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# The Inclusive Process through an Arts-based Project in a Multicultural School with Chinese Students

## A Case Study of the *Institut Escola ARTs* in Barcelona



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**Abstract:** This research delves into the pivotal role of collaborative arts projects initiated by a museum and a public school in fostering the inclusion and engagement of Chinese children and their families. Employing a mixed-methods approach, the study commenced with a quantitative investigation in the school. Subsequently, to underscore the importance of arts in nurturing educational and social development, a comprehensive qualitative study unfolded. This included nine months of meticulous observation of Arts-based Project Learning in both school and museum settings. Following this observational phase, in-depth interviews were conducted with parents, museum technicians, students, and educators.

The findings underscore the impact of the pivotal role of parents in fostering inclusion for immigrant children, the study introduces the Tandem Project—a collaborative effort integrating the arts education model developed by the school and the museum, encompassing Arts-based Project Learning and Visual Thinking Strategies. These techniques not only positively impact Chinese children's language proficiency but also enhance their participation in school activities, resulting in improved inclusion and family involvement.

Building on this foundation, the study further investigates the effects of a joint arts project between a museum and a public school on the inclusion and involvement of Chinese students. Utilizing a mixed-method approach, the research begins with a questionnaire as a pilot test, followed by a comprehensive observation of ABPL within both educational institutions. Interviews with children provide valuable insights into their experiences. The Tandem Project, incorporating the Arts Education model developed collaboratively by the school and the museum: Arts-based Project Learning, along with the integration of Visual Thinking Strategies, emerges as a transformative force. The study highlights its positive impact on various dimensions of Chinese children's experiences, including the expression of heritage culture, increased participation in school activities, and enhanced interpersonal intelligence.

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Together, these findings underscore the transformative potential of collaborative arts projects, emphasizing the role of arts in shaping the educational experiences of Chinese children and their families. The integration of Arts-based Project Learning and Visual Thinking Strategies within the Tandem Project not only addresses language barriers but also fosters holistic development, encompassing cultural expression, active engagement in school activities, and improved interpersonal skills. As education continues to evolve, collaborative arts projects prove to be powerful tools for promoting inclusivity and enriching the educational journey of diverse student populations.

**Key Words:** Arts Education, Inclusive Education, Interculture

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**Resumen:** Esta investigación explora el papel crucial de proyectos artísticos colaborativos iniciados por un museo y una escuela pública en la formación de la inclusión y participación de niños chinos y sus familias. Utilizando un enfoque de métodos mixtos, el estudio comenzó con una investigación cuantitativa en la escuela. Posteriormente, para destacar la importancia de las artes en el fomento del desarrollo educativo y social, se llevó a cabo un estudio cualitativo exhaustivo. Esto incluyó nueve meses de observación meticulosa del Aprendizaje Basado en Proyectos Artísticos tanto en la escuela como en el museo. Después de esta fase de observación, se realizaron entrevistas en profundidad con padres, técnicos de museos, estudiantes y educadores.

Los hallazgos subrayan el impacto del paradigma de asimilación en la separación familiar entre las comunidades de inmigrantes, contribuyendo potencialmente a las altas tasas de abandono escolar. Reconociendo el papel fundamental de los padres en fomentar la inclusión de los niños inmigrantes, el estudio presenta el Proyecto Tándem: un esfuerzo colaborativo que integra el modelo de educación artística desarrollado por la escuela y el museo, abarcando aprendizaje del Proyecto Basado en el Artes y Estrategias de Pensamiento Visual. Estas técnicas no solo impactan positivamente en la competencia lingüística de los niños chinos, sino que también mejoran su participación en actividades escolares, resultando en una mejora de la inclusión y la participación familiar.

