

BETWEEN FICTION AND REALITY: DISORDERS AND POSSIBILITIES IN “LIKE STARS ON EARTH – EVERY CHILD IS SPECIAL”

ENTRE FICÇÃO E REALIDADE: TRANSTORNOS E POSSIBILIDADES EM “COMO ESTRELAS NA TERRA – TODA CRIANÇA É ESPECIAL”

ENTRE FICCIÓN Y REALIDAD: TRASTORNOS Y POSIBILIDADES EN “COMO ESTRELLAS EN LA TIERRA – CADA NIÑO ES ESPECIAL”



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ABSTRACT: This article wanders through “fiction” and “reality,” art and science, bringing to light a complex theme, although discussed with some frequency in the field of Education and Language Sciences. Based on a social and cultural perspective, situated within a qualitative approach, it aims to reflect on/with and from it, challenging certainties and uncertainties inherent in the field of Education and Language Sciences about dyslexia, with the hope that such a movement may sensitize professionals to discussion and/or pedagogical practices in the context of inclusive education. The narrative of the film highlights the lack of understanding about what dyslexia is on the part of the school and family, as well as just there is a shortage of inclusive pedagogical practices. In this context, Universal Design for Learning is considered as an inclusive pedagogical approach that understands the rhythm, manner, and time of learning of each individual in teaching and learning processes.

KEYWORDS: Inclusive Education. Pedagogical Practices. Dyslexia.

RESUMO: *O presente artigo perambula pela “ficção” e “realidade”, arte e ciência, trazendo à baila um tema complexo, embora discutido com certa recorrência no campo das Ciências da Educação e da Linguagem. Baseado numa perspectiva social e cultural, situada em uma abordagem qualitativa, objetiva-se refletir sobre/com e a partir dela, tensionando certezas e incertezas constitutivas da área das Ciências da Educação e da Linguagem sobre a dislexia, no desejo que tal movimento possa sensibilizar profissionais para a discussão e/ou práticas pedagógicas no contexto da educação inclusiva. A narrativa do filme evidencia a falta de compreensão acerca do que é a dislexia por parte da escola e da família, assim como há carência de práticas pedagógicas inclusivas. Considera-se diante deste contexto, o Desenho Universal para Aprendizagem como uma abordagem pedagógica inclusiva, que compreende o ritmo, o modo e o tempo de aprender de cada sujeito nos processos de ensino e aprendizagem.*

PALAVRAS-CHAVE: Educação Inclusiva. Práticas Pedagógicas. Dislexia.

RESUMEN: *El presente artículo deambula por la “ficción” y la “realidad”, arte y ciencia, sacando a colación un tema complejo, aunque discutido con cierta recurrencia en el campo de las Ciencias de la Educación y del Lenguaje. Basado en una perspectiva social y cultural, situada en un enfoque cualitativo, se objetiva reflexionar sobre/con y a partir de ella, tensionando certezas e incertidumbres constitutivas del área de las Ciencias de la Educación y del Lenguaje sobre la dislexia, con el deseo de que tal movimiento pueda sensibilizar a los profesionales para la discusión y/o prácticas pedagógicas en el contexto de la educación inclusiva. La narrativa de la película evidencia la falta de comprensión acerca de lo que es la dislexia por parte de la escuela y de la familia, así como hay escasez de prácticas pedagógicas inclusivas. Se considera, frente a este contexto, el Diseño Universal para el Aprendizaje como un enfoque pedagógico inclusivo, que comprende el ritmo, el modo y el tiempo de aprendizaje de cada sujeto en los procesos de enseñanza y aprendizaje.*

PALABRAS CLAVE: Educación Inclusiva. Práticas Pedagógicas. Dislexia.

Introduction

This article wanders through “fiction” and “reality,” art and science, bringing to light a complex theme, although one discussed with some recurrence in the field of Education and Language Sciences. The concept of dyslexia emerged in the field of medicine from a biological perspective with the objective of “[...] explaining the loss of the ability to interpret written and/or printed verbal symbols in subjects with aphasia as a result of a cerebrovascular accident” (Eliassen, 2018, p. 6). However, some authors (Coudry, 1987; Eliassen, 2018; Massi; Santana, 2011; Moysés; Collares, 2011; Signor, 2015), from a social and cultural perspective, sought to deconstruct the concept of dyslexia.

