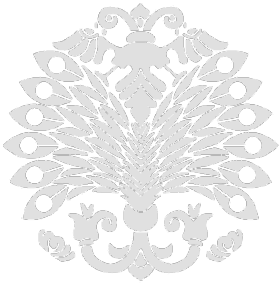


Approaches to Inclusive Collaborative Learning in Art Education in Chile

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ABSTRACT

The paper aims to analyze the relationship between inclusive education and cooperative learning through art teaching, reflecting on the need to promote an inclusive pedagogical approach that values educational diversity and encourages collaboration, favoring a more democratic and respectful environment in the classroom. The methodology used was qualitative-experimental, combining collaborative analysis and teaching practices in artistic education. It focused on the active interaction between teachers and inclusive students, implementing educational resources and socio-educational processes (diagnosis, planning, implementation and evaluation) to promote cooperative learning adapted to the diversity of the classroom. The results show that inclusive arts education and its methodology are complex to integrate into the educational system. Two groups were presented: the first, a structural model that describes progressive layers of teacher-student interaction in the inclusive classroom; the second, inclusive methodologies such as cooperative, collaborative and project-based learning, which promote socio-educational inclusion and art teaching. The inclusive approach in art education faces challenges due to a lack of resources and awareness. Post-contemporary didactics favor collaboration and social inclusion, improving cognitive and emotional skills. It is essential to implement these methodological changes in the Chilean educational system, promoting diversity and creative participation in the classroom. In conclusion, it is essential to update and design new artistic teaching instruments and cooperative-creative learning methodologies for students with special needs, promoting an innovative approach that respects educational and cultural diversity; this transformation, guided by the principles of pluralism and creativity, aims at inclusive and quality education in the long term.

Keywords: Inclusive education, arts education, social education, educational diversity, didactic methodology.

Introduction

This paper addresses a fundamental topic in inclusive education and its relationship with cooperative learning through art teaching. Nowadays, society is becoming increasingly complex to have the ability to work the system in school, which makes it necessary to reflect on the “role” of inclusive education alongside art teaching within the framework of the new school environment. There is student segregation through cooperative learning in the educational system, depending on the “educational diversity” (Baglieri, 2022; Corsino & Fuller, 2021; Dungs et al., 2020; Felder, 2021) in the classroom to foster a socio-educational model that promotes inclusion and teaching quality. In this educational context, the role of the pedagogical approach that promotes collaboration and teamwork, as well as artistic-cultural value, is analyzed, of course, the new tool for inclusion and expression of diversity. However, for Logan (2020) exists a thought of the art teaching of the new practices and the limitations of the

basic standards to examine the multiple forms of the methodological setting of the inclusive school based on creative reflection and critical analysis in the current art. That is, by revealing the vitality of art and art education in collaborative/cooperative teaching and new terms, demonstrating the accessibility of a more inclusive and democratic education through the arts.

The nature of the phenomenon under study requires approaching educational inclusion from a social standpoint, where we recognize the individual student as a strategic-competent learner influenced by the socialization process. This perspective also extends to the role of field experience in art education, where fostering inclusion through creative expression is equally crucial. In addition, it is inevitable that a variety of different reactions and complex contexts will emerge within the framework of cooperative learning, emphasizing the interconnectedness of inclusive education and arts education. For this reason, the Chilean school has not promoted the recognition of

student diversity. Thus, the school system seeks to establish new guidelines to implement the different measures and concrete actions that make it possible to provide the necessary support for the classroom. Therefore, cooperative learning is an emerging method for teaching new cultures and instruments. Allowing sharing is learning knowledge and didactic resources to acquire to incorporate the concepts learned by inclusive students. This method also facilitates creative capacity and collaborative skills to foster artistic appreciation, sharing the new principles of inclusive education and art teaching. It is a very important to contribute to the innovative creation of an inclusive and more respectful educational environment, supporting the empowerment of student learning (Barrio de la Puente, 2009; Bernaschina, 2019, 2022; Castro & Rodríguez, 2017; Petrenas et al. 2013; Säljö, 2010; San Martín et al., 2017).

By deepening the subject from the teaching experience in Chile, which focuses on the new instruments within the school classroom, i.e., talking about educational innovation that improves the continuous school and the responsibility of teachers, which favors the theory-practice dialogue. The teacher's task is not easy to give a satisfactory answer through educational dialogue; therefore, it is essential, as well as "being able to openly share these concerns with fellow educators about what and how our students learn can assist us in introducing new strategies [in the subjects], those that have been useful with this student or with that group" (Blanchard & Muzás, 2005, p.8). Next, regarding the concept of diversity through different perceptions. According to the Spanish scholar, the educational diversity concept in Spain that pointed out:

Over time, diversity support programs and interventions have been implemented to address the needs of certain groups of students. The integration program serves students with special educational needs, and the compensatory education program serves students who are in a situation of social disadvantage, whether due to their ethnic or cultural background or their socio-economic situation. (...) Accepting these assumptions leads us to recognize that diversity in the classroom should not only be considered in terms of the different cultural groups present in it, or the children with special educational needs, but by addressing the areas of diversity that shape the identities of everyone who is there, coexists and works (Barrio de la Puente, 2009, p. 15).

This author argues that considering diversity goes beyond just cultural spaces or special educational needs (SEN or students with disability), and the quote emphasizes the importance of recognizing and valuing diversity in all its forms and how it shapes each individual's identity. The

Chilean educational system faces several irregularities and complexities through political tensions and social transformations of the inclusive State. For example, some resist these tensions in favor of individual liberties and the economic interests of the market (Castillo-Armijo, 2021). All the actions presented are oriented towards the construction of inclusive changes in the social field, warning the need of which should be considered all and each one of the functional elements in the educational system (Rodríguez-Macayo et al., 2020, p. 68). Faced with the massiveness of school failure in the school, with traces of deficit and inadequacy to the standard curriculum and didactics, where individual and institutional school responsibility, which influence both the level of national policies and the daily practices towards inequality and social exclusion (Manghi et al., 2020). It is difficult to speak the Chilean culture about inclusive education, depending on the personal practice (teaching role of primary and secondary education) of regular education (public-private) and special education (Espinoza et al., 2021). The impact of this situation is not only felt by students with disability who require SEN support to achieve academic success but also by students from different cultural groups or those belonging to minority groups (such as migrants, indigenous people, gender minorities, and of course, those with disability), who experience varying levels of social inequality and school segregation within the system.

