

Inclusive Practices In The School Context: A Look At Three International Experiences

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Abstract

Today, by talking about inclusive education, we are looking to the future to achieve the Sustainable Development Goals. The aim of this paper is to describe three experiences carried out in different contexts: Quebec (Canada), Montevideo (Uruguay) and the Region of Valencia (Spain) that respond to the principles of inclusive education. The experiences were selected according to a set of criteria and taking into account the attributes that good practice should have according to UNESCO: reproducible, sustainable, innovative and efficient. The first experience is in a context of great cultural and linguistic diversity where the family-school partnership has been fostered by participatory workshops. The second experience took place in a school which, following a diagnosis of the consequences of the COVID-19 pandemic, undertook an institutional project based on the use of technologies as a tool for inclusion. The third experience is held in a multi-grade classroom, in a rural setting, where students perform a children's opera with the help of teachers and family participation. To conclude, some key insights are presented in the form of lessons learned or challenges encountered.

Keywords : education for all; universal education; including experiences; equal opportunity in education; even practices.

1. Introduction

As far as inclusive education is concerned, there has been a long journey from the Salamanca Declaration and the Framework for Action on Special Educational Needs, through the 48th UNESCO International Conference on Education or the Incheon Declaration to our present day. days. But currently talking about inclusive education makes us look to the future to be able to achieve the sustainable development goals (SDGs) established in the 2030 Agenda (Arnaiz and de Haro, 2020) and to be able to materialize the purpose of “guaranteeing inclusive and equitable quality and promote lifelong learning opportunities for all” (Lugo and Delgado, 2020; UNESCO, 2016). This task has guided the search and generation of strategies, gradually moving away from the idea of inclusion associated only with disability. However, at the international level, the conceptualization regarding notions of inclusion and its linked terms appears to be unresolved (Messiou et al., 2020). And inclusive education can be approached from different approaches: a) values, beliefs or principles, b) psychopedagogical: specific needs for educational support, social exclusion or behavioral problems, c) school improvement at the educational community level and d) curricular practices (Sánchez-Serrano et al., 2021).

According to Azorín (2020), the transformation of educational systems begins by identifying the policies and practices necessary for change and improvement to occur. In this sense, educational policies have been designed to promote the principles of equity and inclusion in the school context both at the level of educational agents and at the level of the community as a whole (ANEP, 2022; Decree 104/2018; LOMLOE, 2020; MEES, 2017, Plan Ceibal, 2022; among others), with the understanding that its implementation implies a resignification and a new social and cultural construction of education (Ainscow et al., 2013;

Echeita, 2016; Mauri and García, 2019). However, there is still confusion regarding the actions necessary to move towards inclusive policies and practices (Ainscow, 2020). Furthermore, in the words of Kefallinou et al. (2020), there is very uneven progress towards inclusive education. This is indicated by the persistent educational and social inequalities that exist in different contexts.

1.1 Making inclusion a reality in the school context

Inclusive education practices seek to support the development of all students by creating favorable environmental conditions. Practices that are part of an ecosystem perspective (Niemi, 2021): aim to act on the educational environment (for example, learning situations, classroom design, relationships between children, between children and adults and between adults, including families and the community); They recognize the contribution of the actors of the school team beyond the interventions deployed with the students individually and directly; They consider the different areas of students' global development and the links between them; They conceive the manifestations of development and learning as something that is continually changing and that is the result of the development opportunities offered (Borri-Anadon et al., 2018; Larose et al., 2014; Sanahuja et al. , 2020). Thus, inclusive practices must guarantee the presence, participation and achievements or progress in terms of learning of all students (Azorín and Ainscow, 2018; OECD, 2016; Orozco and Moraña, 2020; UNESCO, 2016). Currently, numerous studies (Alba-Pastor, 2019; Bunch, 2016; Griful-Freixenet et al., 2020; Simón et al., 2016, among others) point to universal design for learning (UDL) as an approach that helps teachers create more accessible learning spaces for all students through its three principles: 1) foster multiple forms

of representation, 2) foster multiple forms of action and expression, and 3) foster multiple forms of involvement.

In the words of Muntaner et al. (2022) the so-called active methodologies help to materialize the principles of inclusive education in the classroom, as long as a series of key factors are taken into account such as: the feeling of belonging to the class group, competency learning is carried out and participation and communication through cooperative teams. However, we must focus on the importance of effectively addressing cooperative learning, especially for students who encounter more barriers or difficulties in participation and learning (Traver et al., 2022). According to Abellán et al. (2021), the reformulation of teaching roles towards more collaborative profiles is a key facilitator to move towards inclusion. Furthermore, the review of the literature shows us how educational inclusion can be promoted through the use of technologies (Cabero and Ruiz-Palmero, 2018; Cabero and Valencia, 2019; Cerillo et al., 2014; Fernández-Batanero and Rodríguez -Martín, 2017; Flórez et al., 2016; Martínez et al., 2018; Mesa, 2012; Pardo et al., 2022) or music (Aparicio and León, 2018; Díaz-Santamaría and Moliner, 2020; Moliner et al., 2022; Sanahuja et al., 2019; Verhagen et al., 2016).