According to Pottmeier (2021, p. 58-59), anchored in the reflection undertaken by Massi and Santana (2011), there are two polarities regarding dyslexia,

[...] that of the health sciences, which situate Dyslexia as having an organic cause (based on brain functioning, genetic aspects, cognitive difficulties); and that of the human sciences, considering Dyslexia from different social issues, namely: social literacy practices, the singularities that constitute the subject, and educational/pedagogical aspects regarding the student’s reading and writing learning processes (Pottmeier, 2021, p. 58-59).

Massi and Santana (2011, p. 407) further highlight that “[...] errors, letter swaps, substitutions, additions, reworkings, inadequate segmentations [...]”, in an organicist conception, are thus understood as

[...] “deviations”, “deficiencies”, “symptoms of a disease”, “organic lag”, “disorder”, “pathology”, supported by explanations, as previously pointed out, neurobiological (aphasias, brain lesions), genetic/ophthalmological (congenital word blindness/developmental dyslexia), metabolic (visual and auditory processing deficits, phonological awareness, difficulty decoding isolated words) (Pottmeier, 2021, p. 59, author’s emphasis).

By articulating this theme here within a social and cultural perspective, situated in a qualitative approach, in which we aim to reflect on, with, and from it, tensioning the certainties and uncertainties constitutive of the field of Education and Language Sciences regarding dyslexia, with the desire that such a movement may sensitize professionals to the discussion and/or pedagogical practices in the context of inclusive education.

In this sense, the text initially presents a summary of the film *Like Stars on Earth* (2007), an artistic production that is the central object of this work and through which other studied texts and the themes under discussion regarding inclusive education are articulated. The film’s plot centers on Ishaan, a nine-year-old boy who has dyslexia—a specific learning disorder. It is

in this character and the disorder he presents that the narrative materializes, exposing the handling of this disorder both in Ishaan’s educational journey and within the family sphere.

The article is woven with a theoretical approach inscribed within the dialogical perspective of language and the subject, considered socially and historically situated. A subject that is dated, unfinished, incomplete, mutable, and discontinuous, constituted by distinct spaces where it enunciates and is also enunciated, since it interacts with the other at a given time (Geraldi, 2013[1991]; 2015).

Finally, based on scientific texts, current legislation, and the summarized film, in addition to problematizing inclusive education today, especially regarding dyslexia, we question the validity of the approximation between fiction and reality for the discussion of this topic.

Like Stars on Earth

Ishaan Awasthi, the central character of the fiction *Like Stars on Earth* (2007), is a nine-year-old boy who lives with his parents and older brother in a community in India. Ishaan’s mother, Maya Awasthi, looks after the household chores and the care of her children and husband. The father, Nandkishore Awasthi, lives a fast-paced life and appears to be inattentive to his family. The brother, Yohaán Awasthi, nicknamed Dada, in the eyes of his parents, proves to be a son dedicated primarily to his studies.

Ishaan plays, draws, paints. Aside from some acts of disobedience by the boy, which his father in particular represses, Maya Awasthi and Nandkishore Awasthi see their son Ishaan as a child without any problems, even with some of the boy’s inherent motor difficulties that make it difficult to perform some daily activities, such as buttoning his shirt or tying his shoes.

However, at school, in the eyes of his teachers, Ishaan appears to be a distracted, disobedient, irresponsible, lazy, and insolent boy. Situations such as solving a math test, where the numbers on the paper come to life in the boy’s mind as he imagines an intergalactic war, or while reading a text in which the letters appear as “dancers” on the surface of the paper, are examples of Ishaan’s distraction, which indicate to the viewer some problem in his educational journey, specifically in learning to read and write. However, their teachers interpret these attitudes as abuse and disobedience. It is from this perspective that Ishaan suffers constant reprimands and punishments. Oppressed by school and his peers, the boy seeks out other spaces and begins to prefer the streets over school.

These actions reverberate discourses that classify, select, and exclude students who deviate from the “ideal” standard of behavior and learning, in which the student’s uniqueness is not considered—in this case, a student with dyslexia. As highlighted by Beyer (2013, p. 13), “[...] schools have always made use of some type of selection.” All of them were, each in its own way, special schools, that is, schools for selected children”. Children, adolescents, and young people considered “incapable”, “failures” in the teaching and learning processes, since they do not “fit” or “conform” to the “standards of scientificity of school knowledge” (Mantoan, 2003, p. 13, author’s emphasis).