Construyendo sobre esta base, el estudio investiga los efectos de un proyecto artístico conjunto entre un museo y una escuela pública en la inclusión y participación de estudiantes chinos. Utilizando un enfoque mixto, la investigación comienza con un cuestionario como prueba piloto, seguido de una observación exhaustiva de las actividades de ABP en ambas instituciones educativas. Las entrevistas con los niños proporcionan valiosas perspectivas sobre sus experiencias. El Proyecto Tándem, que incorpora el modelo de educación artística

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desarrollado colaborativamente por la escuela y el museo: aprendizaje del Proyecto Basado en el Artes, junto con la integración de Estrategias de Pensamiento Visual, emerge como una fuerza transformadora. El estudio destaca su impacto positivo en varias dimensiones de las experiencias de los niños chinos, incluida la expresión de la cultura heredada, una mayor participación en actividades escolares y una inteligencia interpersonal mejorada.

En conjunto, estos hallazgos subrayan el potencial transformador de proyectos artísticos colaborativos, enfatizando el papel del arte en la formación de las experiencias educativas de los niños chinos y sus familias. El énfasis en el papel del paradigma de asimilación en la separación familiar destaca la necesidad de medidas proactivas, siendo la participación de los padres un catalizador clave para la exitosa inclusión de los niños inmigrantes. La integración de aprendizaje del Proyecto Basado en el Artes y Estrategias de Pensamiento Visual dentro del Proyecto Tándem no solo aborda las barreras lingüísticas, sino que también fomenta un desarrollo integral que abarca la expresión cultural, la participación activa en actividades escolares y la mejora de las habilidades interpersonales. A medida que la educación continúa evolucionando, los proyectos artísticos colaborativos demuestran ser herramientas poderosas para promover la inclusividad y enriquecer el viaje educativo de diversas poblaciones estudiantiles.

**Palabra Clave:** Educación artística, Educación Inclusiva, Inter cultura



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**Resum:** Aquesta recerca explora el paper crucial de projectes artístics col·laboratius iniciats per un museu i una escola pública en la formació de la inclusió i participació de nens xinesos i les seves famílies. Utilitzant una aproximació de mètodes mixtos, l'estudi va començar amb una investigació quantitativa a l'escola. Posteriorment, per destacar la importància de les arts en el foment del desenvolupament educatiu i social, es va dur a terme un estudi qualitatiu exhaustiu. Això va incloure nou mesos d'observació meticulosa de l'Aprenentatge Basat en Projectes Artístics tant a l'escola com al museu. Després d'aquesta fase d'observació, es van realitzar entrevistes en profunditat amb pares, tècnics de museus, estudiants i educadors.

Els resultats subratllen l'impacte del paradigma d'assimilació en la separació familiar entre les comunitats d'immigrants, contribuint potencialment a les altes taxes d'abandonament escolar. Reconeixent el paper fonamental dels pares en fomentar la inclusió dels nens immigrants, l'estudi presenta el Projecte Tàndem: un esforç col·laboratiu que integra el model d'educació artística desenvolupat per l'escola i el museu, abastant aprenentatge del Projecte Basat en l'Art i Estratègies de Pensament Visual. Aquestes tècniques no només impacten positivament en la competència lingüística dels nens xinesos, sinó que també milloren la seva participació en activitats escolars, resultant en una millora de la inclusió i la participació familiar.

Construint sobre aquesta base, l'estudi investiga els efectes d'un projecte artístic conjunt entre un museu i una escola pública en la inclusió i participació d'estudiants xinesos. Utilitzant un enfocament mixt, la recerca comença amb un qüestionari com a prova pilot, seguit d'una observació exhaustiva de aprenentatge del Projecte Basat en l'Art en ambdues institucions educatives. Les entrevistes amb els nens proporcionen valuosos punts de vista sobre les seves experiències. El Projecte Tàndem, que incorpora el model d'educació artística desenvolupat col·laborativament per l'escola i el museu, juntament amb la integració d' Estratègies de

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Pensament Visual, emergeix com una força transformadora. L'estudi destaca el seu impacte positiu en diverses dimensions de les experiències dels nens xinesos, inclosa l'expressió de la cultura heretada, una major participació en activitats escolars i una intel·ligència interpersonal millorada.

