

Reflection, 2
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According to previous week's discussions and the readings, I found a couple issues that resonated with me and which have been innovative. First is "degrees of autism" and the heterogeneous nature of autism people. Treweek, Wood, Martin & Freeth (2018) suggest that these changing "degrees of autism", or the degree to which members see themselves as having mellow extreme introvertedness, or as being on the less serious conclusion of the range in terms of symptomology, have been found in others studies. Their research showed that the variety of medically introverted individuals was likewise apparent in the scope of attributes that mentally unbalanced members detailed having, or all the more explicitly that mentally unbalanced individuals can have qualities that are both stereotypic and counter-stereotypic. Within this heterogeneous view, which exhibits some medically introverted individuals feel they fit the generalizations, or that specific mentally unbalanced generalizations might be exact, and that some medically introverted individuals don't fit the generalizations, or they have counter-stereotypic or atypical attributes. The possibility that mentally unbalanced individuals can have characteristics that might be viewed as counter-stereotypic or atypical has additionally been found in past examinations. In other words, these discoveries from the study have additionally featured the differing idea of both the medically introverted range and mentally unbalanced individuals themselves, and that while mentally unbalanced individuals share a similar determination, no two medically introverted individuals are the equivalent.

Another point that was interesting to me was the concept of community music in the field of music education. This concept is a good example of what music education has lacked while implementation of its practices in music institutions. Thus, "the goal of creating

community music programs is to give people of all ages, abilities, and interests the opportunity to become independent performing musicians” Baldwin (2017, p. 20). In a broader view, as Ansdell (2002) states, Community Music regularly tries to address issues of social avoidance and drawback specifically zones and gatherings of individuals). More specifically, the purpose of music education ought to be more broad and consider all views and need of people from all walks of life. Therefore, “moving from playing *to* people to playing *with* them (from 'receptive' to 'participatory' work)”. He continues that “the discourse is often a social and political one, setting an agenda for work with geographically or socially-defined groups who suffer marginalization (typically refugee or disability groups).

Within this context, music educators and students ought to re-think the meaning and purpose of inclusion on different levels. Where this kind of inclusive music practices restructure preexisting attitudes in a more specific and at the same time in a general sense which puts music education practices in equal position for all people regardless of their abilities and attitudes . In other words, by increasing the knowledge and awareness of socially marginalized people’s experiences and struggles, music educators and students interrogate the unfamiliar spaces which will not be a dark or un-understanding territory for the music educators and students. Consequently, knowledge and awareness will increase the chances to be more communicative and inclusive on both ends. Thus, I agree with DeVito, Telles & Hidalgo (2020) statement that, on a global and a local level, in the field of music education teachers and students ought to be encouraged to raise awareness and knowledge about marginalized people. Where “the key purpose is to provide the students with experiences where they are learning the importance of understanding music and culture of the world around them including the geographical and social aspects of the world community in which they are included” DeVito, Telles & Hidalgo (2020, p.19), and these types of practices bring

a different perspectives to the field of music education as a whole. I also agree that “the arts are a powerful connector for a child between the reality of life and academic learning (p. 26).

References

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