An inclusive evaluation should also be encouraged, which is defined by Elizondo (2021, p. 146) as:

[...] an evaluation that improves the quality of life of all students, that allows their full participation in social life, eliminating exclusion in education and from education through evaluation. It will, therefore, be a person-centered evaluation, which knows the barriers that exist in rigid and homogeneous conceptions and eliminates them, thus promoting educational, personal and social transformations.

Studies such as those by Finkelstein et al. (2021) or Moriña (2020) highlight the importance of illustrating how so-called inclusive practices are carried out. That is why the main objective of this work is to describe three experiences carried out in different contexts, Quebec (Canada), Montevideo (Uruguay) and Valencian Community (Spain), that respond to the principles of inclusive education.

2. Selection and documentation of experiences

For this study, three experiences have been selected based on the following criteria: 1) different international contexts, 2) early childhood or primary education stage, 3) schools that are defined as inclusive in their educational project, 4) that at least 2 teachers participate. in a coordinated manner and 5) that families or other educational agents participate. For the selection of experiences, dimension c has also been taken into account. development of inclusive processes of the Themis Tool (Azorín and Ainscow, 2018), in such a way that the experiences to be selected had to guarantee the presence, participation and progress of all students. Likewise, the attributes of good educational practice have been taken into account, since they must be: replicable (serve as a model), sustainable (maintained over time), innovative (creative solutions) and effective (positive impact) (UNESCO, 2008).

The selected practices have been documented using different data collection techniques, typical of qualitative research, which has helped us illustrate each of them (see table 1). Specifically, it has been used:

- Semi-structured interviews (García and Ballesteros, 2019) to document experience 2 and 3. In experience 2, an interview was carried out with the director. As examples of questions we can highlight the following: What has been the impact of the pandemic on learning at her school? What measures has the

educational center implemented to generate learning opportunities for all its students? Regarding experience 3, 11 semi-structured interviews were carried out with 8 students, the 2 teachers (music teacher and tutor) and a mother. As an example of questions: what do you intend with the execution of LÓVA? (music teacher), how have you worked on the project in the different subjects you teach? (tutor teacher), how did you choose the theme of the opera so that the writers could write it? (students) and what have they participated in in the LÓVA project? (mother).

- Observation (Morentin and Izquierdo, 2019) was carried out in experience 1 and experience 3. In the first case there was a participant and in the second a non-participant, using an observation record proposed by Prud'homme et al. (2013).
- The documentary analysis (Ruiz-Olabuénaga, 2012) has been carried out in the three experiences presented. In the first experience, said analysis has focused on audiovisual material created to disseminate the experience. The second experience has analyzed documents originating in the center project, while in the third experience materials of different types have been analyzed (photographs, summaries of musical acts, logo, posters, maps and diagrams of the trades, etc.) all originated from educational practice.

The experiences have been presented in a way that guarantees the privacy and anonymity of the participants (Alnaim, 2018).

Table 1. Techniques used for data collection.

Experience 1	Experience 2	Experience 3
Quebec (Canada)	Montevideo, Uruguay)	Valencian Community (Spain)

Interviews	---	In-depth interview with the head teacher.	11 semi-structured interviews with 8 students, 2 teachers and a mother.
Observation	Participant observation.	---	Non-participant observation with the support of a recording sheet.
Material analysis	Audiovisual material.	Institutional Documents: Protected Trajectories.	Project Material generated in the practice itself.

Source: self made.

3. Results: description of the experiences

Below are the three selected experiences. At first a brief contextualization is explained, then the experience is described and finally it is explained how the evaluation of the learning carried out was carried out.

3.1 Experience of Quebec (Canada): “Stick out your tongue”

a) Contextualization

The “[Get the language out 1](#)” experience (MEQ, 2020) takes place in a multilingual and multiethnic school in Montreal (Canada). This initiative takes place in a context of great cultural and linguistic diversity, since, in the Montreal region, during the 2019-2020 academic year, 191 mother tongues or languages of different use were

declared. The project has been underway for more than 15 years and was initiated by a team of speech therapists, with the support of the school management.

b) Description of the experience

This experience aims to promote the use of French (the language of schooling), the appreciation of linguistic diversity and the recognition of the complementary roles of families and the school in the development of children in a multilingual context, within a ecosystem prevention perspective. Each year about 100 children participate in 8 4-year-old classes (preschool education) and 1 to 3 reception classes (classes to learn French). Around 40% of fathers and mothers (or other extended family members) participate in the workshops. Preschool teachers also participate in the second part of the workshops receiving the parents of the students in their classroom. Likewise, other members of the school team participate, such as the secretary, who guides families at school, the janitor and the language support teacher also contribute to the proper functioning of the workshops. More specifically, the psychopedagogue also participated for one year. However, a key piece for the proper functioning of the project is based on the involvement of a liaison officer² who participated in the workshops for the first time as a mother. She speaks several neighborhood languages and contacts the families in advance to invite them to the workshops and encourage them. This person, during the workshops, with the support of other interpreters, if necessary, provides cultural and linguistic mediation.