Comparison between integration and inclusion

The crux of the study on the educational system corresponds to different models of integration (obsolete) and inclusion (renew proposal). Although both models share some common aspects, one should not simply replace one term with another, as the educational inclusion proposal seeks to avoid the mistakes made in the approach of school integration. Important to understand that while integration aims to integrate students with SEN into regular schools, inclusion goes further and focuses on creating educational environments that are welcoming and adapting for all students, regardless of their differences and needs. Educational inclusion involves recognizing and valuing individual differences and working together to create an educational environment that meets the needs of all students, which in turn will foster a more inclusive and fair society in general (Barrio de la Puente, 2009; Bossaert et al., 2013; García-Ruiz & Fernández-Moreno, 2010; Winzer, 2009).

The comparison between integration and inclusion doesn't always mutually relate to the issues related to students with disability but rather to the reasons behind the human differences in minorities and other cultures. For this reason, the new strategy for educational diversity in Chilean schools (public-private and formal-informal)

focuses on promoting open dialogue and socio-educational integration, facilitating interaction between students and teachers within the teaching-learning process in the classroom. Since the birth of the concept of school integration, dating back to the 1950s and 1960s, there has been a recognition of the need to include students with disability in regular schools. Significant progress has been made in educational integration since then because the proposal of inclusion seeks to go further, recognizing and valuing the individual differences of all students, creating more inclusive educational environments, and adapting to their needs. The scope of school integration is observed most commonly in developed countries that have accessible resources and basic support structures in educational centers. Very important to analyze that educational integration is not a closed model; instead, inclusive education represents the newer inclusive practices adopted by regular schools through their teaching-learning processes. However, in some cases, schools may have multidisciplinary teams working to ensure that students with SEN because they are received the appropriate support and resources. In other cases, schools may adopt a more student-centered approach, fostering active participation and inclusion in the regular classroom. In general, it is to create educational environments that are accessible, adapted, and welcoming for all students, regardless of their differences or needs, and that allow for holistic development and active participation in the educational process (Ainscow, 1997, 2005, 2015, 2020; Ainscow & Miles, 2008; Corbett, 2001; Florian, 2008; Norwich, 2008; Puigdemívol, 2003, 2015; Redecker et al., 2011; Thomas, 1997; Wedell, 2008).

Incorporation of inclusive education with curricular adaptation?

The most crucial point of research is expressed in art education. However, inclusive education focuses on students with SEN and aims to focus on the individual and their possibilities for curricular adaptation and Universal Design for Learning (UDL). In addition, inclusive education is not only focused on students with SEN but seeks to create welcoming and adapted educational environments for all students (with and without disability) and teachers, regardless of their differences and needs (Allen, 2019; Llor-Aldás & Aucapiña-Sandoval, 2020; Mishra et al., 2019; Rihter & Potočník, 2022). School inclusion involves recognizing and valuing the individual differences of all students and working together to create an art and cultural educational environment that meets the needs for teaching materials, which in turn fosters a more inclusive and just society in general. In addition, inclusive education that promotes the active participation of all students,

fostering the collaboration of artistic-cultural spaces and mutual respect to develop different creative, social and emotional skills.

- Curricular adaptation involves modifying the curriculum, instructional methods, and materials to meet the diverse needs of students, as well as art education through curricular adaptations for disability to engage in various strategies about the learning experience being more inclusive. Next, in some points to curricular adaptation in art education:
- Variation's the method for didactic teaching: Teachers can use a series of a variety of teaching techniques, such as visual, and culture approaches, to accommodate different learning styles and skills (Basbug, 2020; Kholmuratovich et al., 2020; Leavy, 2020).
- Evaluating the flexible methods: Assessments in art education can be adapted to consider a student's strengths and needs. For example, the evaluation of flexible methods like project-based assessments, verbal presentations, or multimedia submissions can be used instead of traditional written tests (Phillips, 1997; Winner & Hetland, 2000).
- Cooperative learning: Art projects in education can encourage the participation of students with SEN together with peers who work together, learn and take advantage of their personal or group motivations within the inclusive classroom (Kolyvas, 2020; Le et al., 2018; Niemi & Vehkakoski, 2023).
- Accessible materials using: It is crucial to provide art materials that are accessible to all students, including those with different types and degrees of disability (physical, sensory, or other), challenging the use of adaptive tools (or technologies) (Carpio de los Pinos & Galán-González, 2021).
- Universal Design for Learning (UDL): Can be applied to arts education through the UDL and activities that offer multiple means of representation, engagement, and expression. The UDL provides help to address the diverse learning needs of students with SEN (Caeiro et al., 2021; Glass et al., 2013; Roski et al., 2021; Silverstein, 2020; Tobón-Gaviria, 2020).
- Plan's personalized learning for students with SEN: It is possible to develop educational development about the personalized learning plan for students with SEN to incorporate and adapt the arts education curriculum, depending on their creative skills and interests (Shemshack & Spector, 2020; Zhang, L. et al., 2020).

For this, it is essential to point out the implementation of the didactic support material in art education curricular adaptations for students with disability (or SEN) within the inclusive school. Also, there is a collaboration between educators and ongoing assessment to ensure that the needs of all students are effectively satisfied, as well as sensory sensitivities to create a specific learning environment, such as lighting, noise levels, and classroom design. The culture of support in the classroom fosters a culture of respect, empathy, and understanding in the inclusive classroom, for creating an environment, depending on the students with SEN who feel valued and included in the participation of educational activity. Finally, the participation of parents and the educational community can contribute to a holistic approach to incorporate the subject of art education, and it is also possible to support inclusive students in the public-private school.

