

Teaching and learning newsletter

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Promoting Diversity

Teachers are required to 'promote diversity' in their teaching. What does this mean in practice? In this newsletter we discuss the issues and give some examples used by teachers at City Lit

How can teachers actively promote an understanding of difference - not just avoid discrimination? The recent introduction of the Prevent Duty reminds us again of this obligation for, although it is largely aimed at preventing radicalisation, it also emphasises the need for teachers and students to foster respect for difference and for teachers to promote critical thinking.

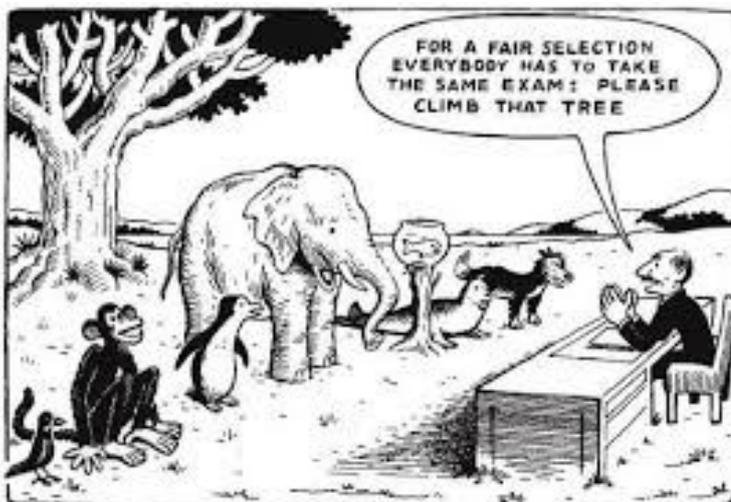
Promoting diversity will generally bring richness to teaching and ensure all students feel included. Many teachers will automatically include some of the ideas listed here. Make sure you evidence what you do - especially if an observer or inspector calls! There is guidance at the end of the newsletter.

What is the difference between 'Equality' and 'Diversity'?

Equality means recognising the right of all individuals and groups to be treated equally regardless of age, race or ethnicity, disability, gender reassignment, sexual orientation, marital status, pregnancy and maternity, religion or beliefs, or sex.

The Equality Act of 2010 identifies these as 'protected characteristics' and makes legal requirements of employers and education providers, amongst others. In education, the Act covers areas such as access to courses, reasonable adjustments for disabled learners, preventing harassment and fair assessment practices.

'Diversity' relates to recognising and valuing difference. In the UK this usually includes consideration of further groups such as class/ socio economic status, and nationality or culture.



'Equality' does not mean 'treating everyone the same' — as illustrated in the cartoon above.

Core strategies

Ground rules and course contracts

When setting groundrules or agreeing course contracts at the start of a course, ensure 'respecting difference' is included.

Using examples and role models from around the globe, and work by women and LGBT artists, writers etc

Musicians, artists, sculptors, writers, dancers, authors, actors: weave diverse examples into your course without fanfare and as a matter of

course. Be wary of having a 'special' session on eg women or Black artists but using white European male examples the rest of the time.

Groups can be a great resource. Eg in herbal medicine, a teacher asked all students what herbal remedies they knew of from their childhood. This brought up examples from history and from round the world.

Use images that reflect the full range of society

The media favour the young, the white, the able bodied, the heterosexual and the beautiful. If you need pictures, you will have to search around for a wider range of ages, ethnicities and ability/disability Try Google images.



City Lit teachers describe interesting ways they promote diversity:

Which artists are valued?

I ask students in their first class to write down as many artists as they can in 2 minutes. Almost universally they give a list of male Western artists. We can use this to trigger critical discussion as to why this is, to reflect on whose work is valued and whose excluded, and to discuss global artistic traditions and how art history is written.

Ian Tucknott, Visual Arts

Whose tradition?

How the human figure is represented varies round the world. In my Life Drawing class I put what I am teaching into global context in a session called *Life Drawing in the European tradition* —and compare it to other traditions. I only need do that once during the whole course but can expand on it if need be.

Also, when working from life, I employ models from a range of racial backgrounds.

Alison Harper, Visual Arts.

Embedding in worksheets

One of the ways I try and promote diversity and equality is in the worksheets (Maths and English) and word problems.

I might say "*Peter and Brian are getting married and have organised a wedding breakfast for 94 friends. Each table has 8 available seats - how many tables do they need?*"

Or I use names from other cultures and/or mention different religious festivals—just making it incidental. For example: "*Simeon is having his Bah Mitzvah.....*" and create some language focus around that.

I think sometimes it's little things like that that can make a difference. If someone has an issue with Brian and Peter due to their religious beliefs we can discuss that and create learning around it too.

Russ Alderson, English and Maths

Where does your name come from?

I put a world map up on the interactive white board. I ask people to come up and say where their name comes from and what it means. Many students' names are derived from outside Britain or different parts of Britain so it is great at demonstrating the movement into London for generations. It is also useful to share different naming traditions from all over the globe.

Wendy Moss, Teaching and learning

Jewellery object of the week.