En conjunt, aquests resultats subratllen el potencial transformador de projectes artístics col·laboratius, posant de relleu el paper de l'art en la formació de les experiències educatives dels nens xinesos i les seves famílies. L'èmfasi en el paper del paradigma d'assimilació en la separació familiar destaca la necessitat de mesures proactives, sent la participació dels pares un catalitzador clau per a la inclusió amb èxit dels nens immigrants. La integració d'aprenentatge del Projecte Basat en l'Art i Estratègies de Pensament Visual dins del Projecte Tàndem no només aborda les barreres lingüístiques, sinó que també fomenta un desenvolupament integral que abasta l'expressió cultural, la participació activa en activitats escolars i la millora de les habilitats interpersonals. A mesura que l'educació continua evolucionant, els projectes artístics col·laboratius es mostren com a eines poderoses per promoure la inclusivitat i enriquir el viatge educatiu de diverses poblacions estudiantils.

**Paraules Clau:** Educació Artística, Educació Inclusiva, Intercultura

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## Index

<b>Introduction .....</b>	<b>19</b>
<b>Justification .....</b>	<b>26</b>
<b>Objectives .....</b>	<b>29</b>
General Objective .....	29
Specific Objectives .....	29
<b>Part I . Theoretical Framework .....</b>	<b>30</b>
<b>Chapter 1. Towards Inclusive Education .....</b>	<b>32</b>
1.1. The Rise and Development of Inclusive Education .....	32
1.2. Argument and Discussion about Inclusive Education .....	37
1.3. The Achievement of Inclusive Education.....	42
1.3.1. Policy Achievement.....	44
1.3.2. The Index for Inclusion .....	52
<b>Chapter 2. Multiculturalism or Interculturalism .....</b>	<b>55</b>
2.1. Main Definition Related to Multiculturalism and Interculturalism.....	55
2.2. Cultural Diversity in Spain Educational System and Chinese Parenting Style .....	62
2.2.1. Demographic Information of Immigrants in Spain Educational System .....	62
2.2.2. Demographic Information of Chinese in Spain.....	66
2.2.3. Philosophical Basis and Parenting Style of Chinese Culture .....	68
2.3. Related Theory of Interculturalism.....	71
2.3.1. Cultural Theory within a Social Setting: Culture Interaction theory, Social Capital Theory by Bourdieu, Cultural Iceberg Theory by E.T. Hall, Community of Practice, Intercultural Competency by Boyatzis .....	71
2.3.2. Identity Construction and Reconstruction .....	82

---

2.3.3. Political Model: Multinational Federalism, Assimilation Theory .....	84
<b>Chapter 3. Art-Based Project Learning.....</b>	<b>89</b>
3.1. Art: A Language to All.....	91
3.2. Visual Thinking Strategy (VTS).....	93
3.3. Multiple Intelligence Theory (MIT) .....	99
3.4. Positive Influence of Arts Education .....	105
3.4.1. Social-emotion Development .....	107
3.4.2. Social-culture Development .....	108
3.4.3. Academic Performance.....	109
3.4.4. Identity Shaping.....	111
3.4.5. Arts Education and Self-determination .....	111
3.4.6. Educational and Social Function of Museum.....	112
<b>Part II . Empirical Research.....</b>	<b>115</b>
<b>Chapter 4. Research objectives, research approach, and research methodology</b>	<b>117</b>
4.1. Research Objectives .....	118
4.2. Methodological Approach .....	119
4.2.1. Phenomenological Paradigm .....	120
4.2.2. Mixed Method Research Methodology (MMRM) .....	121
4.2.3. Case Study .....	125
4.3. Case Presentation.....	128
4.3.1. Tandem Project .....	134
4.3.2. Description of the Chinese Student .....	136
4.4. Data Collecting Systems: Instruments.....	142
4.4.1. Document Review .....	142
4.4.2. Questionnaire.....	145