This is because, between his family, the street, and school, Ishaan keeps himself entertained with “little” things: a stream, a fish, a dog’s flea; the flight of butterflies, birds feeding their young; a puddle of water and the image that forms there from raindrops; another drop of water, a drop of red pigment, another of yellow—the orange that emerges from the mixture. In other words, the boy is constituted by a singularity that is misunderstood at school, by his teachers, because he deviates from a standardizing pattern of behavior and learning.

The hypothesis of some learning disorder only arises at a school board meeting that summons the boy’s parents to address his attitudes and “lack of interest” in his studies, especially because he is about to repeat the third grade for the second time. In this meeting, the school principal suggests to the boy’s parents the possibility that it might be some learning disorder.

Collares and Moysés (1996, 28) corroborate this reflection by underlining that

[...] [in] school, this process of biologization generally manifests itself by attributing any childhood illnesses as the causes of school failure. The axis of a political-pedagogical discussion is shifted to supposedly medical causes and solutions, therefore inaccessible to Education. We have called this the medicalization of the teaching-learning process.

What Collares and Moysés (1996, 28) point out also ends up reverberating within the family, since the father, Nandkishore Awasthi, faced with continuous complaints from the school and teachers, understands that the boy’s problem at school is due to a lack of commitment to his studies and that the alternative is the intensification of disciplinary actions. In an effort to force his son to have “discipline” in his studies, the father sends him, against his will, to a traditional boarding school as a way to “correct” him. Ishaan begs not to be sent away, but it is in vain. The physical and verbal punishments inflicted by the teachers and oppressions violate the boy. Expressions of suffering and sadness are intensifying.

In other words, the “blame” for the boy’s school “failure” falls on him and his family, who need to “solve” this “problem”. As discussed by Pottmeier (2021, p. 46), “[...] the relationship between academic success and failure runs through discussions that range from cognitive/neurobiological factors to reductionist concepts of cultural deprivation and cultural difference”.

The boy’s situation worsens, as the label of incapable is fixed without family support and affection nearby to help him. This is because not even the parents know how to proceed, as they do not understand the uniqueness that constitutes Ishaan. The lack of understanding and sensitivity, especially from his teachers, ends up undermining the boy’s self-esteem, driving it into a depressive state to the point of blocking his main skills, including drawing and painting. Illustrative scenario of a school whose motto is “Disciplining Wild Horses”. The scenes regarding Ishaan’s first moments at the boarding school reveal to the viewer a great deal of resistance from the teachers towards what is different, towards what is not traditional; the little importance given to the students’ work; and that the students are incapable of thinking of possibilities in situations other than the knowledge that is legitimized, officialized, and accepted at the school. This is because only the teacher’s knowledge counts as the only one, as the correct one, as the true one, as legitimized in the school sphere.

However, it is at this boarding school that Ishaan has another experience with the arrival of a substitute Art teacher, Nikumbh. In the story, it is Nikumbh who, upon observing the boy’s behavior and investigating his notebooks, realizes that something is wrong. Nikumbh, based on his professional experience at another school with students with other specific learning disorders and disabilities, and on his own experience as a person with dyslexia, suggests that the boy also has dyslexia.

Faced with this suspicion, the teacher seeks further information about the boy through contact with the family. In this sense, there is a concern and a “letting the other be heard” in the teaching and learning processes. From what place does this student speak and constitute themselves? What are your life experiences and experiences beyond the school sphere?

Nikumbh, upon observing and seeking to understand how Ishaan learns or fails to learn within and beyond the school context, confirms to his parents that their son has a specific learning disorder. In the character’s argumentative speech: “For someone to be able to read and write, it is essential to relate sounds to symbols, to know the meaning of words, and Ishaan cannot do this” (Like [...], 2007). The father resists Nikumbh’s diagnosis and guidance and prefers to believe that his difficulties are related to his insolent and rebellious behavior. The

father and his attitudes also reflect the image of society regarding specific learning disorders and disabilities, such as a lack of information, prejudiced judgments, and difficulty in seeking solutions.

This attitude of the father corroborates the study conducted by Pottmeier (2021) on the inclusion of students with dyslexia in Basic Education. There is resistance on the part of the family, and there are also, in other situations, fathers and mothers who seek in the diagnosis an answer to blame/hold someone else responsible, rather than their child, for the learning difficulties, thereby alleviating this suffering to a certain extent. Generally, these diagnoses of dyslexia or reading disorder are accompanied by attention deficit hyperactivity disorder and, consequently, by the prescription of medication, as pointed out by the study by Pottmeier (2021). This is due to the fact that children, adolescents, and/or young people are unable to read, lose focus, and end up “disrupting” the flow of the class.