We have "**Jewellery object of the week**" in my level 2 and 3 classes. Each week we start the session by looking at a piece of jewellery I bring in, or a student can bring a piece in too. The group is invited to guess what the materials and processes are, when it was made, which country it was made in, as well as if they like the piece or not and any other observations. It's group detective work, using analytical and critical skills. The conversations can lead us into discussions about social history, geography, religion, rites of passage and world history, as well as the jewellery objects themselves.

Students often bring in pieces from outside the UK and it's a chance to share elements of their culture and history with the group.

Joanne Haywood, Jewellery

Two versions of a film

In my 'Film of the Book' course (half literary study, half film study) we are studying *The Postman Always Rings Twice* by James M Cain, an American book from the 1930's. I am showing a 1946 American film juxtaposed to a 1941 Italian film, *Obsessione*, which is based on the book but takes place in a totally different cultural setting and represents a completely different filmic genre and style. This has made for fascinating distinctions artistically, but also leads to discussion on social and cultural difference

Patricia Sweeney, Literature

Are accents a problem?

Lipreaders can find it difficult when lipreading people speaking in different accents. Rather than implying that there is a 'right' accent and that regional or other accents are somehow a 'problem', I turn it round and say how fortunate it is to have a range of accents in the group as it allows them to practise and prepare for real life.

Lorraine Braggins, Lipreading

Clothing and touching

In Yoga, what is considered 'suitable clothing' needs to be modified for learners of different cultures: eg adapting clothing requirements for students from Muslim or orthodox Jewish faiths.

Different cultures (or individuals) may also have different codes about being touched by the tutor, or about working in pairs using touch. The teacher needs to check with all students before using touch and respect their wishes.

Renate Lalloo, Yoga

Spreadsheet data

I generate data for spreadsheets from students. For example, I ask them to choose any country and make up the number of silver and gold medals it won at the Olympics. This results in non-Eurocentric data eg the Congo, Kenya,

Different kinds of families

4.6



What is a family?

Consider all the families in the image above. In a language class, for example, this image could be used to teach words for 'single parent', 'same sex parents', 'gay', 'lesbian' or 'transgender' so all students know the words to describe themselves and their families.

France, Poland. The students choose countries that mean something to them and 'own' the data.

Janet Truman, Computing

Cultural difference in coaching

On the coaching course, we explore cultural difference and its impact on coaching. For example, in some cultures it is not usual to share your thoughts and feelings with your work colleagues. We explore this as a case study and reflect on ways we can address this barrier.

Nathalie Augé, Coaching

World Music

Our Music curriculum reflects a wide range of musical styles from different cultures, e.g. jazz, rock, pop, soul & gospel, drumming styles from Latin America and the Caribbean, as well as classical Western music from the Renaissance period to the present.

Tutors and students differentiate between music from different traditions, and understand that judgements about musical quality are very dependent on social and historical context.

In musicianship, when teaching the basic principles of rhythm, melody and harmony, we draw examples from a variety of traditions. In music theory, students understand that how Western music is written is only one way of writing music.

Trish Shaw, Music

Equality and Employability

In some subjects it is appropriate for students to cover the principles of the Equality Act and its implications in detail, especially when preparing students for the workplace. Connie Stapleton describes an activity she uses below.

Equality legislation affects all of us

I put the 9 protected characteristics on the board and then ask the group if they are willing to come up and tick which ones apply to them. I role model this first by ticking the ones that apply to me. It enables us to all recognise that equality and diversity is not about 'something over there' but it actually applies to all of us all of the time. It stops it being a 'bolt on' term, as if 'equality' is separate and can be dipped into or not.

Connie Stapleton, Health and Social Care

How to demonstrate how you promote diversity to observers and inspectors.

Include general strategies in your **group profile** eg I use examples from different cultures and traditions throughout the course.

Write 'E and D' next to individual activities on your **lesson plans**, and try and be as detailed as you can.

What to do if your student makes a discriminatory remark in class.

1. Make it clear that you do not collude. Eg '*I know you didn't mean to be offensive but it could be taken that way*' If you don't do anything, other students may assume you agree with what is said. Make a note of the incident on your lesson plan.
2. In the same or the next session, remind everyone about the course groundrules.
- 3 If necessary, have a quiet word with the student and keep a record.
4. If it persists, discuss with your line manager. Ultimately, we have a student conduct policy and procedure.

Making reasonable adjustments

Under the Equality Act, teachers are required to make 'reasonable adjustments' for learners with learning difficulties or disabilities. Do not be afraid to ask for help. The first thing always, however, is to consult the student about what helps and not make assumptions. For example, we shouldn't assume that dyslexic students always need handouts on different coloured paper. They may not find it helpful at all. Also introduce adjustments where possible for all students so as not to make individual learners feel exposed.

For more help on supporting learners with sensory, motor or learning disabilities or difficulties, contact Access, Inclusion and Study support who can advise you: e:support@citylit.ac.uk; tel:020 7492 2506; sms: 07624 818 558

Or try www.disabilityrightsuk.org/adjustments-disabled-students which has a range of helpful fact sheets. City Lit online guidance will be also be available shortly to staff.

This newsletter is written by Wendy Moss, Head of Teaching and Learning, with thanks to all the teachers who contributed.

if you would like this newsletter in another format it is available online under '**staff resources**' on www.citylit.ac.uk . Or email me.