

ACTION PLAN

for the e-learning course

INCLUMUSIC Work Package 3

Lead partner: EUC with all partners support



Co-funded by the
Erasmus+ Programme
of the European Union

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Introduction

In the second year of the project, the Includmusic team, academic partners, will add significant deliverables to the project. The partners will develop six theoretical modules which will be peer-reviewed and will be uploaded to an E-Learning Platform of the project. Those courses /Moodles will include two part one that will be suitable for the administrative and one for the educators their content will be based to WP2. The WP3 will include six Activities:

- Activity 1: preparation of the Modules.
- Activity 2: Proof reading of the Modules and preparation of an E- Learning Platform.
- Activity 3: Peer reviewed phase where two members of the project from each participant country will pilot the courses.
- Activity 4: Four academics from each Higher education Institution will pilot the courses and do the evaluation with questionnaire accordingly.
- Activity 5: Two administrative from each Higher education Institution will pilot the courses and do the evaluation with questionnaire accordingly.
- Activity 6: Preparation of the report regarding the project courses in order to recommend suggestions for changes. Lastly the report will be incorporated into the courses.

General Objectives

This action plan will consist of a detailed strategy and outline, with methodologies and procedures, for designing and creating of the training courses for HE teachers/academics and the administrative staff, aimed at increasing their skills and competencies.

Theoretical Modules

Six theoretical modules will be prepared and will be peer reviewed internally and adapted to adequately in order to fulfill the projected educational needs.

The theoretical Modules will include:

1. Module titles and responsible partners
2. List of Modules Contents related to WP2
3. Learning Outcomes of the Modules
4. Teaching Methods
5. Duration of Training (Both for teachers and administrative)

1. Module titles and partners division

The list and the title of the theoretical modules and the university partners responsible are:

- Partners: LUMSA
- Module 1: *Disabilities Studies, Special Pedagogies and inclusive music teaching*

- Partners: EUC, ANMGD
- Module 2: *Special music methodologies and assistive technologies workshops*

- Partners: ConsPa, ANMGD
- Module 3: *Legal and Ethical Principles of Inclusion. Strategies for Effective Implementation*

- Partners: EUC, LUMSA
- Module 4: *Mindfulness and Inclusive Music Teaching*

- Partners: ConsPa, RIAM
- Module 5: *Music Therapy, Music and Health*

- Partners: EUC, LUMSA
- Module 6: *Inclusive MuEd and Community Music*

List of the Modules Contents

Module 1: Disability studies, special pedagogy and inclusive music teaching

Suggested module outline are as follows:

Introduction

- Origins and development of Disability Studies as an interdisciplinary field, emerging in the late 20th century also through the activism of people with disabilities.
- Moving beyond the traditional medical approach: affirmation of the social model of disability and other perspectives (e.g., the biopsychosocial model) that shift attention from the individual to the context.
- Link between Disability Studies and special pedagogy: theoretical foundations that guide inclusive educational practices, especially in music teaching.
- Importance of inclusive practices in music education and in contemporary society – up to 1 hour of completion time.

Session 1: History of Disability Studies

- The rise of Disability Studies as an academic field in the 1980s–1990s, rooted in disability rights movements and advocacy.
- Evolution of thinking about disability: from viewing it as an individual/medical problem to recognizing its social and cultural dimensions (e.g., architectural barriers, prejudice).
- Key reference models: comparison between the medical model (disability understood as a deficit to be cured) and the social model (disability as the result of interaction with social barriers), as well as concepts such as normality and human diversity.
- Development of the field up to the present: main theorists and approaches (American socio-constructionist version, British social model, intersectional approaches) and new research directions.
- Introductory video and recommended readings (e.g., excerpts from key texts in Disability Studies) – up to 2 hours of completion time.

Session 2: History of Disability and Classification Systems

- Major historical stages in approaches to disability: from charity and institutional segregation in the past, through the era of medicalization, to modern principles of inclusion and rights.
- Evolution of international classification systems: from the traditional distinction between impairment, disability, handicap to current classifications such as DSM-5, ICD-11, and ICF, reflecting a broader and multidimensional view of disability.
- Different types of disability or special educational needs: cognitive disabilities (e.g., intellectual disabilities, specific learning disorders such as dyslexia), motor disabilities,

sensory disabilities; key definitions and characteristics of each category and implications for music learning.

