- Create a PowerPoint presentation summarizing the lesson.



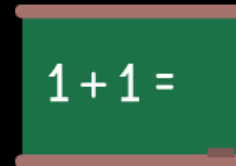
Process

- Provide textbooks for visual and word learners.
- Allow auditory learners to listen to audio books.
- Give kinesthetic learners the opportunity to complete an interactive assignment online.



Product

- Read and write learners write a book report.
- Visual learners create a graphic organizer of the story.
- Auditory learners give an oral report.
- Kinesthetic learners build a diorama illustrating the story.



Environment

- Break some students into reading groups to discuss the assignment.
- Allow students to read individually if preferred.
- Create quiet spaces where there are no distractions.

Differentiation (continued)

Differentiation of Content: All learners are learning to read notation, but using different resources and approaches to achieve this aim.

Differentiation (continued)

Differentiation of Content: All learners are learning to read notation, but using different resources and approaches to achieve this aim.

Differentiation by Interest: All learners are composing a melody, but they are using inspiration from styles of music of their own preference.

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Differentiation of Access: All learners are learning a single line wind instrument but some are playing recorder, others flute, others wind sound on a keyboard, others Thumbjam on the ipad.

Differentiation (continued)

Differentiation of Content: All learners are learning to read notation, but using different resources and approaches to achieve this aim.

Differentiation by Interest: All learners are composing a melody, but they are using inspiration from styles of music of their own preference.

Differentiation of Pace: All learners are learning the same piece of music, but some will learn the whole piece, others a chorus/verse, others a number of bars.

Differentiation of Access: All learners are learning a single line wind instrument but some are playing recorder, others flute, others wind sound on a keyboard, others Thumbjam on the ipad.

Differentiation of Outcome: All learners are creating a piece of music. Some will write an original composition, others record a performance of a known song, others mix samples of preferred music, others using loops of live sounds.

UDL and Differentiation

- There are similarities between approaches.
- There is arguably a place for both approaches.
- UDL removes barriers **proactively** when individual needs are not known.
- Differentiation tailors the experience to (known) individual learning needs, but arguably posits that there is a norm from which we differentiate.





The Dinner Party Analogy

Activity

Please feel welcome to work in a medium that is accessible to you (individual, pair, group, reading aloud, discussion, creative response)

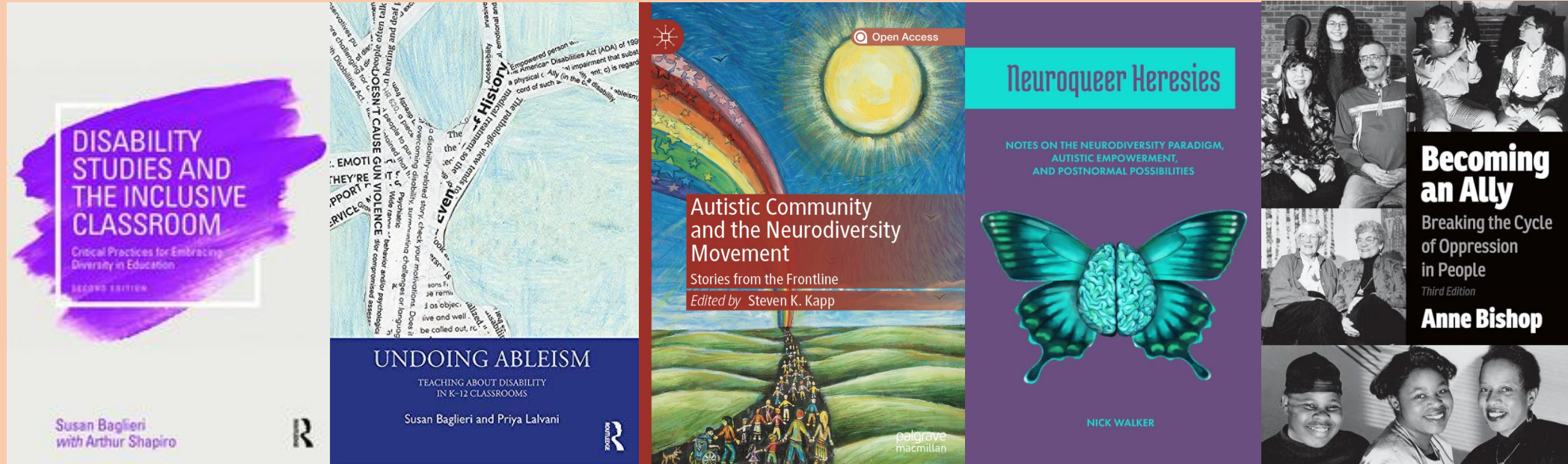
- Group A will develop as accessible as possible a whole class ukulele lesson as possible, drawing from principles of Universal Design for Learning (UDL).
- Group B will develop as accessible as possible a whole class ukulele lesson as possible, using the information provided about individual pupils and then applying principles of differentiation.

Conceptualising diversity in music education

How do the notions of differentiation and UDL relate to how you conceptualise diversity in your music education practice currently?

Are there other approaches/models/ideas to explore?

(Some) Literature and Resources



I'd welcome your recommendations too!



Summing Up

What is the relevance of the 'big ideas' we've explored in relation to your ongoing music education practice?

- Social GRRRAACCEEESSS,
- Models of Disability,
- Neurodiversity Paradigm,
- Universal Design for Learning (UDL),
- Differentiated Instruction.



Action Planning & Accountability

- Consider a short term, medium term and longer term action for your own music education practice, to put into practice some of the ideas and strategies we've explored today.
 - Tomorrow I will...
 - In the coming weeks/months I will...
 - This year/next year I will...
- What tools / resources do you require to achieve your actions?



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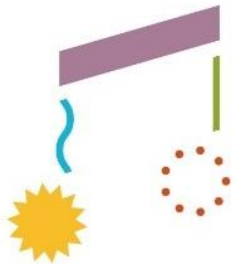
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Thank you very much / Diolch yn fawr