---

4.4.3. Observation.....	148
4.4.4. Interview.....	151
4.4.5. Summary.....	155
4.5. Data Analysis System: Categories and Subcategories.....	156
4.6. Ethics of Research .....	159
<b>Part III. Results .....</b>	<b>160</b>
<b>Chapter 5. Results.....</b>	<b>162</b>
5.1. The First Level of Analysis: The Process of Inclusion of those Chinese children .....	162
5.1.1. Result from Questionnaire.....	162
5.1.2. Results from Interview and Observation.....	185
5.2. The Second Level of Analysis: The Importance of Arts in the Process of Inclusion .....	204
5.2.1. Dimension of Participation.....	204
5.2.2. Dimension of Language .....	208
5.2.3. Dimension of Personal and Social Skills.....	213
5.2.4. Dimension of School Environment .....	220
5.2.5. Dimension of Social Cultural Development.....	223
5.3. Triangulation of the Results.....	234
<b>Part IV. Discussion and Conclusion .....</b>	<b>241</b>
<b>Chapter 6. Discussion .....</b>	<b>243</b>
6.1. The First Level of Analysis Discussion .....	243
6.2. The Second Level of Analysis Discussion .....	249
<b>Chapter 7. Conclusion.....</b>	<b>253</b>
7.1. Conclusion.....	253

---

7.2. Limitation and Future Investigation .....	257
<b>Part V .Reference.....</b>	<b>259</b>
<b>Appendix .....</b>	<b>297</b>
Appendix 1. Informed Letter of Ethic Investigation .....	297
Appendix 2: Image Rights Authorization.....	298
Appendix 3: Index for Inclusion for Students .....	299
Appendix 4: Index for Inclusion for Parents (Chinese Version) .....	300
Appendix 5: Index for Inclusion for Parents (Spanish Version).....	303
Appendix 6: Index for Inclusion for Teachers.....	306
Appendix 7: Invitation Letter for Teachers .....	310
Appendix 8. Invitation Letter to Museum .....	311
Appendix 9: Interview Questions for Students .....	312
Appendix 10: Interview Questions for Parents.....	313
Appendix 11: Interview Questions for School Vice-Principle .....	314
Appendix 12: Interview Questions for Teachers .....	316
Appendix 13: Interview Questions for Museum Technician.....	318
Appendix 14: Interview No. 1. School Vice-Principle.....	319
Appendix 15. Interview No. 2. Teacher A .....	322
Appendix 16. Interview No. 3 Teacher B.....	331
Appendix 17. Interview No. 4 Museum Technician.....	332
Appendix 18. Interview No. 5. Teacher C .....	342
Appendix 19. Interview No. 6. Student.....	347
Appendix 20. Interview No. 7. Family LNN.....	350
Appendix 21. Interview No. 8. Family SH.....	352
Appendix 22. Interview No. 9. Family CH .....	354

---

Appendix 23. Interview No. 10. Family ZY .....	356
Appendix 24. Interview No. 11. Family M .....	361
Appendix 25. Interview No. 12. Family TN.....	363
Appendix 26. Interview No. 13 Family SZ .....	367
Appendix 27. Interview No. 14 Teacher D.....	372
Appendix 28. Interview No. 15 Teacher E .....	374
Appendix 29. Interview No. 16 Student K.....	378
Appendix 30. Interview No.17 Family LNN.....	379
Appendix 31. Interview No. 18 Teacher F .....	380
Appendix 32. Group Observation Sheet.....	381
Appendix 33. Individual Observation Sheet.....	382
Appendix 32. Field Diary .....	385