- Emergence of the concept of neurodiversity: recognizing neurodivergent conditions (such as autism, ADHD, neurodevelopmental disorders, Tourette syndrome) not only in clinical terms but as part of natural human variation, with a shift toward support and inclusion rather than “cure.”
- Video presentation on historical developments and reading materials (e.g., WHO/UN documents on classifications) – up to 2.5 hours of completion time.

Session 3: Bodies and Cultures

- Cultural representations of disability: analysis of how disability has been and continues to be portrayed in media, literature, art, and everyday language—e.g., moving from pity-based or stereotypical images to empowerment-oriented narratives that value the person.
- The disabled body between biology and social construction: understanding the role of culture in defining what is considered “normal” or “different,” and how social expectations shape disabled people’s embodied experience.
- The perspective of intersectionality: how disability interacts with other identity dimensions (such as gender, ethnicity, socioeconomic status), producing unique experiences; recognizing that multiple forms of oppression may accumulate (e.g., the challenges faced by a woman with a disability who also belongs to an ethnic minority).
- Disability Studies subfields as emerging cultural areas: introduction to Deaf Studies (studies of Deaf culture) and condition-specific areas such as Autism Studies, highlighting how these communities redefine disability not as deficit but as difference, including linguistic and cultural dimensions.
- In-depth video (e.g., documentary or talk on disability representation in the arts) and recommended readings on disability identity and culture – up to 2.5 hours of completion time.

Session 4: Music, Musicians, and Disability

- Disability in music history: overview of musicians with disabilities who have shaped the musical landscape (e.g., deaf or blind composers, performers with physical disabilities) and how their experiences influenced both their artistic output and social perceptions of disabled people’s abilities.
- Disability Studies applied to music: how musicology and music pedagogy examine disability—introduction to inclusive music education, which involves didactic adaptations and specialized methods to ensure that all learners (including those with special needs) can learn and make music together.

- Significant case studies on music and disability: presentation of concrete examples of inclusion in music settings (e.g., an orchestral project with autistic youth, an ensemble of musicians with diverse disabilities, or the experience of Blind Tom Wiggins, a 19th-century piano prodigy with autism) to highlight challenges and successful strategies in inclusive music education.
- Video/documentary on real experiences of musicians with disabilities and reading materials (articles on music and disability, research on music therapy applied to education) – up to 2 hours of completion time.

Session 5: Effects of Bias on Teaching and Learning

- Unconscious biases and stereotypes about disability in educational contexts: understanding how low expectations, overgeneralizations, or fears from teachers and peers can negatively affect learning opportunities for students with disabilities (e.g., negative Pygmalion effect).
- Importance of self-reflection for the inclusive teacher: recognizing one's own implicit biases and working on them, developing empathy and awareness to prevent unintentional discrimination in the classroom.
- Pedagogical strategies to counter bias and foster an inclusive environment: adopting diversity-sensitive teaching practices (individualizing goals, maintaining high expectations for all learners, using varied assessment methods), building a welcoming classroom climate, and valuing each student through cooperative methods and open dialogue about disability.
- Training video on bias in education and practical articles on inclusive teaching techniques – up to 2 hours of completion time.

Maximum total time required to complete the module: 12 hours.

Module 2: Special musical methodologies and assistive technologies workshops

Suggested module outline are as follows:

Introduction

- About achievement of fundamental musical skills
- Main forms of musical education: vocal singing, instrumental playing, active musical audition, musical games, rhythmic and melodic exercises, eurythmy
- Principles and significance of alternative augmentative communication (AAC) in the context of music education – up to one hour completion time

Session 1 Carl Orff

- Fundamental principles in music education; key concepts in the Orff musical education system; elementary music in Orff system; Orff *Schulwerk*
- Orff instrumentarium; rhythmic and melodic exercises, explaining and demonstrating musical concepts and techniques
- introductory video and informative presentation including 20 min video/articles/recommended reading materials/pre-existing video of good practices - up to 1.5 hours completion time