Planning the experience involves several steps: asking school team members who are interested in participating; coordinate key messages with teachers; communicate with the director to obtain resources (interpreters, refreshments, materials, venues); Meet with interpreters when necessary to explain

the project. It takes place during school hours (half-day), through four meetings throughout the entire school year (October, December, March and May) and addresses various topics: the role of the mother tongue, the board games, reading and crafts (done in that order).

The meetings take place in the school's preschool classrooms. In the first part, the classroom is distributed forming a large circle to promote the participation of all adults. In the second part, which takes place in the students' classrooms, there are different tables in which adult-child subgroups are made (following the criterion of the same language). The first part of the meetings aims to discuss these topics with families and share with them certain recommended practices, while in the second part they are invited to carry out activities with their child and their classmates, putting into practice what was discussed in the first part. .

Each of the workshops aims to show how the practices implemented by families support certain skills and competencies that contribute to the development of children. In the board game workshop, parents are introduced to different types of games (e.g. memory bingo, seek and find) to illustrate how they can help develop role-taking, visual memory and auditory attention, among other things. In the reading workshop we talk about how to explain new words, ask open questions and compare languages (for example, in relation to the orientation of the letter) are strategies to make the moment of reading more interactive and support the development of the language. Finally, in the crafts workshop, families are reminded that it is a good opportunity to review the vocabulary related to school supplies (glue, scissors, etc.) and for the child to express themselves when presenting their work and the steps involved. continue. The workshop also emphasizes the fact that it is possible to create with children, from recycled

materials available at home. Multilingual material is available (for example, albums in the reading workshop).

Refreshments are provided to promote a relaxed and caring atmosphere. Materials for siblings (ages 3 and younger) are also available to encourage family participation.

The workshops allow families to come to school and fully participate in practices that support the comprehensive development of children in the language of their choice. They interact with a variety of children grouped by language, including children who are not their children. In this way, they have the opportunity to participate in school life despite the language barrier, to become familiar with the school culture, to socialize with other families in the community, to discover neighborhood resources (for example, the library, the toy library).

c) The evaluation of learning

This experience allows school actors to observe students in a context other than the classroom. These observations make it possible to document the child's development in a language other than that of schooling. In this way, speech therapists can place their preventive practices in an ecosystem perspective, addressing the educational environment (not only the students' deficits); supporting integral development (not just the predictors of success); considering their experiences and cultural and linguistic realities in a complementary way (and not only to identify "difficulties" in certain children based on the school norm).

Next, Figure 1 presents a diagram to illustrate the most characteristic elements of the first experience shown.