School inclusion and its relationship with the role of the State

The integration of schools and their relationship with the role of the State is part of the responsibility to guarantee the right to universal and quality education for all students, regardless of their socioeconomic origin. School inclusion is possible to ensure that students with disability belonging to vulnerable in different groups are at risk of exclusion from the formal educational system, as well as it has access to art education and a satisfactory experience in creative learning. Nonetheless, it is vital to underscore that the extent of school inclusion should not be confined solely to the State's responsibility. In Chilean society and students with SEN challenge the inclusive education system, creating various educational environments arthritic for working together so that is, they adapt and welcome all students regardless of socioeconomic conditions and no matter their differences in creative skills. School inclusion is a shared responsibility that requires dedication and collaboration from all participants in the educational process through the art education subject, including educators, parents, and students with SEN to transform educational diversity.

The study of Ainscow (1997, 2005, 2015, 2020) has observed a change in educational thinking. The concept of integration has given way to inclusion, signaling a more profound transformation of schools. It is a deeper process of transforming schools to adapt and respond to the (educational) diversity of the students rather than simply helping them to participate in the established educational system without changes. This approach seeks to improve a personalized and tailored educational experience, catering to the distinct needs of each student, as well as the implementation of the individual/complementary

curriculum for art education. Well, it is crucial to transform more equity in art and the new instruments of didactic resources for the inclusive educational system with the participation of students with SEN and teachers within the art education subject. Currently, the challenge of the artistic world to improve the inclusive school in Chile does not exist in the participation of students with SEN to minimize the implementation of inclusive education (Kauffman et al., 2022; San-Martín et al., 2021).

It is possible to transform the educational system, based on questions that can be varied: How can arts education respond to this educational diversity, and in what ways does collaborative/cooperative teaching through the arts respond to inclusive education? The inclusivity of the arts and how collaboration through the arts accommodates educational diversity can explain through it. Various authors analyze educational diversity to deepen creative abilities and the rhythm of artistic-visual learning-and, in other art disciplines, such as styles, interests, and motivations-for each individual (inclusive students with and without disability), transforming from a space for dialogue and tolerance within the school; in this context, the significance of embracing inclusive educational practices emphasized as a means of acknowledging and embracing diversity in response of creative development (Ángeles, 2019; Barrio de la Puente, 2009; Cardona, 2013; Levy & Young, 2020; Li et al., 2023; Puigdemívol, 2003). Those more significant implications about the artistic practice and the creative autonomy for inclusive students with/without SEN, including the incorporation of cooperative and heterogeneous group work, whom it is pursuing high educational goals and quality education for all, and also redefining the roles of teachers and specialists to minimize systematic individual support, both the attention in the classroom and the inclusive students in the inclusive school.

Not all the educational systems face the new challenges to respond to diversity in all social manifestations and the skills of autonomous learning for inclusive students in public-private schools in Chile but also contextualized within pedagogical approaches that they prioritize creativity and self-directed learning, which implies having the necessary knowledge and skills to learn effectively in any situation. This affirmation towards inclusive education is not only the responsibility of the schools or the educational system, but the entire educational community and society as a whole are involved in this process; although schools can implement the (new) effective educational practices; it is insufficient to create with a society's that does not support the values; therefore, this approach to inclusive education must extend beyond the classroom, and encompass all educational aspects of life

and social interaction (Escarbajal-Frutos et al., 2012; Valdez Fuentes & Machorro-Cabello, 2014). However, it is possible

to identify the three educational thoughts for the future of the inclusive school (Table 1)

Table 1

Characteristics of Educational Thoughts

No. Educational thoughts	Characteristics
<p>Rethinking Educational Inclusion:</p> <p>A critical approach to diversity to transform the educational experience of excluded students.</p>	<p>It is possible to propose the educational need for deeper and more complex critical thinking; this affects the educational experience of school students who have been excluded from regular school for various reasons, such as cognitive pathologies, behavior problems, disabilities, or belonging to marginalized groups, such as the poor, indigenous and migrants.</p> <p>In many cases, these students are directed towards special education programs, which often rely on a euphemistic view that labels their issues as “poverty pathologies” or “cultural pathologies”. This is deeply concerning, as this approach can lead to even greater stigmatization and exclusion of these students from mainstream education.</p> <p>It is essential that we rethink how we approach the education of these students and provide an inclusive and respectful educational environment for all. We must consider the diversity of needs and experiences of the students and work to provide an environment that adapts to their needs and allows them to reach their full potential. This involves addressing the social, economic, and cultural barriers that often prevent access to education and working to build a more just and equitable society.</p>
<p>Building Inclusive Schools:</p> <p>Challenging stigma to achieve true equity in education.</p>	<p>The task of establishing a relationship between educational institutions and the various actors who participate in them, such as directors, teachers, and others, as well as the diversity represented by boys and girls who are stigmatized and segregated, they are not easy to respect their own beliefs. For this very reason, schools have always been considered a symbol of integration and social equality.</p> <p>Despite this preconceived idea, it is relevant to recognize that, in many cases, schools do not fully fulfill this integrative and equitable function. Prejudice, discrimination, and other forms of exclusion, these manifestations can arise in different ways in the school context.</p> <p>Therefore, it is essential that educational institutions and the actors who participate in them recognize this reality and actively work to combat stigmatization and segregation. The suggests may be involved in implementing policies and practices that promote inclusion and diversity, as well as promoting a safe and respectful school environment for all students.</p>
<p>Towards an Inclusive Paradigm Shift:</p> <p>Transforming education through policies and practices that promote equity.</p>	<p>The main idea raised in this fragment of text is the possibility that the paradigm shift towards inclusion can be configured as a new ethical and political perspective to address the situation of children and young people who have different skills or belong to the most disadvantaged sectors of society and can be affected by being excluded from the educational system. However, this affirmation is possible for changing the paradigm, i.e., it does not necessarily imply a change in the practices and processes that exclude or are observed daily in educational institutions and general society.</p> <p>It is possible to point out that the paradigm shift toward inclusion may imply a deeper-change to conceive of education and address diversity in the classroom. This change facilitates a new orientation of teaching-learning, eliminating barriers such as school exclusion and discrimination.</p> <p>In addition, it is necessary to consider that the paradigm change is insufficient to achieve educational inclusion. This system should translate into concrete practices and educational policies that promote inclusion and equity. In other words, the paradigm change has to be backed up by concrete measures that make it possible to overcome the barriers and obstacles that prevent access to quality education for all.</p> <p>Therefore, we can conclude that the paradigm change towards inclusion is a necessary but not sufficient condition to achieve a truly inclusive and equitable education. It is relevant that this educational system and the incorporation of new concrete policies and practices promote inclusion and equal opportunities for all.</p>

Source: Adaptation of Sinisi (2010).