Session 2 Jaques-Dalcroze

- Rhythm, structure, and musical expression through movement
- Dalcroze's pedagogy: rhythm, solfeggio and improvisation
- The power of eurhythmics; rhythmic and melodic practical exercises with assistive technologies, such as adapting musical instruments or software, to enhance the musical experience of individuals with diverse needs.
- introductory video and informative presentation including 20 min video/articles/recommended reading materials/pre-existing video of good practices - up to 1.5 hours completion time

Session 3 Zoltán Kodály

- Fundamental principles of Kodaly's method of learning music; Rhythm syllables; Movable Do; Creativity; Singing and movement;
- Musical mother-tongue; use of folk and classical repertoire.
- Hand signs; Reading musical notation; improvisation & composition.
- introductory video and informative presentation including 20 min video/articles/recommended reading materials/pre-existing video of good practices - up to 1.5 hours completion time

Session 4 Edwin Gordon

- Fundamental principles of Music Learning Theory (MLT); Music Aptitude; Improvisation; Singing and the incorporation of movement; Whole-Part-Whole;
- The concept of Audiation; thinking and comprehension in music
- Sequential learning activities; Rhythm and tonal learning sequence;
- introductory video and informative presentation including 20 min video/articles/recommended reading materials/pre-existing video of good practices - up to 1.5 hours completion time

Session 5 Adaptive/assistive technologies/software, and tools for augmented/alternative learning

- Introduction + background + definition of adaptive technologies and alternative/augmentative communication/learning tools
- Broad classification of these by special needs and disability
- Possibilities for implementation within the institution
 - students gaining access to these tools/tech/software
 - which ones can be or should be institutionally funded
 - which ones are available free/by small subscription/joint investment
 - assessment forms/student consultation
- Discussions on the ethical considerations of certain tools/tech/software
- 20 min worth of video showing the use of these tools/tech/software + articles and recommended reading materials/listing of recommended tools/tech/software - up to two hours completion time

Session 6 Final discussions and perspectives

- Practical tools for ensure inclusivity and diversity in music classroom

- Develop interactive strategies to enhance music education in context of SEN, effective communication and participation in musical activities
- Articles/recommended reading materials, tools - up to one-hour completion time

Total module maximum completion time - 10 hours

Module 3: Legal and Ethical Principles of Inclusion: Strategies for Effective Implementation

By the end of this module, students will have a comprehensive understanding of the legal foundations of inclusive education in the context of music. They will possess the necessary knowledge, skills, and communication abilities to navigate legal considerations, advocate for equitable access to education, and ensure compliance with relevant laws and regulations in their future careers as music educators.

Introduction:

- The Importance of Legal Framework in Inclusive Music Education

This introduction aims to establish a clear context for the entire module, emphasizing the crucial role that legal regulations play in shaping educational practices.

Session 1: Legal Foundations of Inclusive Education

- Understanding the Legal Basis of Inclusive Education
- Exploring EU Framework and National Legislations
- Examining the Historical Evolution and Influence of Laws on Educational Practices
- Grasping Essential Concepts of SEN Rights Laws (ADA, IDEA, and Equivalents in Different Countries)

Session 2: Laws and Regulations Governing Inclusive Education

- Legal Requirements for Teacher Training: Assessing and Advocating for Effective Programs
- Nondiscrimination and Equal Access Principles in Educational Settings
- Legal Considerations in Accessible Buildings and Inclusive Facilities
- Legal Considerations in Accessible Music Technology: Tools and Assistive Technologies

Session 3: Legal Considerations in Assessing Students with SEN

- Ethical and Legal Implications of Assessments
- Ensuring Fairness, Equity, and Compliance with Legal Requirements

Session 4: Case Studies and Best Practices

- Case Studies: Inclusive Education in Different Countries
- Best Practices in Inclusive Music Education
- Interactive Exercise: Analyzing Case Studies and Identifying Effective Strategies

Session 5: Communication Skills and Advocacy

- Developing Strong Communication Skills: Articulating Legal Considerations and Rights
- Engaging with Colleagues, Parents, and Authorities at National and EU levels
- Role-play Exercise: Advocacy Scenarios in Inclusive Music Education

Session 6: Reflection and Future Perspectives

- Analyzing and Assessing Case Studies and Best Practices
- Adapting to Evolving Legal Frameworks and Innovations in the Field
- Interactive Discussion: Future Trends and Challenges in Inclusive Music Education