# **Index**

Index of Abbreviation

Index of Figures

Index of Tables



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## List of Abbreviations

ABP	Arts-based Project
ABPL	Arts-based Project Learning
AE	Arts Education
BEC	Barcelona Education Consortium
CBPR	Code of Good Practices in Research
ChOIS	China Oriented Immigration Students
CI	Chinese Immigrants
CIT	Culture Interaction theory
CoP	Community practice theory
CRC	Convention on the Rights of the Child
EPC	Educational Project of the Center
ESD	Explanatory Sequential Design
FGCI	First Generation of Chinese Immigrants
FGI	First Generation Immigrates
FIP	Foreign Immigrant Population
HEF	High level Educated Family
IC	Identity Construction
ICESCR	International Covenant on Economic, Social and Cultural Rights
IE	Inclusive Education
IEA	<i>Institut Escola ARTs</i>
INE	National Institution of Statistics of Spain
LEF	Low level Educated Family
LISMI	Law of Social Integration of the Disabled
LOGSE	The Organic Law on the General Organization of the Education System
LOCE	Organic Law on Quality in Education
LOE	The Organic Law on Education
LOMCE	Organic Law of Improvement of Quality of Education
LOMLOE	Framework Act for the Improvement of Educational Quality
LOPEGCE	Organic Law on Participation, Evaluation and the Government of Educational Centers
MI	Multiple Intelligence
MIT	Multiple Intelligence Theory
MMR	Mixed Method Research
MMRM	Mixed Method Research Methodology

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MNAC	<i>Museo Nacional d'Art de Catalunya</i>
OAS	Other Attitude System
OECD	Organization for Economic Co-operation and Development
ROOC	Rules for the Organization and Operation of the Center
SCT	Social Capital Theory
SE	Special Education
SSN	Students with Special Needs
SGCI	Second Generation of Chinese immigration
SST	Self-system
TPM	Tandem Project Magazine
VTs	Visual Thinking Strategy

## List of Figures

Figure 1. Immigrant population by nationality in Catalonia (2011).

Figure 2. Distribution of foreign students by geographic origin. Non-university education system. 2020-2021 Academic year (In percentage).

Figure 3. Percentage of foreign students in Primary of Spain (2019-2020)

Figure 4. Percentage distribution of foreign students by origin in Spain (2019-2020). Non-university education.

Figure 5. Population of Chinese Immigration in Spain from 1998 to 2019.

Figure 6. Variation in the Catalan population by origin of China (2000-2020).

Figure 7. Image illustrating (a) multicultural (b) cross-cultural and (c) intercultural.

Figure 8. The Cultural Iceberg.

Figure 9. Meaning of the visual thinking processes model.

Figure 10. Convergent Mixed Methods Design Map

Figure 11. Location of *Institut Escola ARTs*.

Figure 12. Organization of school

Figure 13. Organization of School Building

Figure 14. Sample: Second-grade Classroom

Figure 15. Process of Tandem Project.

Figure 16. Distribution of Chinese students in IEA (2019-2020).

Figure 17. Process of Analysis Document.

Figure 18. Words cloud of “Things I don’t like about my school” from students.

---

Figure 19. Words cloud of “Things I like about my school” from students.

Figure 20. Words cloud of “Things I like to play at school” from students’ perspective.

Figure 21. Distribution of “Things I like about my school” from students’ perspective

Figure 22. Relationships evaluation from students’ perspective.

Figure 23. Words cloud of “What kind of change do you want to see in this school” from teachers’ perspective.

Figure 24. Words Cloud of “Things I would like to be changed in this school” from parents responding.

Figure 25. Words Cloud of “What suggestion do you want to give to the school” from parents responding.

Figure 26. Main Barriers of three groups

## List of Table

Table 1. Category System of Intercultural Value.

Table 2. Eight ways of learning.

Table 3. Information of Chinese Students involved in Investigation.

Table 4. Information of Recorded Videos from Observation.

Table 5. Information of Recorded Audios from Interview.