What should change? Our theories, our practices, our way of interacting with students to jointly seek what happens, or our ways of working in a team with other professionals? (Blanchard & Muzás, 2005, p. 9). It is in this context and on these specific emergencies that the interest of inquiry focuses, problematizing the contributions that emerge from educational practices in the consolidation and construction of socialization scenarios; it seems that the schools that make progress in this direction do so by developing conditions in which every member of the school community is encouraged to become a learner; thus, the response to those who face obstacles to learning is a means of achieving the improvement of the entire school (Ainscow, 1997, 2005, 2015, 2020; Ainscow & Miles, 2008; Castro & Rodríguez, 2017). Inclusive education as an approach seeks to address the learning needs of all children, youth and adults with a specific focus on those who are vulnerable to marginalisation and exclusion (UNESCO, 2003, p. 4).

The previous definition deviates from the traditional understanding of inclusive education as one that targets specific groups of students, shifting towards a more complex understanding based on the conviction that the responsibility of the regular educational system is to provide quality learning opportunities for all (San-Martín et al., 2017, p. 22). This has brought about a radical change in traditional education. It is important to create a new approach to the inclusive education system, ensuring that all students are included in the learning environment. Next, the opposition to educational diversity is deepened to analyze current problems. This is about:

Diversity presupposes questioning conformity, social asymmetries, and also injustices. In this sense, the message of diversity is not neutral. Assuming diversity as a relationship means, first of all, accepting inter and multiculturalism as a new paradigm of social organization in which concepts such as social responsibility, active citizenship, empowerment, citizen participation, deliberative democracy are redefined and invigorated. Diversity occurs in the most diverse fields: social, cultural, philosophical, religious, moral, and political (Magendzo, 2011, pp. 110-111).

This approach transforms the fundamental concepts to value both interculturality and multiculturalism, reflecting the educational injustice that affects different groups or minorities of students. Not all diversity becomes democracy, but rather it favors dialogue and the exchange of ideas between educational, social, artistic and cultural perspectives, of course, economic. In addition, diversity challenges conventional norms and power structures

regarding social inequality, therefore, it implies a rejection of marginalization of all individuals. Each of these resignations in various social, cultural, philosophical, religious and political areas that support the differences that must be valued and respected, not only promotes an inclusive environment, but also strengthens social cohesion to recognize and build a more just society.

Method

Research Model

The methodology used the documentary review through the qualitative-experimental, solving the problems and the various situations raised in the educational-artistic context. Likewise, a series of studies on the active interaction between the teacher and inclusive students have analyzed motivation in the classroom. According to UNESCO (2003), in many cases, the curriculum was expanded with the demand, leaving little room for adaptations to local circumstances or experimentation with new methodologies. In addition, the content of the curriculum may be far from the reality of the students and be inaccessible and demotivated (or school failure). And of course, Valenciano (2009) argued that the achievement of inclusive schools provides an adequate educational response that responded to the needs of the students, such as the adjustment of (new) didactic proposals to educational heterogeneity, considering the interaction between the education community, the degree of coordination and the use of educational resources and practices.

Qualitative Study

In this study, the methodology was used in a didactic combination of collaborative analysis and good teaching-learning practices to respond to the needs of students through various technical procedures in art education and in the different artistic branches. Many authors were focused on the approach consisting of the idea that education assumed a collaborative process in which both the teacher and the student existed an active role in constructing-knowledge (Daniels, 2002; Vygotsky, 2009, 2012, 2013; Wertsch, 1985). Thus, the methodology was incorporated the monitoring tools using the institutional resources available in the artistic field, such as didactic resources and teaching-learning processes based on socio-educational intervention (diagnosis-planning-implementation-evaluation).

Experimental Study

The methodology also made was possible the didactics of learning towards the socio-educational intervention in the public-private school. Not all educational systems were to facilitate didactic resources and teaching-learning processes for promoting social and inclusive interaction

between the lead-teacher (responsible), the artist-teacher (collaborator), and students with different skills to achieve effective cooperative learning (Bernaschina, 2019, 2022). Quite complex to include collaborative work, both a leader-teacher and an artist-teacher, with the participation of students in cooperative learning in the educational system of the public-private school. Not all didactic tools through open dialogue, such as inclusive interaction, depending on the relationship of students with SEN, or creative motivation between individuals with different values, beliefs, skills, and cultures through the acceptance of different perspectives and challenges in school education to create a more just, peaceful, egalitarian, democratic, flexible and supportive environment.

Results

The educational system is very questionable for art education and art teaching to transform the inclusive education structure and the inclusive methodology. Both models are complex to deepen and incorporate the new goals of educational diversity. Impossible to have a concrete answer through research for inclusive education. This results section divides into two groups.

The first group corresponds to the model of inclusive education structure for art education, depending on the school interaction (leader-teacher- artist-teacher- students with and without disability) and the classroom space (motivation- participation in school learning). This group is divided into five layers to deepen the art education system within the inclusive classroom. This structure corresponds to a diagram through a series of nested rectangles with different layers (Figure 1). Below is a breakdown of each layer from the outermost to the innermost:

1. Outer layer (light blue): *School/Workshop* representing the overarching environment in which inclusive education takes place.
2. Second layer (green): *Teacher/Workshop Leader* denoting those responsible for leading educational activities.
3. Third layer (teal): *Teacher Leader/Teacher Duo* suggesting a collaborative teaching approach, likely for inclusive engagement.
4. Fourth layer (blue-green): *Contents/Materials* which covers the instructional content and resources used.
5. Innermost layer (dark blue): *Inclusive students/Participants* highlighting the focus on inclusion within the educational environment for all students and participants.