Module 4: Mindfulness and Inclusive Music Teaching

Suggested module outline is as follows:

Introduction to Mindfulness:

- Definition, what is mindfulness and how it can be applied in music teaching.
- Benefits of mindfulness for teachers and students
- 10 min Practice

Session 1

- Use mindfulness and music to improve self awareness, self esteem and create balance in life; awakening our senses and our ability to pay attention.
- 20 min Practice body scan, youtube video, exercise and sharing the experience

Session 2

- Mindful listening and awareness of the sound: The importance of mindful listening in music for teachers and students.
- 20 min Practice on the sound and sharing

Session 3

- Stress theory, stress and anxiety management; how mindfulness can help to deal with stress and anxiety for better life, performances and relationships.
- 20 min Practice on the breath and youtube video.

Session 4

- Empathy and understanding: developing self-awareness and empathy as teachers. Effective communication and active listening. Adaptation and personalization of teaching: how to adapt the teaching method to meet the specific needs of students with disabilities.
- 20 min practice on emotions, exercise of roleplay and youtube video and sharing.

Session 5

- Mindfulness in the creative process: Convergent and divergent thinking, how mindfulness can foster creativity in music.
- 20 min Open Monitoring practice

Total module maximum completion time - 15 hours

Module 5: Music Therapy, Music and Health

Suggested module outline is as follows:

Intro

- (including historic connections between music and health)
- 20 min video (up to one hour completion time)

Session 1

- definition of music therapy/music therapy approaches and models
- introductory video and informative presentation including video/articles/recommended reading materials - up to three hours completion time

Session 2

- music therapy informed experiences with neurodivergent clients/students
- introductory video and informative presentation including video/articles/recommended reading materials - up to three hours completion time

Session 3

- BESD (behavioural, emotional and social difficulties) music therapy informed practices
- introductory video and informative presentation including video/articles/recommended reading materials - up to three hours completion time

Session 4

- overview and assessment - overview including cultural contexts and assessment
-introductory video and informative presentation including video/articles/recommended reading materials - up to two hours completion time

Total module maximum completion time - 12 hours

Module 6: Inclusive MuEd and Community Music

Suggested module outline is as follows:

Introduction to Community Music:

- Concept and principles of community music; the role of music in fostering diversity, inclusion, and constructive interaction within communities; overview of multifaceted contexts of community music.
- 20 min video with the concept and some videos from YouTube to see by themselves and reflect upon - up to two and half hour's completion time

Session 1

- Addressing issues of social justice in music education; discussing strategies for addressing issues of inequality and discrimination through music
- 20 min of video and informative presentation including /articles/recommended reading materials - up to two hours completion time

Session 2

- Establishing rhythmic and tonal fundamentals; body percussion, singing and moving; ensemble coordination, synchronization and differentiation
- introductory video and informative presentation including video/articles/recommended reading materials/pre-existing video of good practices - up to two hours completion time

Session 3

- Investigating the significance of contextualization and cultural democracy in music education settings; examine how community music can support and encourage cultural democracy
- examining how music can be a vehicle for cultural identification and expression, for preservation of cultural heritage and promoting cultural understanding
- introductory video and informative presentation including
- 20 min video/articles/recommended reading materials - up to two and half hours completion time

Session 4

- Definition, distinction and theories about bias and prejudice; exploring the concept of implicit biases (how to recognize it in oneself and others); their impact on interactions within diverse communities; their practical implications in music education
- 20 min video/articles/recommended reading materials - up to two hours completion time

Session 5

- analysing how biases can affect the teaching and learning experiences of students with disabilities; strategies to reduce/mitigate challenges in music education
- 20 min video/articles/recommended reading materials - up to two hours completion time

Session 6

- Introducing the concept of service-learning as a practical tool for promoting inclusivity and diversity through community music. Providing examples and case studies of service-learning initiatives in music education
- Articles or case studies/recommended reading materials - up to two hours completion time

Total module maximum completion time - 15 hours

The Content of the Modules will be divided among the teachers, the specialized tutors and the administrative staff as described in the table below:

Table: Modules Content Division

	TEACHERS	SPECIALIZED TUTORS	ADMINISTRATIVE STAFF
MODULE 1	<ul style="list-style-type: none"> - History of Disability Studies - Classifications (DSM 5, ICD-11, ICF) - Different typologies of impairments: <ul style="list-style-type: none"> a. Neurodiversity (neurodevelopmental learning, Tourette's disorders) b. Cognitive disabilities c. Motor disabilities d. Sensory disabilities - Teaching methodologies and psychology of music 	<ul style="list-style-type: none"> - History of Disability Studies - Classifications (DSM 5, ICD-11, ICF) - Different typologies of impairments: <ul style="list-style-type: none"> a. Neurodiversity (neurodevelopmental learning, Tourette's disorders) b. Cognitive disabilities c. Motor disabilities d. Sensory disabilities - Teaching methodologies and psychology of music - Anthropology of music - Music and neuroscience - Music pedagogy and Special educational needs, with a focus on dyslexia 	Classifications (DSM 5, ICD-11, ICF)

MODULE 2	<ul style="list-style-type: none"> - Augmentative and alternative communication 	<ul style="list-style-type: none"> - Orff Method - Dalcroze method - Gordon method - Kodaly method - Assistive technologies - Augmentative and alternative communication 	<ul style="list-style-type: none"> - Augmentative and alternative communication
MODULE 3	<ul style="list-style-type: none"> - Laws and Regulations Governing Inclusive Education - Legal Requirements for Teacher Training 	<ul style="list-style-type: none"> - Laws and Regulations Governing Inclusive Education - Disability Rights Laws (e.g., ADA, IDEA) - Legal Requirements for Teacher Training - Nondiscrimination and Equal Access Principles 	<ul style="list-style-type: none"> - Laws and Regulations Governing Inclusive Education - Disability Rights Laws (e.g., ADA, IDEA) - Legal Requirements for Teacher Training - Nondiscrimination and Equal Access Principles - Legal Considerations in Accessible Music Technology - Legal Considerations in Assessing Students with Disabilities - Case Studies and Best Practices (two for each country) - Reflection and Future perspectives - The national legal basis will be prepared by each partner autonomously.
MODULE 4	<ul style="list-style-type: none"> - The fundamental role of mindfulness in inclusive education. - How mindfulness can enhance creativity in music. 	<ul style="list-style-type: none"> - Defining Mindfulness and benefits for teachers and students - The fundamental role of mindfulness in inclusive education. - Developing self-awareness and empathy as educators. - Active listening and understanding students' perspectives. 	

		<ul style="list-style-type: none"> - How mindfulness can enhance creativity in music. - Fostering a sense of belonging and community among all students, regardless of their abilities. 	
MODULE 5	<ul style="list-style-type: none"> - Fundamentals and methodology of music therapy 	<ul style="list-style-type: none"> - Fundamentals and methodology of music therapy - Design and evaluation in music therapy - Music therapy applied to childhood and adolescence. - Music therapy and BES - Ethnomusicology and folklore, Instrument workshop (construction) 	
MODULE 6	<ul style="list-style-type: none"> - Introduction to Community Music - Awareness of Biases and Prejudices: - Recognizing Implicit Biases - Effects of Biases on Teaching and Learning - Service-Learning 	<ul style="list-style-type: none"> - Introduction to Community Music - Social Justice in Music Education - Participation and Collaboration - Contextualization and Cultural Democracy - Awareness of Biases and Prejudices: - Recognizing Implicit Biases - Effects of Biases on Teaching and Learning - Service-Learning 	<ul style="list-style-type: none"> - Introduction to Community Music - Service-Learning

Learning Outcomes

Each theoretical module should include one slide at the beginning of the module where will be described the learning outcomes of the module in order the participant to be able to understand the content that will follow

Duration of training

According the WP2 the duration of the Modules will be divided among the teachers, tutors and administrative staff as below:

Table: Curriculum Division

	<i>Total</i>	Teachers	Tutors	Administrative Staff
Module 1	<i>15 h</i>	10	15	5
Module 2	<i>10 h</i>	2	10	2
Module 3	<i>10 h</i>	2	3	10
Module 4	<i>15 h</i>	5	15	0
Module 5	<i>10 h</i>	1	10	
Module 6	<i>15 h</i>	10	15	5
TOTAL	<i>75 h</i>	30	68	22?