However, at school, Nikumbh proposes alternative practices that facilitate the boy’s learning, such as using the school stairs to teach Mathematics, modeling clay for the alphabet, as well as using the sense of touch as a way to memorize letters, and a sandbox so he could understand the difference between them. The playful way in which the teacher works with the boy is fundamental for the consolidation of his learning. Nikumbh encourages imagination, drawing, painting—the boy’s expression. Activities that especially involve the handling of various materials, which stimulate the use of mind and body in learning processes. Very different from the purely mental demands required by the experiences lived in the other school, or in the other classes. Furthermore, through the oral assessment, the teacher seeks a way for Ishaan to show the other teachers that he is capable of learning.

Here it is also observed that the visual representations, such as the “dancing” letters, should not be taken as clinical evidence, but as symbolic resources that express subjective suffering in the face of not very meaningful school practices.

From there, it is possible to see the evolution in Ishaan’s writing (initially irregular and slow), which gradually becomes firm and legible. And also, a considerable effort to learn to read due to the attention and dedication received. With every scene, with every day, the boy’s progress is emphasized, proving that he lacked stimulation. It is through these stimuli that Ishaan learns to read and write. It is this boy that his parents meet during a visit to the school and the viewer in the final scenes of the film—a boy who has a special way of learning and knowing (special in this sense refers to different, another way, another form). The film

incisively shows the importance of the teacher in the knowledge mediation process, given the heterogeneity of the students who make up a classroom.

Finally, we summarize that this is a work of fiction centered on Ishaan, a nine-year-old boy who has dyslexia, and it is in this character and the learning disorder he presents that the plot materializes, especially in the handling of dyslexia and its relationship with the family and school environment.

Between fiction and reality: reflecting on specific learning disorders and their possibilities

In the context of educational legislation regarding more inclusive education, dyslexia is one of the disorders that has been a focus of research over the last two decades, prompting the systematization of theorization in the field of Education and Language Sciences. On one hand, we have a conception of dyslexia as organic, biological, or neurobiological, and clinical to the subject, in light of what is advocated by the Diagnostic and Statistical Manual of Mental Disorders - DSM-5-TR (American Psychiatric Association, 2022), the International Classification of Diseases and Related Health Problems (ICD-11) (World Health Organization, 2019), the Brazilian Dyslexia Association (ABD) (2026), for example.

This organicist perspective considers dyslexia as “[...] an alternative term used to refer to a pattern of learning difficulties characterized by problems with accurate or fluent word recognition, poor decoding, and poor spelling abilities” (American Psychiatric Association, 2022, p. 79). It is a Specific Learning Disorder “F81.0 with impairment in reading, with impairment in reading rate or fluency and impairment in reading comprehension [...]” (American Psychiatric Association, 2022, p. 79).

The Diagnostic and Statistical Manual of Mental Disorders - DSM-5-TR (American Psychiatric Association, 2022, p. 77-78), further discusses as diagnostic criteria:

- A. Difficulties in learning and using academic skills, indicated by the presence of at least one of the following symptoms that have persisted for at least 6 months, despite the provision of interventions that target these difficulties:
1. Inaccurate or slow and effortful word reading (for example, reads single words aloud incorrectly or slowly and hesitantly, frequently guesses words, has difficulty pronouncing words).
 2. Difficulty understanding the meaning of what is read (for example, may read the text accurately, but not understand the sequence, relationships, inferences, or deeper meanings of what is read).
 3. Difficulties with spelling (for example, may add, omit, or substitute vowels or consonants).

4. Difficulties with written expression (for example, makes several grammatical or punctuation errors in sentences; employs poor paragraph organization; the written expression of ideas lacks clarity).

[...]

B. The affected academic skills are substantially and quantifiably below those expected for the individual's chronological age and cause significant interference in academic or occupational performance or in activities of daily living, as confirmed by individually administered standardized performance measures and comprehensive clinical assessment. For individuals aged 17 or older, a documented history of learning difficulties may be replaced by standardized assessment. [...].

This instrument, developed by the American Psychiatric Association (APA), is based solely on mental disorders. The aforementioned DSM-5-TR Manual dialogues with the International Classification of Diseases and Related Health Problems (ICD-11) (World Health Organization, 2019), another document formulated by the World Health Organization (WHO) that is also being adopted by the Unified Health System (SUS) in Brazil. Regarding dyslexia, the ICD-11 (World Health Organization, 2019) also modifies the nomenclature, becoming a “developmental learning disorder with impairment in reading,” described under code 6A03.0. According to ICD-11,

Developmental learning disorder with impairment in reading is characterized by significant and persistent difficulties in learning to read, such as problems with word recognition, decoding, and spelling, which are not explained by intellectual disability, sensory impairments, lack of learning opportunity, or other neurological or mental disorders (World Health Organization, 2019).