Each layer of the diagram progressively focuses on different

components necessary for an inclusive education system, from institutional settings down to individual participants. Likewise, the color gradient from light to dark corresponds to the meaning of the progression from broader structural elements to more specific components.

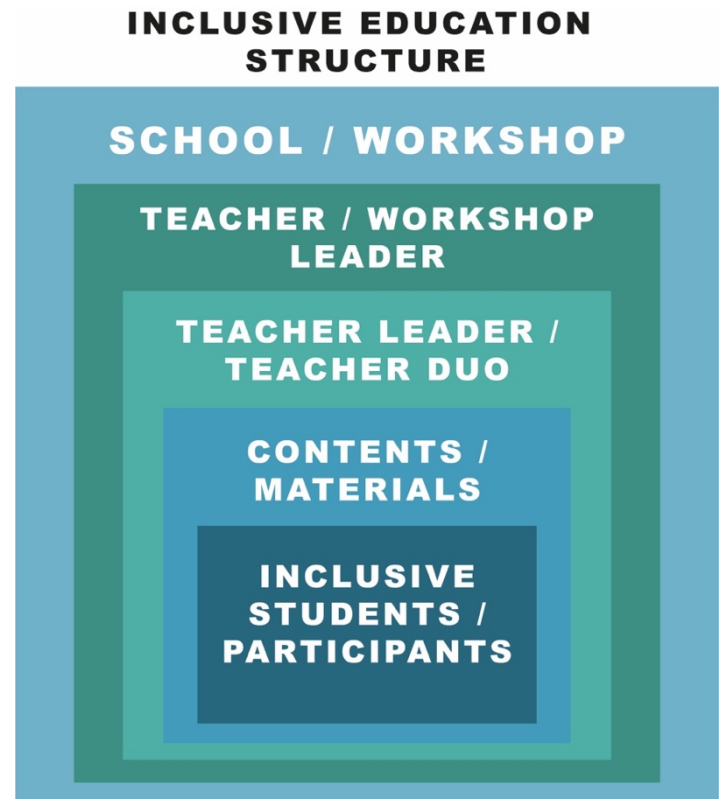


Figure 1.

The Model of Inclusive Education Structure.

According to this figure was taken from the author's original work to synthesize the different layers. The first layer refers to the school and the workshop. An inclusive school is a formal educational model that seeks to attend to and ensure the learning needs and leveling of education for all students without arbitrary discrimination. On the other hand, the educational workshop is an informal educational model that provides an open and practical-creative space for all participants, regardless of their prior knowledge or skills in creative work. The second layer refers to the teacher and the workshop leader (or facilitator). The teacher imparts the educational methodology within the formal school, while the workshop leader (or facilitator) imparts the recreational activities and creative practices outside the formal school. The third layer refers to the lead-teacher and the teacher duo. The lead-teacher is responsible for the subject inside and outside the classroom, while the teacher duo joins an accompaniment for the individual/complementary curriculum for art education and works collaboratively. The fourth layer consists of contents and materials, which are didactic tools

and learning activities designed to promote the autonomy of students and participants. The last layer are the inclusive students and participants, who represent a variety of socio-educational motivations-and of course, sociocultural and emotional-that contribute to the transmission through values and new experiences related to the environment and the learning. It is essential to incorporate this first group towards socio-educational inclusion for the most significant art education. This socio-educational model offers a holistic and in-depth approach to inclusive education, especially to students (with and without SEN) of cooperative learning.

The second group corresponds to the model of inclusive methodology for art teaching, depending on the teaching role in the classroom. The inclusive method exists in various types of systems, both for the subject of art education and for school teaching, promoting socio-educational inclusion. Some of the most common (or relatively) inclusive methodologies are:

1. Structured cooperative learning: In this approach, students work in small groups and collaborate on tasks that are structured and specifically designed to foster positive interdependence, individual and group responsibility, equal opportunity, and valuing differences.
2. Collaborative project-based learning: In this inclusive methodology, students work together to solve a problem or complete a general project. The methodological approach would raise the belief that students learn best when they work together to solve real-world problems.
3. Service learning: This methodology combines education with service to the community. Students learn more creative and independent skills, depending on participation time in educational art projects that benefit their level of learning.
4. Peer tutoring (teacher duo of leader-teacher and artist-teacher): In this educational approach, each student has a school learning different levels to interact and work together. Tutors share their artistic skills and educative knowledge, promoting the incorporation of didactic material and art teaching at various stages of schooling.

Each of these methodologies can effectively the socio-educational inclusion for promoting and adapting in different environments and educational levels. It is crucial to choose the inclusive method that best suits the needs of the students, depending on the educational context within the public-private school.

Below are some figures to describe the results of the

qualitative-experimental study, depending on the methodology to adapt socio-educational inclusion in different environments and educational levels. However, it is essential to choose the new inclusive method to improve curricular adaptation, adapting the needs of students, depending on the educational context within public-private schools.

The comparison of inclusive methodology for inclusive cooperative learning in artistic education is classified into three types: i) traditional didactic, ii) modern (or contemporary) didactic, and iii) inclusive (or post-contemporary) didactic. This classification was created by the author himself to implement qualitative-experimental study within the inclusive educational system and the didactic field through the artistic tool.