Each university partner is mandated to prepare up to 2 **hours of video recordings** for each session of the theoretical modules. Overall, each module should be divided into 4-6 parts / sessions, this means in total around 10-15 hours per module see above the table curriculum division.

Given that there is some variability as to the areas to be covered by each university partner, they will, however, have the option to further divide each section as they see fit and record as many videos as they need to cover the material agreed after the external reviewing of WP3. The final form of the cumulated video materials produced by each partner will be around **120 minutes per session, total 10-15 hours per module depending on how many sessions each Module include for example Module 4 have 6 session in total will have 12-15 hours recorded work.**

Teaching Methods

Each session of the theoretical modules will be transcribed as a **PowerPoint** presentation. The number and style of the slides will be at the discretion of each partner. Each module will include .ppt resources, videos, external resources in video format, scientific papers, exercises, use cases, for a uniform look of the courses, a guideline for preparing the presentations will be provided in the following.

Recommendations for the PPT preparation:

- Page orientation: landscape
- 16:9 as presentation format
- Minimum resolution of 1280 x 780
- All presentations will use the European Commission logo and disclaimer (available in the Google Drive, in the IncluMusic official folder) on the first slide
- A suggestion for how the first slide should look is available below
- All presentations will use the IncluMusic logo and visual aids (available in Google drive, in the official folder) on each slide

Presenters should use the **“Sections” tool in PPT** in order to divide each presentation into **chapters**; the chapters will further serve as points where to mark the recordings, so as to facilitate the use of the materials to students of different backgrounds and level of knowledge.

Recommendations for recording the presentations for the theoretical modules Preparing for the recording:

- Adjust your camera
- Make sure there is good lighting, and your face is visible
- Put your lens at eye level or slightly higher as it will mimic the in-person feeling of eye contact. Use a laptop stand or a stack of books to prop up your recording device.
- Make sure your microphone is working and is recording clearly
- If necessary, use external headphones and microphone for a good quality of the recording
- Try to work in a quiet environment, without external noise and without interruptions

Recording the presentation:

- The format of the recordings should be “voice-over-slides”
- For this, PPT or equivalent software can be used
- To this end, the presenter should take the following steps:
 - Open the presentation
 - Go to **Slide Show**
 - Press **Record Slide Show**

All videos will be uploaded to the IncluMusic E- Learning Platform / YouTube channel and linked to the Moodle Includmusic platform, in dedicated sections corresponding to each course.

All partners will prepare the theoretical presentation in a manner to best suit the content they have been assigned. The consortium partners have enormous experience in theoretical courses, both off- and on-line, and will adapt each presentation to fit the educational objective of the course. As such, they can insert links to external videos (for example other YouTube material), role-plays, case scenarios, mini quizzes, for the learners, as they see proper.

For each presentation, after being uploaded to the platform and the YouTube channel, will be added automatic subtitles, in English, so as to avoid difficulties in understanding various accents of non-native English-speaking learners

The training materials will be uploaded on an e-learning platform and after being piloted in WP3, will remain available for any organizations or individuals. The training material for the modules will consist of .ppt resources, videos, external resources in video format, scientific papers, exercise, use cases, etc.

The piloting of the modules and the external evaluation process will be described in this document, as well as the procedure to incorporate the recommended improvements.

Each university partner will assign a responsible person for WP3 in order to assure good communication and fast decision making, as well as a seamless adaptation to potential unforeseen barriers in implementation.

The technical implementation of the courses into an on-line platform, as well as technical support

regarding the development of the recordings will be provided. All other non-university partners will support the development of the course.

Internal Reviewing process for the Modules

Each presentation will undergo an internal peer-reviewing process, in order to maximize the output of the e-learning course/ Modules and minimize correctable mistakes. After each group finish their modules another group of partners will review the content. The List of the partners that will review the contents will be as below:

- Partners: LUMSA
- Module 1: *Disabilities Studies and Special Pedagogies and inclusive music teaching*
- Reviewed by: EUC, ANMGD

- Partners: EUC, ANMGD
- Module 2: *Special music methdologies and assistive technologies workshops*
- Reviewed by: ConsPa, LUMSA

- Partners: ConsPa, ANMGD
- Module 3: *Legal and Ethical Principles of Inclusion. Strategies for Effective Implementation*
- Reviewed by: ANMGD, RIAM