For the Brazilian Dyslexia Association (ABD, 2026), dyslexia is understood as

[...] a neurodevelopmental disorder that affects basic reading and language skills. It is considered a specific learning disorder because its symptoms generally affect students' academic performance, without any other condition (neurological, sensory, or motor) that justifies the observed difficulties.

The definitions presented above highlight a deficit-centered conception, which tends to locate the origin of difficulties within the individual, shifting the focus away from pedagogical and social conditions. Moreover, an important point is evident: although the film associates motor difficulties with the character, scientific literature does not recognize this aspect as a diagnostic criterion for dyslexia, demonstrating a narrative license taken by the work. However, one must also be attentive to the transformations that the diagnosis has undergone over the last few decades, which often associated motor, writing, and praxis difficulties with specific learning difficulties in reading.

In contrast to the organicist perspective, a social and cultural approach emerges that problematizes the very notion of dyslexia as a stable clinical entity, shifting the focus to the historical, pedagogical, and linguistic processes that constitute learning difficulties. In this regard, Collares and Moysés (1994, p. 29) point out that dyslexia is a disorder in which “[...] there are no clear and precise diagnostic criteria as required by neurological science itself; the concept is too vague, too broad [...]”. In this sense, some researchers and scholars, including doctors, psychologists, and speech therapists, consider “[...] that issues of an affective, socio-educational, pedagogical, linguistic, cultural, and political nature are transformed into aspects of an organic nature in school and in the clinic” (Signor, 2015, p. 972). Therefore, this reading contributes to processes of medicalization of education, in which pedagogical difficulties and social inequalities are reinterpreted as individual deficits, reinforcing practices of labeling and exclusion.

Outside the institutionalized school system, dyslexia has also become a subject of film productions, such as *Like Stars on Earth* (2007). In this sense, the text presented here does not intend to create a dichotomy between fiction and reality regarding the subject, by arguing for or against the possibility of implementing in practice (in schools) the actions depicted in the film, or the degree of “truth” that the film presents about the topic. The text is based on the idea that scientific texts, as well as documents and narratives, whether fictional or not, can support reflection and discussion on the subject and produce knowledge, in this case, regarding learning disorders and possibilities surrounding dyslexia.

Ishaan Awasthi, the central character of the film *Like Stars on Earth*, seems to be just another character from a model Indian family. A family where the mother takes care of the household chores, while the father works and the children dedicate themselves to their studies. However, for the viewer, some clues about Ishaan begin to emerge from the start, revealing some motor difficulty in the boy, expressed, for example, in his difficulty buttoning his shirt or tying his shoes. While in fiction these scenes may suggest clues about the development of the character, who is ultimately characterized as having dyslexia, the literature consulted did not identify these neurobiological difficulties as a significant factor in identifying a child who has difficulty reading.

It is at school that the boy’s actions become more evident. Actions that contrast with the normality imposed by the school. In the school environment, under the teachers’ gaze, the boy appears disobedient, irresponsible, and lazy to the viewer. This contrast, provoked by the scenes, signals to the viewer a problematic character who, within the plot, gradually becomes

characterized as an insolent boy who does not want to learn. However, some scenes serve to exemplify for the viewer that these are reactions to the activities required of the student at school. Activities centered on reading and writing and restricted to repetitive practices, which do not produce meaning and sense for the student.

In this sense, scenes such as: letters dancing before Ishaan's eyes and the numbers on a math test that wage an intergalactic war begin to indicate to the viewer some problem with the boy's learning process. However, their teachers interpret these attitudes as abuse, disobedience, and laziness. It is under this gaze that Ishaan suffers constant reprimands and punishments. Oppressed by school and his peers, the boy seeks out other spaces and begins to prefer the streets over school.

These scenes dialogue with some issues visualized in the theorization on the subject. It can be observed, for example, that it is at school that clues about the learning disorder begin to become evident, as dyslexia, being related to the impairment of reading procedures—whether through the phonological or lexical route (Mousinho; Martins, 2012)—manifests itself when the child enters the formal school system, especially during the literacy process. Furthermore, the scenes described above corroborate the definition of dyslexia as a specific disorder related to difficulty in accurately recognizing words and spelling ability (Campos; Pinheiro; Guimarães, 2012).