Table 6. Instrument of Project.

Table 7. Categories and Subcategories of Barriers and Opportunities.

Table 8. Categories and Subcategories of Inclusion Process for Chinese Children

Table 9. Categories and Subcategories of Inclusion Process for Chinese Children in the Arts-based Project.

Table 10. Participating groups of students.

Table 11. Participating groups of school staffs.

Table 12. Participating groups of parents.

Table 13. Frequency, percentage, and mean: students’ perspective.

Table 14. Frequency, percentage and mean: culture with teachers’ perspective.

Table 15. Frequency, percentage and mean: policy with teachers’ perspective.

Table 16. Frequency, percentage and mean: practice with teachers’ perspective.

Table 17. Frequency, percentage and mean: culture with parents’ perspective.

Table 18. Frequency, percentage and mean: policy with parents’ perspective.

Table 19. Frequency, percentage and mean: practice with parents’ perspective.

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## Introduction

“Art breaks open a dimension  
inaccessible to other experience,  
a dimension in which  
human beings, nature, and things  
no longer stand under  
the law of the established reality principle”.

Herbert Marcuse

The culture shock hit me for the first time upon my arrival at Bogotá's airport in 2010. The sight of armed soldiers, an unfamiliar language, humid air, and low atmospheric pressure left me feeling disoriented. However, my attention was captivated by the vibrant graffiti on narrow street walls as the bus traversed the ancient city. The diverse indoor designs also provided a refreshing contrast. The following day, we encountered parades associated with the Ibero American Theater Festival of Bogotá, immersing me in a colorful world of arts. Local cafes and musicians seemed ubiquitous, and landmarks like Simón Bolívar Square, the Gold Museum, and the *Museo Nacional d'Art de Catalunya* became essential destinations on my weekend agenda. The artistic elements in my surroundings reassured and pacified my initial anxiety about this unfamiliar city, shaping my understanding of this Caribbean Sea country.

Experiencing cultural shock has become a recurring theme in my life abroad, outside of China. Arts journeys, from Bogotá to Santiago de Chile and from South America to Western Europe, have been instrumental in my recovery from these shocks. These experiences have exposed me to various language expressions, historical narratives, and cultural backgrounds of minorities. I've learned independence and self-determination, shaping a new identity. As a prospective researcher from China, my connection to Chinese traditional culture influences

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many aspects of my life, offering energy and perspective. Consequently, my concern extends to fellow compatriots in Spain, encompassing their destiny, the process of inclusion within local society, and, more specifically, educational issues. Most European countries, owing to relaxed immigration policies, boast multicultural environments. Completing my Master's degree in psych pedagogy at UAB in 2018 provided a foundation in Inclusive Education, which became the focus of my master's thesis and a continuous interest in my doctoral dissertation.

My doctoral investigation, which initiated in the first year of my Ph.D., spans education, arts education, social science, anthropology, and ethnography. It concentrates on the inclusive process for students through an arts project in a multicultural school in Barcelona named *Institut Escola ARTs* (IEA). IEA, the only school collaborating with the *Museo Nacional d'Art de Catalunya* (MNAC) for over five years through the Tandem Project, stands out. One notable teaching strategy employed at IEA is the Visual Thinking Strategy (VTS), which will be explained in detail later in the methodological section.

The qualitative investigation went three steps. Firstly, since March 2019, I served as an interpreter for Chinese parents during school meetings, which rich the data of the family and school relationship and general worries of school. Secondly, I have been an active silent observer in VTS activities at the museum, school, and daily teaching sessions. In this process, I have the opportunity to observe the behavior and reaction of students and teachers, and make a deeper observation. Thirdly, I have forged friendships with Chinese families and school staff, visit in their shops, joining New Year family meals, conversing with children in school playgrounds or subways, and engaging with some on social media platforms like WeChat. This process makes the conversation and interview more spontaneously but more naturally.