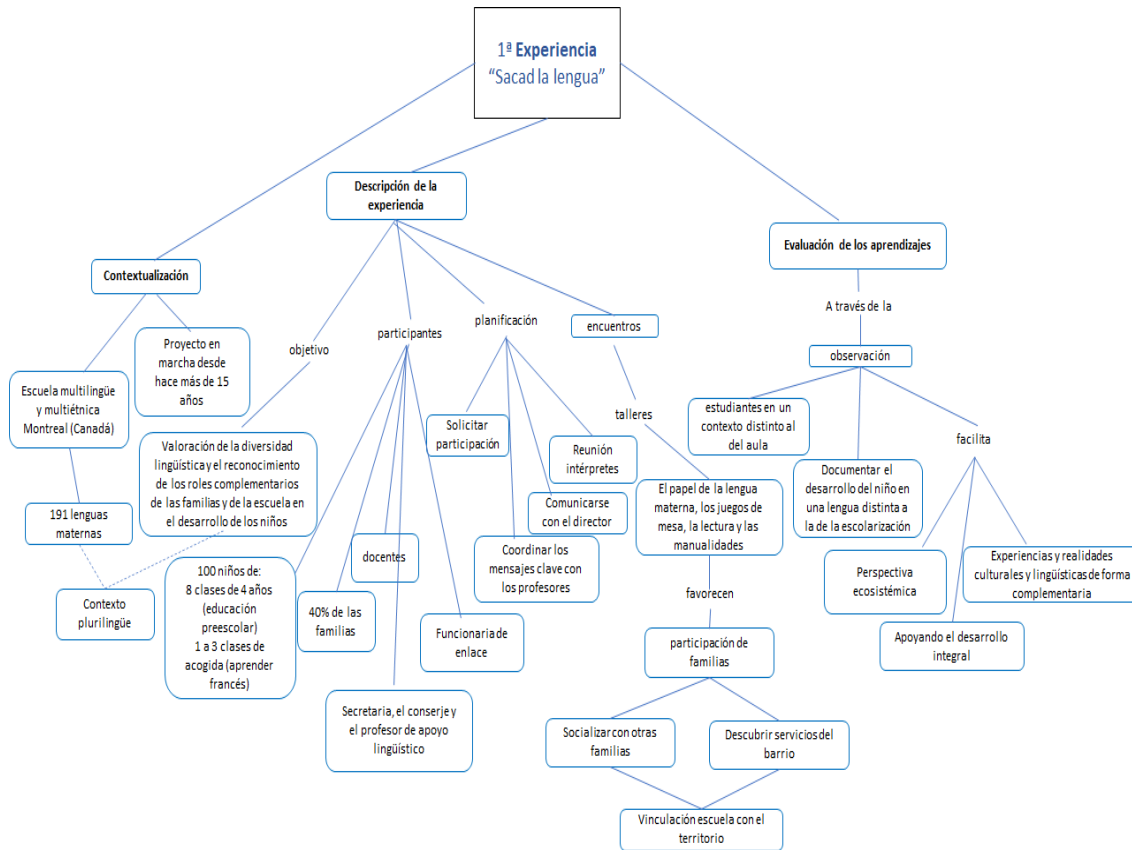


Figure 1 . Experience scheme 1: «Stick out your tongue»

Source: self made.

3.2 Experience of Montevideo (Uruguay): «Inclusion and technology»

a) Contextualization

The experience takes place in a public primary school, located in a peripheral neighborhood of Montevideo, capital of Uruguay. It welcomes a population of approximately 480 children with a sociodemographic profile of quintile 2, which is why it is categorized as an A.PR.EN.DER school (Priority Attention in Environments with Relative Structural Difficulties) and 25 students in the last year of Teaching. Its teaching team is made up of 20 teachers, 2 community teachers³, 1 teacher with indirect teaching, 2 physical education teachers, the head teacher

and the secretary. There is universal and free access to technological resources for all students and teachers in the public education system, as an educational inclusion policy of the National Public Education Administration (ANEP) and the Ceibal Plan 4, to increase connectivity and reduce ^{the} gap digital and social at the national level.

b) Description of the experience

The diagnosis carried out by the school teachers, regarding the consequences of the COVID-19 pandemic on learning, showed a significant decrease in the area of Language, as well as an increase in absenteeism and dropouts. Based on these inputs, a pedagogical project was defined that would allow these difficulties to be overcome and protect the educational trajectories of all the school's students. The institutional project was implemented in all groups of the institution taking into account the objectives and academic and socio-emotional agreements of the educational community. The coordination spaces between the center's teachers to plan, manage and evaluate learning allowed for the creation of alliances, favoring collaboration and involvement. Work was promoted in pairs or pedagogical pairs, with the objective of designing the didactic sequences, promoting exchange and empowering teachers and teacher training students, as agents of social transformation.

An institutional project was carried out aimed at the development of linguistic skills, from a communicative and functional perspective, promoting, in turn, commitment, participation and the construction of the concept of citizenship, through the use of technology. Given the environment of growing development of ICT, training for digital citizenship was understood as relevant and necessary, so that students could appropriate the essential tools to function in the knowledge

society, develop their critical thinking and participate responsibly and ethically in digital environments at a local and global level. Thus, this project is part of the proposals and guidelines of the A.PR.EN.DER Schools Program, through its Educational and Social Development Opportunity Project⁵ and the Protected Trajectories Project⁶, which seek to guarantee access, the permanence and quality learning of all children, strengthen the management of the centers and promote integrated and learning communities. Among the main actions of the project, the following stand out: a) the collaborative development of the PODES project focused on strengthening the Language Knowledge Area, specifically in orality, as a gateway to the construction of the concept of citizenship in Social Sciences; b) the Protected Trajectories Project aimed at 1st, 2nd and 6th grade students with lags in reading and writing, through the collaborative work of grade teachers, the support teacher, and community teachers and the Theater teacher; c) deepening the use of digital tools and the possibilities of linking the in-person and the virtual through a variety of strategies and experiences.

