

## **“Characteristics of Anti-ableist Pedagogy”**

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A resource drawn from *Cultural Inclusion for Young People with SEND: Practical Strategies for Meaningful Inclusion in Arts and Culture* (2023)

- There is a broad and inclusive range of cultural references that are being promoted and used to contextualise learning; drawing on artists that are also D/deaf, disabled and neurodivergent and from different ethnic and socioeconomic backgrounds
- Planning supports learning and anticipates need but creates a framework to teach within that has flexibility
- Process is valued and the journey of learning given status
- The student is located centrally within the teaching
- Differences in being, seeing and experiencing are seen as assets and offer creative opportunities for enquiry
- There are multiple entry points into the curriculum/project, and these are informed by the students
- Learning is co-constructed, and the student is fully acknowledged and is central within this process
- Assessment is qualitative in approach and tells the story of the student’s learning using both ipsative and narrative assessment
- Diversity of outcomes illustrate a structurally inclusive and anti-ableist approach to pedagogy
- Introduce everyone and be clear about their roles
- Understand what co-production is, describe it and how you have structurally embedded it within the project/pedagogy, and give its status
- Ensure shared common language and understanding of the objectives
- Use an ipsative assessment model, pertinent and descriptive of the student’s entry points to their learning
- Make time for evaluations; these can be informal conversations and give them value
- Name the way you have chosen to work; co-produced learning and give it status
- Inclusive – person-centric approaches are also anti-ableist
- Be curious of your learner’s views and responses and be open to possibilities
- See difference as a creative space for enquiry and see where it takes you

- Ensure that *Getting to know you* is an objective and be curious about the learners and all those involved; acknowledge them; see them!
- Ensure when you plan that it has flex and contingency and space to adapt to the learner's needs
- Plan your first session based on the knowledge of the learner and the context of the project, how might they access it in a motivating and meaningful way
- Observe and look for opportunities to extend and form the learning around the student; be creative
- Use highly motivating activities and look for entry points
- Get curious, observe, respond and extend the learning
- Keep a constant dialogue; what's happening, what is that telling you?
- Introduce new ways of working and materials, present these and give time and space for enquiry
- Consider music as an accompaniment/cross art, how music can affect mood and can facilitate learning
- Consider spaces and places in the room where students can direct their own learning, such as paper on the wall; they choose the tools that they would like to explore and work with