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The outbreak of the COVID-19 pandemic resulted in a significant toll on minority populations, leading to school closures and countrywide lockdowns, prompting a gap year in my investigation. However, the pandemic has also offered a unique window into understanding the inclusive situation of minorities in Spain. This investigation focuses on the educational situation of legal Chinese immigrants in Spain, exploring their experiences from childhood through adulthood, including potential participation in local political life.

The specific objectives of this project include identifying barriers and opportunities for inclusive education in a multicultural school, analyzing the inclusion process for Chinese children, examining artistic education's role in inclusivity, particularly for Chinese students, and providing guidance to enhance inclusive settings through artistic education.

This project will unfold across four main segments: the theoretical part, the empirical part, the presentation of my investigation's results, and conclusion.

The general objective of this thesis would be an assessment of the inclusive process of Chinese students in a multicultural school from the dimensions of school culture, school practice, and school policy. This investigation will focus on an arts project processed by MNAC and IEA to obtain the objective creatively. The citation above highlights the transformative power of arts, which can challenge established norms and open new ways of thinking and experiencing the world. It suggested that arts can expand our understanding of what is possible and inspire social and political change.

Chapter one has pursued the theory of inclusive Education (IE) for the last 30 years, and clarified the important state of the immigrant groups in IE, especially the situation in Spain. The theory of inclusive education goes from the target group to the practice, which was led by the Index of inclusion by Tony Booth in three dimensions: policy, culture, and practice. From the worldwide regulation of UNESCO to Spain's legislation area, foreign pupils were

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put in the school catalogue under the compensatory education system. In the educational system practice, universal learning design deeply influences pedagogy.

Chapter two clarified the concept of multicultural education and intercultural education. Furthermore, this part summarized several significant trends in intercultural education development, including the diverse culture embedded in school culture, the diverse culture presented in school curriculum content, the training of teachers in diverse situation emphasizes, and teacher-student interaction was put forward.

Chapter three focuses on Arts-based Project Learning (ABPL) and develops the method of inclusive education. It is a way of cultural immersion and curriculum inclusion. Arts, as the departure of all pedagogy, became a language that bridged the language, culture, and psychological barrier. Specifically, ABPL was deploying the Visual Thinking Strategy (VTS) in a multicultural environment. It is a powerful strategy to develop children's language ability and communication skills and a useful tool for children's interaction activities. As Multiple Intelligences (MI) theory states, multiple intelligence will reveal students' diverse achievements. Meanwhile, ABPL will lead the way for students to reach their goals. The influence of Arts Education (AE) ranged from an aesthetic view and academic achievement to social inclusion, while the last one included social participation, peer interaction, and social rules learning. Meanwhile, it also helped the development of the socioemotional well-being and belonging of students.

Chapter four explained the methodological approach and methodology. This project used a methodological case study and mixed method as the path. The data collecting system is divided into two parts: quantitative data and qualitative data. Quantitative data were collected by questionnaire; qualitative data were collected by interview, observation, and document analysis. This part also introduced the context of the IEA, the participants of this investigation,

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and Tandem Project. This project connects schools and social institution MNAC, which offers the possibility of social inclusion in the dimension of curriculum, social activity, multiple intelligence, cooperation, social rules, and leadership.

Chapter five is the part of data analysis which includes results of quantitative data from the questionnaire and qualitative data from interviews, observation, and documents. The result of the questionnaires revealed that students' peer relationships and feeling less attention from teachers the less inclusive situation; staff's attitudes, school leadership, cooperation, policy on school for all, the facilities of the school and the organization's support, the resource's distribution and utilization of staff's experience are less inclusive situations; parents reflected the facility of the school, local organization involvement, attitude towards parents, communication between staff and parents, values were not valued, the relationship between staff and parents, the risk of abandoning school, bullying, and children's choice respective were the less inclusive situation.