The following were developed and implemented:

- Sequences of activities related to the use of virtual tools: use of the platforms and resources of the Ceibal Plan (CREA, PAM, SEA).
- Sequencing of proposals aimed at enhancing orality, through the systematization of speech and active listening, as a primary instrument for personal and community development. For example, Body Expression and Theater Workshops: Clown and Theatrical Games.
- Proposals related to the construction of the concepts of citizenship (local, global) and digital citizenship referring to the uses of technologies: rights,

obligations, capabilities, negotiated and dynamic forms of interaction and computer security.

- Activities related to communication skills through various physical and virtual formats. Participation in social networks with a pedagogical sense.
- Open face-to-face and/or virtual classes with families and the educational community to deepen investigations and the development of communication skills in various scenarios and contexts.
- Virtual and/or in-person Expo-Fair, so that families, children and teachers could share what they experienced in this project.

c) The evaluation of learning

A continuous evaluation of learning was carried out, using rubrics from the CREA and SEA⁷ platforms of the Ceibal Plan to facilitate monitoring and feedback. Instances of self-assessment, co-assessment and hetero-assessment were raised in Learning Progressions⁸ and the impact of the activity was assessed, gathering the voice of the actors of the educational community involved in the process.

Below, Figure 2 presents a diagram to illustrate the most characteristic elements of the second experience presented.

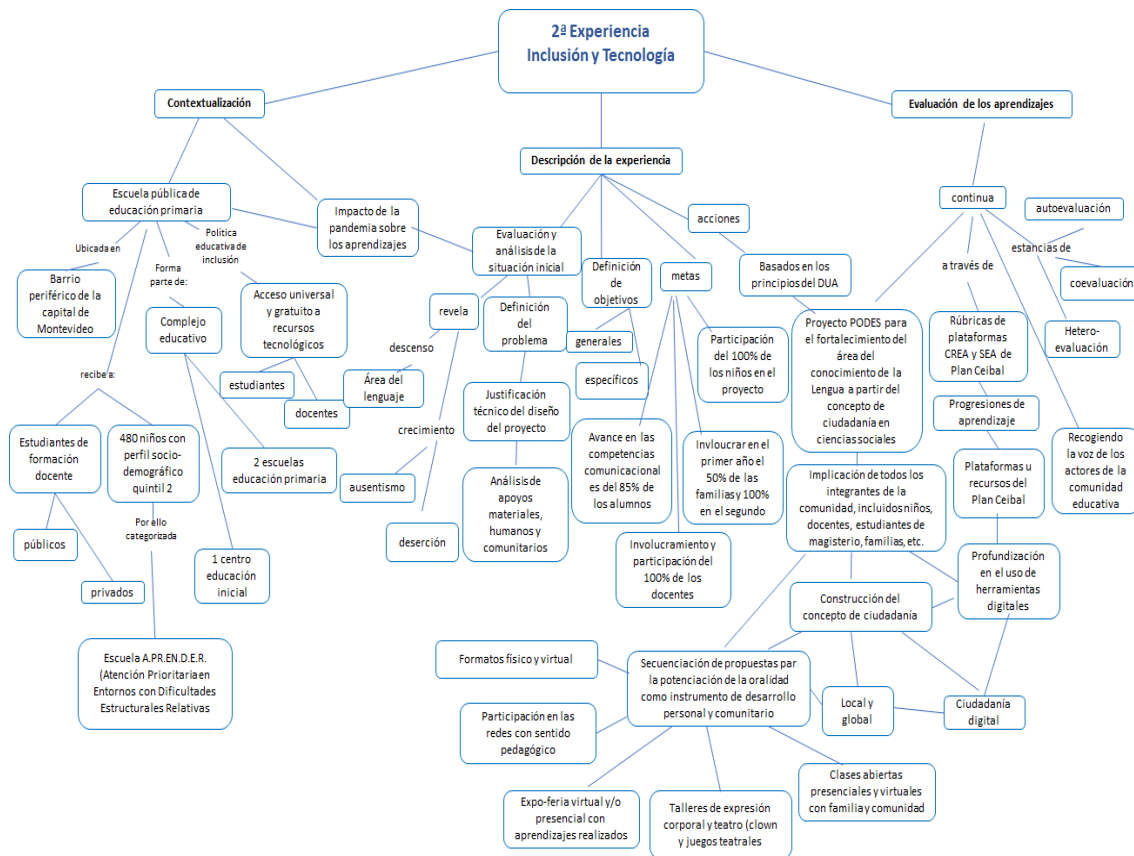


Figure 2. Experience scheme 2: «Inclusion and technology»

Source: self made

3.3 Experience of the C. Valenciana (Spain): «Music as an inclusion strategy»

a) Contextualization

This experience has been carried out in a grouped rural school located in the province of Valencia (Spain). The school has about 150 students and 15 teachers and has participated in different projects to build an inclusive, democratic school linked to the territory through participatory action research processes.