- Partners: EUC, LUMSA
- Module 4: *Mindfulness and Inclusive Music Teaching*
- Reviewed by: Valuedo, ConsPa

- Partners: ConsPa, RIAM
- Module 5: *Music Therapy, Music and Health*
- Reviewed by: EUC, ANMGD

- Partners: EUC, LUMSA
- Module 6: *Inclusive MuEd and Community Music*
- Reviewed by: ANMGD, RIAM

Multiple choice questions (MCQs) for participants evaluation

As a part of the e-Learning course, the participants will have to undergo evaluation. It is proposed that this should happen at the end of each theoretical module, via a pop-up quiz, as well as after finalizing the IncluMusic course.

All university partners should design 5 MCQs for each recorded video. Of these, 3 MCQs will appear in the Moodle platform after finishing the viewing of each course, as an auto-evaluation tool.

At the end, this should lead to a database of at least 180 MCQs.

After the full course is completed, each learner will have to undergo a test-quiz composed of 30 randomly selected MCQs (automatically selected by the platform).

Recommendations for designing the MCQs and evaluating candidates:

- Each question should have 5 answers
- All answers can be either true or false
- This leads to a total of 150 points which will be the maximum score of the participants
- In order to graduate the course and receive the diploma, each candidate should cumulatively meet 2 conditions
 - score a minimum of 105 points at the final evaluation test (70% of 150)
 - go through all theoretical modules, Module exercises, role plays, and scenarios

The academic partners working together for the Includmusic e-learning course are:

- A. EUC
- B. CONSPA
- C. LUMSA
- D. AEC
- E. RIAM

Practical modules

Module 4: *Mindfulness and inclusive music teaching* will include practical part and practical exercises such as:

Session 1: Introduction to Mindfulness

10 min Practice to introduce the participants what is the mindfulness

Session 2: Benefits of Mindfulness

Practical exercises on how to use mindfulness and music to improve self-awareness, self-esteem and create balance in life; awakening our senses and our ability to pay attention. For 20 min Practice body scan, youtube video, exercise and sharing the experience

Session 3

Mindful listening and awareness of the sound: The importance of mindful listening in music for teachers and students for · 20 min Practice on the sound and sharing

Exercises and practice on how to reduce and manage stress and anxiety; how mindfulness can help to deal with stress and anxiety for better life, performances and relationships for 20 min Practice on the breath and youtube video.

Session 4

Practice and exercises on Empathy techniques in how to understand, develop self-awareness and empathy as teachers. Exercises and practice in effective communication and active listening. Adaptation and personalization of teaching: how to adapt the teaching method to meet the specific needs of students with disabilities, for 20 min practice on emotions, exercise of roleplay and youtube video and sharing.

Session 5

Mindfulness in the creative process: Convergent and divergent thinking, how mindfulness can foster creativity in music.

· 20 min Open Monitoring practice

All academic partners are tasked to pilot the courses 4 academics, and 2 administrative total **16 HME Teachers and 8 administrative** across the Higher Education Institution partners. Learners are defined as:

- Music teachers
- Administrators
- Representatives of Association for Special Needs Education
- Representatives of Association of Music

After the pilot phase all will do the evaluation questionnaire

Technical environment

The videos will be recorded using the internal video recording software zoom or Loom available to each center.

Integrating blocks of theoretical and practical modules to achieve Blended Learning Objectives

At the end of WP3 implementation, the partners will have produced 120 minutes each partner approximately 720 minutes in total of recorded sessions on theoretical modules and an estimated out of them around 60 minutes of recorded practical modules that will be included in Mindfulness Module.

All the recorded material will be available to learners on the E-Learning platform, available via a link from the IncluMusic official website, to registered learners, who will only access it with a username and password.

The platform will be organized into 6 Modules, which will have a theoretical section. The only exception to this will be Module 4 Mindfulness, which includes a practical component.

Each Module will be subdivided into four to six sessions. For each session, there will be one 15-20 minutes recording (previously established).

The titles of the sessions will be established by the partners after dividing and recording the theoretical material, and the action plan will be updated accordingly.