The fact that the boy is about to repeat the third grade once again highlights, on one hand, the problematic nature of this disorder in the schooling process and, on the other, the lack of action in response to this situation. If we were to place Ishaan in Brazil in the 1960s and 1970s, the boy would be a strong candidate to attend a special, non-regular class, as Kassar (2006) reveals when contextualizing their object of investigation.

However, if your shift were to the context of the establishment of the Law of Guidelines and Bases, LDB No. 9.394/96 (Brazil, 1996) and the National Policy on Special Education in the Perspective of Inclusive Education (Brazil, 2008), perhaps your story could have been different, since these official Brazilian documents broaden the understanding regarding specialized educational activity by recognizing the existence of a diversity of needs that should preferably be addressed in regular education systems, considering the attention to the student's specific requirements and peculiarities. In other words, the guarantee of access to Education, as well as the right to learning for all. Thus, as provided for by Law No. 14.254 (Brasil, 2021), which addresses comprehensive support for students with dyslexia, attention deficit hyperactivity disorder (ADHD), or other learning disorders.

However, regarding this law, Pottmeier (2021, p. 73) problematizes that

[...] one may run the risk of what is already happening in the school sphere, due to a lack of knowledge, because there is no specific continuing education to work with this public, of the teacher making a “pre-diagnosis” that is inconsistent with the specificity of a supposed “alteration”. Thereby running the risk of “pathologizing and medicalizing” students with other needs and other social realities.

Thus, the expansion of the inclusive legal framework does not, in itself, guarantee changes in school practices, and the challenge remains to transform pedagogical conceptions that are still based on the homogenization of learning processes.

What can be evidenced in the film regarding the boy’s constant suffering due to the teachers’ lack of preparation, as they do not understand the uniqueness that constitutes him: dyslexia. This underscores the importance of the teacher for students, since this professional is the agent capable of mobilizing pedagogical actions that enable us to also advance in practice from an idea of integration to an idea of student inclusion, by focusing on each individual’s uniqueness. In other words, it is not enough to incorporate children and young people into the regular education system; it is necessary to develop the learning of these students.

Regarding this, Signor and Santana (2016, p. 109, authors’ emphasis) highlight that “[...] the student should not have the right to a ‘diagnosis’, to take an oral assessment, or to have an exclusive teacher—their rights would involve a quality, diverse, multicultural school that would welcome them in their singularities.”.

What is seen in fiction is the search for alternatives, which correspond to study, observation, research, and theorization around the field of disability, confusing it, in this case, with a specific learning disorder, dyslexia, as also confirmed by Pottmeier’s (2021) study. It must be noted that Professor Nikumbh sought to understand the learning difficulties presented by the boy, as well as the pedagogical actions/practices, based on observations and his own experience when he was still a student. Professor Nikumbh’s action was intentionally guided, based on lived experience and the knowledge acquired from this experience. Thus, the teacher assumes their role as a transformative intellectual and mediator in the teaching and learning processes, in which they understand the uniqueness that constitutes Ishaan.

In this direction, Arroyo (2015, p. 22) states that there are challenges to be faced and overcome when it is understood that,

The collectives themselves, so unequal before the law in their movements, point out and demand that we confront this complexity in formulating, analyzing, and evaluating policies and guidelines regarding the guarantee of

the right to education and human rights of collectives not recognized as equal before the law.

Finally, we understand that due attention must be given to this and other disorders, whether because these students have confirmed and expanded their right to learning, or because possibilities are envisioned to contribute to the effective development of their learning in order to guarantee the “human rights of collectives” that are still unrecognized or rendered invisible in the school sphere and in other social spheres.

We therefore suggest Universal Design for Learning (UDL) as a possibility for pedagogical practice, as presented by Donida and Pottmeier (2025) and Pottmeier and Donida (2026) in a literature review conducted on this inclusive pedagogical approach. This approach considers the student’s distinct rhythms, timings, and ways of being and learning. It understands and respects the uniqueness of each individual in the teaching and learning processes, since this pedagogical proposal aims to reduce and/or eliminate methodological barriers and proposes offering different learning paths for students with and without disabilities, and with and without specific learning disorders.

Thus, more than recognizing dyslexia as a diagnostic category, it becomes fundamental to problematize the ways in which the school produces, interprets, and responds to differences, shifting from a classificatory logic to an inclusive perspective that recognizes the diversity of ways of learning.

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