The LÓVA project “Opera as a learning vehicle” has been carried out by a multilevel classroom for 5th and 6th grade primary education (10-12 years old) made up of 21 students. It has been promoted by the music specialist teacher who

has carried it out with the coordination and help of the classroom teacher tutor. In addition, families and other agents external to the educational community (experts, auditorium and town hall staff) have participated.

b) Description of the experience

LÓVA's main objective is to transform the classroom into an opera company. Through experimentation, emotions, overcoming challenges, cooperative work, music and performing arts, students work towards a common goal. The project is developed mainly in the subject of music, but requires other disciplines or subjects for its execution (physical education, plastics, mathematics, languages, etc.) so it works in a globalized manner. This initiative is carried out throughout an entire academic year.

The participating students adopt an active role throughout the entire process, becoming its protagonist. At the beginning of the course they sign a commitment and participation contract. In the first instance, they work on the relationships and feelings of the class group. Some questions are asked, such as: what worries them? What is happening to them? or what do they feel? From these questions they extract the main elements that will help them focus on the theme of the opera. Simultaneously, students learn about the different jobs that make up an opera, that is, they investigate the different professions necessary to articulate it.

In this phase, experts in the field participate and explain to the students their trades and tasks in the opera. Inclusive and democratic leadership is encouraged, since once the students have learned about the different tasks and jobs, each one of them adopts a specific role or task according to their abilities, interests or motivations, these being: director, councilor, documentary filmmaker and relationships. audiences, writers, musicians (composers and performers), actors, lighting and set

design technicians, makeup and costumes. For effective management of time and spaces, different work areas were assigned in the classroom and in the center, in such a way that in the moments allocated to the project the students knew where they had to go to work. In this way, the students manage and make decisions throughout the entire process under the supervision of the two participating teachers. Everything is designed and created by the students: the logo and the name of the company, the writing of the story, the composition of the music, the scenery, the lighting, the costumes and makeup, the advertising, etc. until reaching its final representation. Family participation is a key factor for the proper functioning of the project.

To do this, at the beginning of the course an information meeting was held with them to explain the scope of the project. Once the students started, they requested the help of adults to prepare the decoration and other aspects. The writers coordinated by the director of the opera and the councilor had to write the history of the opera, to do so they selected the theme of friendship and solidarity. Once written and reviewed, the roles were distributed among the actors and actresses. Some extras participated in the opera, so they did a casting to select them from the center's 3rd and 4th grade primary school students. In the language subject they worked on the description of the spaces and the characters in order to characterize them. The musicians divided the opera into 3 acts and composed and performed it. The play was performed in the local auditorium at the end of the course. To do this, documentary filmmakers and public relations carried out the corresponding dissemination among the local press: writing the news, informative pamphlets, etc.

c) The evaluation of learning

The teachers carry out a continuous and formative evaluation, that is, focused on learning and improvement. The teachers collect and systematize, based on direct observation, the achievements and learning that each student makes according to their prior knowledge, abilities and personal skills. Throughout the entire process, rubrics, reflection sessions and dialogue are used, which allows students to know where they are and how they can improve. Students also participate in the evaluation by promoting co-evaluation and self-evaluation of the different activities or actions that they carry out and that contribute to the execution of the project.

This experience helped to develop the sense of belonging to the group, promoting the social inclusion of all students and the cohesion of the group. It had a clear impact on the autonomy and empowerment of the students.

To conclude this section, Figure 3 shows a diagram with the most characteristic elements of the third experience provided.