The first sample of the structures on inclusive cooperative learning. Traditional didactic is the opposition of creative methodology, socio-educational interaction (leader-teacher/artist-teacher-content/materials-students / participants), and subject autonomy. Therefore, traditional didactic represents the duo of teacher-leader and workshop leader, incorporating the exchange of demanding content and materials to teach all students and participants in a personalized way, such as individualistic learning. This diagram illustrating a traditional didactic educational structure (Figure 2). Within the inclusive model, a more hierarchical and content-oriented approach is shown:

- Breakdown of two elements: 1) Left side (purple box): a purple rectangle labeled *Traditional Didactic* representing a traditional teaching methodology. 2) Right side structure with different levels: *Teacher Leader / Workshop Leader* (top level) indicates that the teacher or leader holds a central, directive role in this model; *Demanding Contents / Materials* (middle level) is located directly below the teacher role, emphasizing rigorous or challenging content as a focus of instruction; *Personalized Students / Participants (Individualistic Learning)* (bottom level) represents students or participants engaging in individualistic learning, suggesting that the structure doesn't emphasize group collaboration or inclusion.
- Flow and direction: The arrows indicate a top-down flow of information or instruction from the teacher to the materials, and ultimately to the students. The double arrow between the teacher and materials suggests a dynamic relationship, while the single downward arrow to the students implies one-way delivery of content.

This diagram emphasizes a traditional teacher-centered

approach to delivering different educational content, challenging individual learners in an inclusive and collaborative environment.

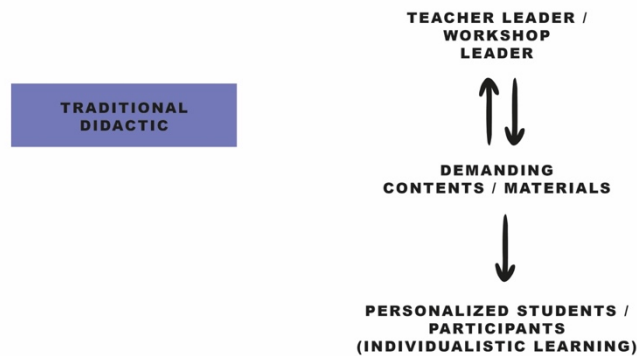


Figure 2.

Sample Structure on Traditional Didactic.

In the following sample of the structure on the most modern analysis. Modern didactic is part of the combination of art teaching and subject learning, with the support of cooperative learning, to reinforce the social experience and artistic skills subject. Therefore, this diagram related to modern (or contemporary didactic teaching) toward an art education context (Figure 3). The demonstration of the previous figure is expanded in different elements:

- Title (left side): There's a purple rectangular box on the left that says *Modern / Contemporary Didactic* in bold, black text.
- Hierarchy of roles and flow (right side): At the top, it says *Teacher Leader / Workshop Leader* representing the educator or facilitator in a teaching scenario. Below this, arrows point up and down, indicating a bidirectional interaction or influence between the teacher and the next section, labeled as *Contents / Materials*. Under *Contents / Materials* there's a note in red that says *Art Teaching* to specify the context of the material as related to art.
- Content and participants (lower section): Another downward arrow connects *Contents / Materials* to the participants, labeled as *Students / Participants*. This section includes red text that says *Cooperative* suggesting a collaborative or cooperative learning environment. Certain words or phrases have been crossed out in red (e.g., *Demand* above *Contents / Materials* and *Personalized* and *Individual Learning* near the *Students / Participants* area), which could indicate a shift away from these concepts in this teaching model.

Overall, the diagram illustrates a teaching structure where the focus is on cooperation and material-driven learning rather than traditional demands or strictly individualized approaches.

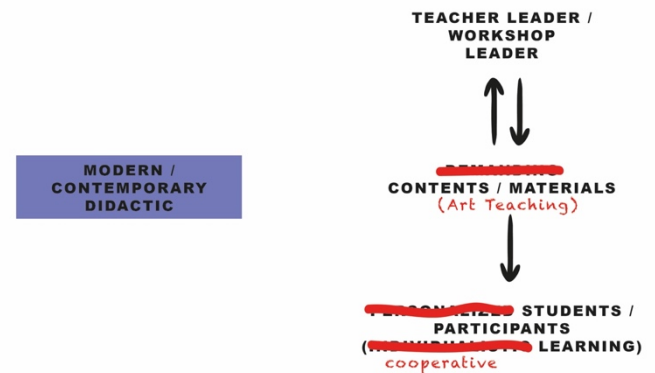


Figure 3.

Sample Structure on Modern (or Contemporary) Didactic.

The last example of the structure presents its most innovative renovation. Inclusive didactic are similar to modern didactics, but specifically with the accompaniment of a mediator or facilitator within the socio-educational model. This diagram of a didactic teaching model is specifically designed for art education (Figure 4). Below is an analysis of the components and their connections:

- Title (left side): Similar to the previous image, there's a purple rectangular box on the left with the text *Inclusive / Post-Contemporary Didactic* in bold, black letters.
- Hierarchy and roles (right side): At the top, the role of *Teacher Leader / Workshop Leader* is enclosed in a blue, brushstroke-style outline with additional labels and notes. The phrase *Inclusive Roles* appears in green above the teacher/workshop leader, emphasizing inclusivity in this teaching model. A blue arrow pointing to the leader role includes the phrase *In Duo* suggesting that the role may involve co-leading or collaboration between multiple facilitators. To the right, a green dashed arrow connects the teacher role to the contents/materials section with the label of *Accompaniment of mediation and facilitator*, indicating that the leader's role involves mediation and support rather than just directing.
- This section is labeled *Contents / Materials* with *Art Teaching* in red, followed by "+ inclusive" in green, suggesting that the materials used are inclusive in nature. A purple brushstroke box frames this section, with a note above it in purple that reads, *Methodology in the different art branches*, possibly highlighting that

the materials cater to various forms or disciplines within art.

- Participants (bottom section): Connected by a downward arrow from the *Contents / Materials* box, this section is framed in brown and labeled *Students / Participants*. Additional notes, such as inclusive in green, along with *cooperative and creative* in green at the bottom, underscore a collaborative and imaginative environment. Words like *Personalized* and *Individual Learning* are crossed out in red, indicating a move away from individualized approaches to a more communal or group-focused model.
- Additional notes: In brown text below the title, a note reads, *Reinforcement of the subject's social experience and art abilities*, emphasizing that this teaching model seeks to enhance both social and artistic skills in an integrated way.

Overall, this diagram presents a model that emphasizes inclusivity, cooperation, and a supportive role for teachers. It moves away from individualistic learning, focusing instead on community-oriented, facilitated, and creative learning experiences in art.