The Modules will be:

- **Module 1:** Disabilities Studies and Special Pedagogies and inclusive music teacher
- **Module 2:** Special music methodologies and assistive technologies
- **Module 3:** EU Framework and national legislations
- **Module 4:** Mindfulness and inclusive music teaching
- **Module 5:** Music Therapy, Music and Health
- **Module 6:** Inclusive MuEd and Community Music

The platform will allow a stepwise access to the Sessions for each Module.

Testing the e-learning modules

Piloting of the training course with the partner Universities and training of 16 HE teachers and 8 administrative staff.

Specifically, all academic partners are tasked to pilot the courses 4 academics, and 2 administrative total **16 HME Teachers and 8 administrative** across the Higher Education Institution partners.

Learners are defined as:

- Music teachers
- Administrators

Practically, at this point in the project, there should be an online platform functioning. Using the e-learning platform, each academic partner from Higher Institution should contact at least 4 academic and 2 administrative personnel, to go through the entire modules, including the evaluation quizzes, and give feedback using a standardized questionnaire.

The testing of the platform should be done fully online, without the physical presence of the tester, as it would be done when the final version of the course is online.

Feedback will be concentrated on getting information from participants regarding the clarity of the platform, the ease of access, whether they would recommend the course to their peers or not and two free answer questions regarding what they liked most and did not like most about the course. Valuedo will prepare a set of evaluation questionnaires to be used during Activity 4 and Activity 5 and collect feedback and suggestions from the learners. In Activity 6, Valuedo will prepare a detailed report with corrective measures in order to incorporate the report into the courses.

Turning feedback into improvements of the e-learning course

In Activity 6, Valuedo will prepare a detailed report with corrective measures in order to incorporate the report into the courses. After analyzing the feedback from the learners, the IncluMusic team will select what is relevant to the improvement of the course and implement the modifications in the final version of the platform.

After obtaining the relevant information partners will discuss what required improvements can and must be implemented, and for which the team maintains its opinion as being preferred.

Deliverables after WP 3

An e-learning platform containing:

- 6 recorded modules, subdivided into several presentations each, with approximately a total of minimum 10 to 15 hours of video material
- A set of MCQs dedicated to evaluate the participants, during and after completing the full IncluMusic Modules

Additional deliverables for internal use:

- Tools for internal and external evaluation
- Consent forms to use for piloting the practical courses

Goals and deadlines

All partners develop the content of the power point for their first session (max 20 minutes)	15/2/2024
All the University partners, led by EUC, to check and comment the work done by the other Universities for the first session (See above the list of the partners that will check the modules of others)	29/2/2024
All the University partners to share opinions about the first session in a dedicated meeting	29/2/2024
EUC to revise the R3.1 WP3 Action Plan to develop learning courses for what concerns theoretical modules according to the decisions taken in the dedicated meeting	8/3/2024
All the Universities prepare the complete content for all the sessions, presentations and videos in order to be ready to be uploaded on an e- learning platform. The sessions will be checked every time that will be fulfilled from the responsible partners team (see the table above) Creation and finalization of the e-learning platform.	31/3/2024 15/04/24 By the 20 /04/2024
Creation of evaluation questionnaires for the staff members involved in the training activities to assess the quality and effectiveness of the training (VALUEDO)	30/4/2024
Activity 3: Piloting the courses from two project member persons from each Higher education partner Institution	1/05/2024

**ACTION PLAN for IncluMusic e-learning course
e-learning course**

<p>Activity 4 and Activity 5: Piloting of the training course with the partner Higher Institution and training of 16 HE teachers and 8 administrative staff. Evaluation of the courses through questionnaire</p>	<p>By 20/07/2024</p>
<p>All the Universities to prepare the pre and post-quizzes for assessing the knowledge of the learners</p>	<p>30/7/2024</p>
<p>All the Universities to modified according to the feedback received the recorded videos of the modules</p>	<p>30/9/2024</p>
<p>Activity 6: Prepare detail report about the courses that have been developed checked and suggestion for changes and comment the work done by the other Universities for the theoretical modules</p>	<p>15/11/2024</p>
<p>All the Universities will revise the training materials. Incorporate the prepared report and the suggestions for changes and corrections that include into the courses</p>	<p>December2024 – January 2025</p>

**ACTION PLAN for IncluMusic e-learning course
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