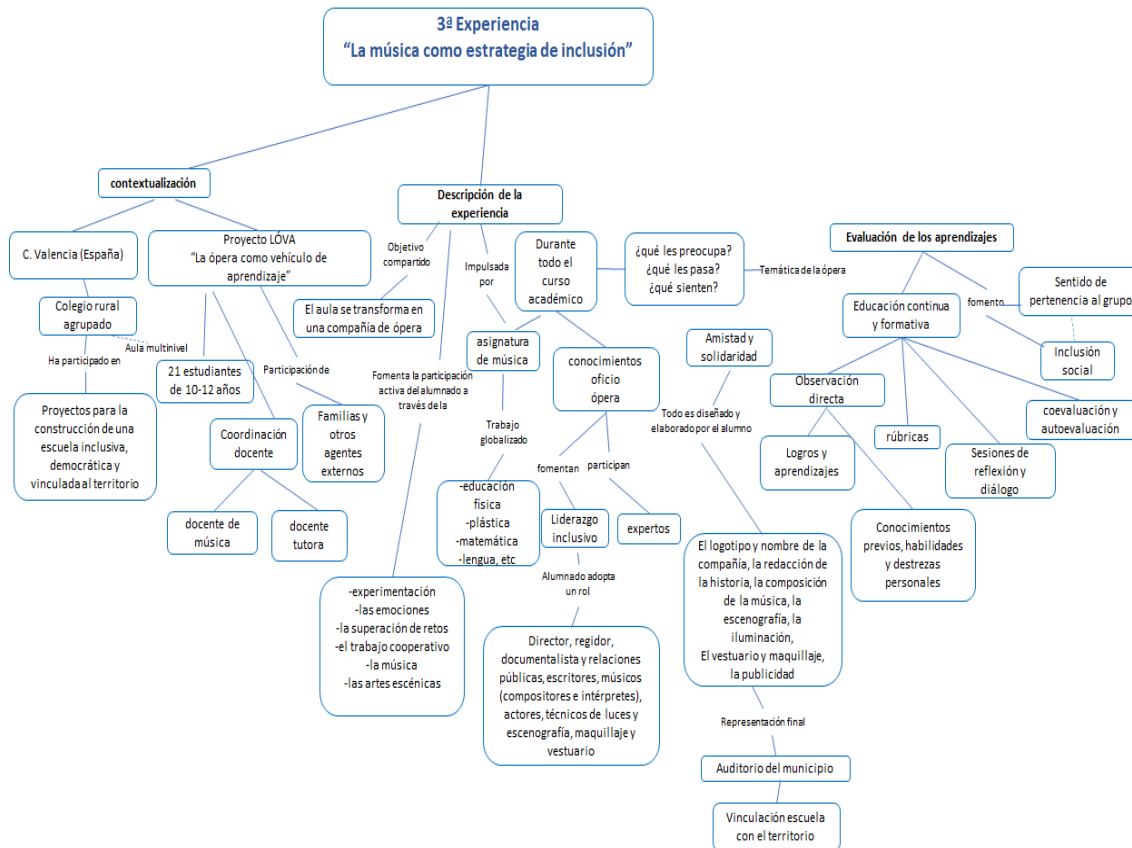


Figure 3. Experience diagram 3: «Music as an inclusion strategy»

Source: self made

4. Discussions And Conclusions

The objective of this work was to describe three experiences carried out in different contexts, Quebec (Canada), Montevideo (Uruguay) and Valencian Community (Spain), that respond to the principles of inclusive education.

In a context of cultural and linguistic diversity (Sales et al., 2021), the application of so-called preventive practices creates challenges for school actors and is likely to contribute to the over-identification of children from certain minority groups in the education population. special (Hardin et al., 2007; Morgan et al., 2012; Morrier et al., 2011). Faced with these findings, the meaning given to prevention is

questioned in a predictive perspective in which the responsibility for success or failure is attributed to the student and the compensatory intervention deployed feeds a deficit vision that, too often, engenders processes of labeling and stigmatization (García-Medina, 2018; Rogero, 2017). This perspective also accentuates the dependence on special education professionals and reduces the professional recognition of teachers. However, placing ourselves in an ecosystemic prevention perspective allows us to move towards inclusive education that guarantees equity and educational quality (Niemi, 2021).

The “ Stick out your tongue ” experience is a clear and inspiring illustration of how an ecosystemic prevention perspective can be applied in early childhood education. This experience has shown how early intervention is a preferred line of action to promote the educational success of all students (MELS, 2009; UNESCO, 2020). Human resources are identified as key levers for the development of the « Stick out your tongue » experience, especially the intercultural interventionist (liaison officer) (Audet and Potvin, 2013), the collaboration of the management and the school team, the involvement of speech therapists and their openness to developing innovative practices that sometimes break with their initial paramedical training. We must especially highlight the opportunity that this experience provides for the participation of families in the school context (Lasala-Navarro and Etxebarria-Kortabarria, 2020), which allows them to discover the resources of the neighborhood, socialize with other families or become familiar with the culture. school. However, some difficulties or challenges were detected to be overcome, such as the number of languages spoken by families, the recognition of the time necessary for consultation and planning by school agents, the difficulties in reaching families who work or whose language is not covered by the interpretation

service, the distance or embarrassment towards the school that some parents may feel. Although the project has been underway for more than 15 years, difficulties are detected regarding how to give continuity to the contract of the intercultural intervener (liaison officer), since she is a key figure in the process.

The second experience "Inclusion and technology" focuses on the use of technologies as a mechanism to promote the inclusion of students (Cabero and Valencia, 2019; Martínez et al., 2018; Pardo et al., 2022). An institutional pedagogical project of a Uruguayan public school has been presented, within the framework of the A.PR.EN.DER Schools Program. The timely diagnostic evaluation to identify the needs of the educational community, as well as the design of the lines of action, sequencing and continuous evaluation of learning (Correa, 2021), account for the successful articulation of the different actors involved through pedagogical leadership (López and Traver-Martí, 2020; Traver-Martí et al., 2021), to create real learning opportunities for two types of learners: children and student teachers.