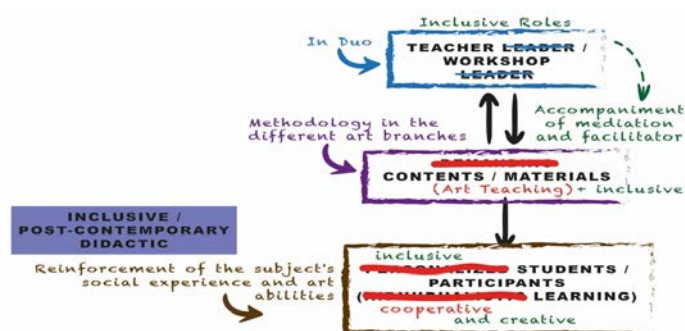


Figure 4.
Sample Structure on Inclusive (or Post-Contemporary) Didactic.

In comparing Figures 2, 3, and 4, each figure presents a unique educational structure with distinct approaches to teacher roles, content, and student engagement, gradually shifting from a traditional didactic model to an inclusive, post-contemporary didactic.

- Figure 2 illustrates a *Traditional Didactic* model, highlighting a top-down, teacher-centered approach where content is challenging and primarily focused on individualistic learning.
- Figure 3 represents a *Modern (or Contemporary) Didactic* model, showing a shift towards cooperative learning, with less emphasis on demanding content and more on bidirectional interaction between teachers and students.

- Figure 4 depicts an *Inclusive (or Post-contemporary) Didactic* approach, emphasizing inclusivity, collaboration, and social experience in learning, with teachers acting as facilitators rather than strict authority figures.

The evolution from Figure 2 to Figure 4 shows a progressive move from rigid, hierarchical structures towards more inclusive, flexible, and socially supportive educational environments, particularly in the context of art education.

The Figure 4 proposes a forward-thinking framework for inclusive education, merging students with SEN and those without disabilities into a single, cohesive learning environment. This model fosters a cooperative and creative atmosphere, leveraging diverse techniques, strategies, and resources to enhance interactions between students and teachers. Emphasis is placed on inclusive art education, where students can engage with various branches of art through flexible, adaptive methodologies that cater to educational diversity. The structure promotes teacher collaboration, with leaders acting as facilitators rather than authoritative figures, guiding a shared, enriching experience where social and creative skills develop collectively. This approach redefines traditional roles and content, aiming to create an interactive space where inclusivity and creativity thrive equally among all students.

This proposal favors school coexistence through the new acceptance of human differences, which becomes a necessary tool for social integration, educational understanding, and school inclusion that seeks to guarantee high-quality and independent learning for students with SEN in art education. For example, there is an approximation of cognitive learning between peers (schoolmates), as described in Vygotsky's theory of the zone of proximal development (ZPD), which allows for learning that adapts to each individual's level of development (Bernaschina, 2019; Chaiklin, 2003; Daniels, 2003; Silalahi, 2019; Úcar, 2016; Vygotsky, 2009, 2012, 2013; Wertsch, 1988; Zuckerman, 2007).

With this finally, it is essential to know both art education and art teaching to deepen the quality of the inclusive school, reinforcing the Chilean educational system towards inclusive education for all students with and without disability. Creating inclusive schools necessitates of an educational response pertinent to students in terms of their needs, to the didactic proposals according to the heterogeneous characteristics of their students, and the use of educational resources and practices (Valenciano, 2009, p. 20). In this sense, it is possible to incorporate the inclusive methodology with the didactic proposal to improve educational quality through art teaching with the participation of students with SEN. The inclusive education

structure for art education is also incorporated into demand by the low quality of the Chilean educational system without the benefit of educational accessibility, of course, the cooperative learning of students in general. However, it is relevant to highlight that these measures should not focus exclusively on reducing the demand for inclusive students but on improving the quality to develop the cooperative learning process and art teaching.

Discussion

The new approach in Figures 2 to 4 of the inclusive methodology for art education and the inclusive education structure for art teaching promotes a challenge to support students with SEN in collaborative-creative learning, based on the teaching role (and teaching duo) towards “pedagogy of conceptual artist” (Bremmer et al., 2021) to provide curricular adaptation within public-private schools, including formal, informal and special schools. Both the traditional and contemporary didactic methodology and the inclusive education structure have not been sufficient due to the lack of awareness and artistic resources, which prevents collaborative work for art towards the inclusive school, such as the student participation on the curricular adaptation in art education, and interprofessional coordination (teaching role and teaching duo) for art teaching.

On the other hand, the post-contemporary didactic methodology corresponds to the positive impact study on students' self-confidence to stimulate social interactions and the different values of solidarity, respect, tolerance, and responsibility, which strengthens an inclusive culture in the school classroom. Likewise, art collaborative teaching—within the two groups—has also been shown to develop sociocognitive, creative, and metacognitive skills of inclusive students in various artistic branches, improving the climate in the school classroom. The models must contemplate and promote educational diversity in the teaching-learning processes, especially in the context where there is a heterogeneous student population, migratory flows, and the absence of participation of native peoples, women, and people with disability in the educational system. The didactic methodology in art fields, design, and technology must be adapted to the different values and promote a quality education that allows the individual and student's social potential to develop. In short, collaborative teaching is an educational model of inclusive culture that supports more solid and stimulating learning, improving interpersonal relationships.

The creation of inclusive schools maximizes the commitment to art education for the whole society, especially for students with SEN. By achieving the

optimization of the most inclusive educational processes, i.e., creating safe, welcoming, collaborative, and stimulating school communities in the participation of activities in the classroom. In every educational system, it is possible to valued, and where inclusive values are shared and guide daily school decisions and policies. However, making these profound changes in schools to attend to educational diversity, it is hard to comprehensively address teaching differences through models of art education (inclusive education structure) and art teaching (inclusive or post-contemporary didactics). In addition, it is necessary to offer and renovate new spaces in schools where the educational staff—teaching role and teaching duo—can share artistic experiences and work together to build more inclusive conceptual ideas, and independently of students with and without disability to recognize the motivation collaborative-creative learning. As pointed out, education must ensure that diversity is a constructive factor to contribute to mutual understanding between people and groups, and our current didactic system is insufficient to improve the didactic methodology of cooperative learning toward socio-educational inclusion in the treatment and care of cultural diversity in the classroom (Ainscow, 1997, 2005, 2015, 2020; Ainscow & Miles, 2008; UNESCO, 2003; Valenciano, 2009).