The scenario of technological development and universal access to technology in the public educational system of Uruguay facilitates and enhances the learning of students and teachers, promotes social equity and allows personal and community development. The evidence also reveals that although technologies allow the continuity of learning, these have occurred in a very unequal manner depending on the socioeconomic and cultural context of the schools (Broadband Commission, 2020; INEE, 2021; Plan Ceibal, 2022; Ripani and Muñoz, 2020; UNESCO, 2021; Vaillant et al., 2020), a fact that today represents one of the challenges that the country faces in terms of education. Although progress has been made in building inclusive education, it is still necessary to improve school trajectories, reduce

inequity, and strengthen teacher training to address diversity (INEEd, 2021). Continuing to work as in this experience, in strengthening inclusive processes and reducing the barriers that prevent learning and participation, is the unavoidable challenge to achieve and ensure quality education for all Uruguayans.

The third experience "Music as an inclusion strategy" illustrates how the LÓVA project has been carried out: "opera as a learning vehicle", favoring the principles of inclusive education (Moya, 2021; Sanahuja et al., 2019) . As Sarmiento (2018) states, LÓVA has reached more than 400 representations in more than 15 autonomous communities in Spanish territory. The project is characterized by promoting the involvement and active participation of students, teachers and families throughout the entire process (Lasala-Navarro and Etxebarria-Kortabarria, 2020). Globalized work is encouraged between different disciplines or subjects, which are structured through the subject of music. Furthermore, through this experience the principles of universal design for learning are promoted: multiple forms of representation, action and expression and involvement (Alba-Pastor, 2019; Bunch, 2016; Griful-Freixenet et al., 2020; Simón et al. al., 2016). The flexibility of times and spaces become key factors in its execution, since the students autonomously carry out everything necessary to put together an opera, thus promoting inclusive or democratic leadership (López and Traver-Martí, 2020; Traver-Martí et al., 2021) and competency work (Muntaner et al., 2022). Teaching coordination (García-Martínez and Martín-Romera, 2019) is another lever for the proper functioning of the project.

With opera, emotions are worked on, in fact, they are the focus of the story performed. In this way, a key element of inclusive education is explicitly addressed, which must promote the emotional well-being of all students (Escobedo

and Montserrat, 2017) and promotes the sense of belonging to the group and good coexistence (Villaescusa , 2021). In this way, this experience fosters the personal development, autonomy and empowerment of the students (Sarmiento, 2012). An inclusive evaluation is promoted (Elizondo, 2021) that allows students and teachers to know where they are and how they can improve. This experience also benefits the connection of the school with the territory (Sales and Moliner, 2020), since the existing resources in the environment offered by the town hall and the municipal auditorium have been used. The LÓVA project requires high involvement on the part of all participants, which at times generates stressful situations that must be worked on explicitly so that the group comes out stronger.

As a summary, some lessons learned are presented highlighting the main factors that prevail in the experiences presented and that allow us to move towards inclusive education (see table 2): 1) position ourselves in a perspective of ecosystemic prevention, 2) active participation , in the school context, by students, teachers, families, community agents, etc., 3) inclusive or democratic leadership, 4) the principles of universal design for learning, 5) the flexibility of times and spaces , 6) globalized and competency work, 7) technologies (although inequalities continue to exist depending on the socioeconomic and cultural context of schools), 8) music and art as a learning vehicle, 9) explicitly working on emotions and well-being of the students to promote good coexistence and a sense of belonging to the group, 10) inclusive evaluation centered on the person and 11) the link between the school and the territory.

Table 2. Identification of the factors that prevail in the experiences presented around inclusive education.

	Experience 1 Quebec (Canada)	Experience 2 Montevideo, Uruguay)	Experience 3 Valencian Community (Spain)
1) ecosystem prevention perspective	x	x	x
2) active participation, in the school context, by students, teachers, families, community agents, etc.	x	x	x
3) inclusive or democratic leadership	x	x	x
4) the principles of universal design for learning	x	x	x
5) the flexibility of times and spaces	x	x	x
6) globalized and competitive work	x	x	x
7) technologies		x	x
8) music and art as a learning vehicle		x	x
9) explicitly work on the	x	x	x

emotions and well-being of the students to promote good coexistence and a sense of belonging to the group			
10) inclusive person-centered evaluation	x	x	x
11) the link between the school and the territory	x	x	x

Source: self made

This work has contributed to illustrating how inclusive education is becoming a reality in schools in different contexts. To move towards the postulates of inclusion, as has been seen, a series of conditions must be kept in mind for its execution. Likewise, these practices can be inspiring for other teachers who want to seek innovative responses to the challenges posed by inclusive education, in short, quality education for all students.

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