Generally, most of the points related to the commitment to educational goals indicate that developing inclusive policies implies providing pedagogical support that increases the capacity of education centers to attend to the diversity of students (Alfaro-Urrutia, 2022; Iturra-González, 2019). By considering the support of arts education to help students with disability with educational content to make it accessible and creative. It is possible to know that all the policies should improve teacher performance and collaborative-creative learning within inclusive education models. There is no open participation in arguing the new version of Chilean educational policy, supporting the new inclusive education system, such as inclusive education in Chile to recognize and value quality for all required systems of society in general. It is crucial to highlight that the post-contemporary didactic of inclusive methodology and the inclusive education structure also facilitates social interaction improvement in the inclusive school for all subjects of art education in different branches. It is often necessary to implement a post-contemporary didactic that adapts to different learning styles, preferably with teacher support in pairs, to improve the art teaching process and cooperative learning and thus encourage student acceptance through cultural diversity and social vulnerability.

Finally, it is essential to institutionalize these

methodological changes in certain attitudes to generate new ruptures in different periods of generations, which implies a profound transformation of the Chilean educational system. To achieve this, rigorous planning and coordinated action among the stakeholders involved in the education field, such as authorities, teachers, students, and families, are required:

The proposal to rethink cultural policies make addressing the principle of pluralism—in the sense of tolerance, respect and acceptance of a multiplicity of cultures—the challenges of technology and human creativity and of a world increasingly more media, the link between cultural environment. For this purpose, it is considered fundamental to broaden the concept of cultural policy, accepting that in the “national culture” are considered not only the arts and artists but an environment that encourages self-expression by individuals and communities (Rivero, 2011, pp. 227-228).

Point out that these necessary changes in the educational system cannot be driven solely by the will of others and the little school participation towards inclusion. There are few individuals to be able to broaden a careful consideration of the priority needs of students with SEN within the educational activity in art. In addition, it is essential to have the necessary resources to carry out social transformation and to guarantee educational sustainability in the long term. The complex scenario in the current time is analyzed to transform the Chilean educational system that faces the most significant challenges, such as unequal access to art education and its quality in cooperative-creative learning, insufficient resources, and a shortage of qualified teaching staff (with disability) within public-private schools. Therefore, it is possible to question and address these problems of the Chilean educational transformation without regard to the recognition of school inclusion and the participation of educational space in cultural-sustainable art.

Conclusion and Recomendations

After analyzing this proposal, it is clear that there is a need to incorporate curriculum adaptation in both educational models within the inclusive educational system, for both teachers and students. It is also important to consider the role of the Chilean State in educational policy towards educational inclusion and how education can transform cultural and educational diversity. From this study, we can draw new conclusions regarding commitment to shared educational goals.

By considering the support of arts education to help students with disability with educational content to make it

accessible and creative. In conclusion, it is possible to update and design the new art teaching instruments and cooperative-creative learning for students with SEN to provide an innovative focus, recognizing their more respectful school spaces towards educational and cultural diversity. This reflection emphasizes the critical role of teaching inclusive art within a methodological framework designed to foster cooperative learning across various art disciplines. From this study leads to several important conclusions regarding the commitment to shared educational:

Firstly, the findings underscore the potential of art education to transform the educational landscape through two models-specifically, the post-contemporary didactics-of the inclusive methodology and the broader structure of inclusive education. Envisioning a future of school inclusion is vital to dismantling existing barriers faced by teachers lacking support for educational mediation and by students with disabilities who experience challenges in cooperative and creative learning within public and private educational settings. Achieving this goal requires a collective commitment from educational authorities and society at large.

Secondly, there is a need to update and design new proposals for art education for both teachers and students in the school classroom. The transformation emphasizes the importance of educational activities. Similarly, art education is notable for incorporating cooperative and creative learning for students with disability through curriculum adaptation in both public and private schools' educational policies.

Thirdly, the inclusive school system must be recognized for its potential to implement various new approaches to art education, ensuring that educational policies fully support the goal of inclusion. Additionally, it is crucial to address the dual isolation faced by teachers with disabilities-one stemming from the lack of recognition of their employment rights and the other from insufficient educational spaces to engage students with varying types and degrees of disabilities. Continuous and adequate training for educators is essential to enhance their commitment to inclusive education and cultural diversity, aligned with the principles of the inclusive educational policy framework.

These three proposals to define collaboration on the inclusive education model-through Figure 1 to 4-for art education, transforming inclusive mediation in the classroom. Not all educational systems facilitate collaborative work but also the teaching-learning process towards the role of educators, depending on different skills to benefit cooperative learning to other students without SEN. Likewise, the new approach to inclusive methodology

for the art and inclusive educational structure promotes a good challenge to improve curricular adaptation through the inclusive method in different educational contexts.

However, this proposal of different inclusive didactic structures, depending on the public-private schools within the inclusive educational system and the didactic field through the artistic tool. Finally, it is possible to conclude an inclusive educational system is within reach, contingent upon an active commitment to improving coordination among educational authorities and the broader educational community, including teachers, students, and parents. Updating and designing new art teaching instruments and cooperative-creative learning methodologies for students with SEN can foster innovative approaches that respect and promote educational and cultural diversity.

These necessary methodological changes-such as the new proposal for educational inclusion and learning for students with disabilities through art-reinforce a vision for the future of the educational system in Chile, aiming for long-term inclusivity and quality education. This transformation should be guided by the principles of pluralism, creativity, technology, and the interconnectedness of culture and the environment, expanding the concept of cultural policy to encourage individual and community expression.

Ethics Committee Approval: Since no direct research was conducted with living beings in this study, ethics committee approval was not obtained.

Informed Consent: No living beings requiring informed consent were involved in this study.

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