Data analysis results from qualitative data revealed that multicultural can be either a barrier or a bridge. Although language and culture may initially be a barrier for students with multicultural backgrounds, the Tandem Project may play a positive role in students' language learning, self-determination, leadership, social rules, social emotion and creativity. Meaning that, as the character of Project Tandem, inter-discipline may bridge arts with culture and discipline.

Chapter six is the discussion and conclusion with the ideas related in the theory part and related to those categories and subcategories of each research dimension, the school culture, practice, and policy.

The final part presents the reference and appendix related to this investigation and the objectives.



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The study began in 2018, and data collection began in early 2019. However, due to the large-scale outbreak worldwide of the pandemic coronavirus 2019 in early 2020, Spanish primary and secondary schools have switched to online teaching since March 2020. This disrupted the collection of survey data for the study. After a year of the epidemic, the school opened, but I could not return to school because of the epidemic in China, so the follow-up interviews were all conducted online.

As a Chinese researcher, I have a strong cultural affinity with the people I'm interviewing, which allows us to better grasp their circumstances and uncover their requirements when talking. The empathy of the investigators with the same cultural background for the objects of the study, as well as the belief and drive to attempt to help them solve their genuine difficulties, has also become a very essential component of my PhD thesis. However, my cultural background made research more challenging for me. I was particularly struck by the cultural contrasts in the educational system, as well as the difficulty of integrating into life and studying in the field of study. Because the research includes language conversion between English, Spanish, Catalan, and Chinese, the investigation and research are surely more challenging. Furthermore, during an in-depth research of schools, I discovered that many local public schools deviate from the current basic education schools in China, or, to put it another way, they differ significantly from the ones I attended as a child. These distinctions necessitate that I shift my perspective as a researcher during study and consider the relationship between students, schools, families, and museums from a people-centered standpoint.

Simultaneously, due to the occurrence of covid 2019, I was unable to conduct in-depth research and surveys for a long time, and lost many opportunities to investigate valuable data; additionally, due to the inconvenience of cross-regional network contact, it increased the

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number of online communications with my tutors. There are several impediments, and time-consuming procedures such as cross-border visas add significant time and money to my return to Spain. The thesis inquiry, however, was maintained with the encouragement and assistance of relatives, friends, and teachers.

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## Justification

Inclusive Education, a model that originated in Europe during the late 20th century, has left a lasting impact not only on Europe, America, and Oceania but is currently gaining momentum in numerous educational practices across Asia. My interest in this subject stems from my extensive personal educational journey, where I encountered the invisibility of many groups, including students with physical disabilities, children from non-urban areas, and various ethnic minorities.

During my inaugural master's program in Spain, I unexpectedly discovered that I was the sole foreigner specializing in psychological education. Confronting academic challenges, the Autonomous University of Barcelona provided invaluable support through its diverse teaching methods and educational evaluation approaches, significantly enriching my professional knowledge and igniting my enthusiasm for inclusive education. Concurrently, the evolving landscape of inclusive education in recent years has prompted a surge in academic literature focusing on these previously marginalized groups at a theoretical level, establishing a profound foundation for the practical exploration of inclusive education.

As I delved further into the Spanish basic education system, I discovered a vibrant tapestry of multicultural groups on campus, hailing from diverse cultural backgrounds and speaking various languages. Navigating the dynamics of teaching and learning in such an environment proved to be an entirely novel experience, presenting unique challenges distinct from the homogeneous classrooms of Spanish students. Originating from China and bringing my own cultural attributes, I naturally developed a profound connection with this multicultural student cohort from around the world. This connection not only fostered a sense of affinity but also granted me a deeper understanding of their distinctive academic journeys.

From the tender age of five, my parents introduced me to the realms of violin and painting,

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ferrying me on bicycles as I sat on the back seat. Immersed in the arts environment from early childhood, I became well-versed in the language of arts, an emotional realm both sensitive and joyful. As I matured, music and painting evolved into my go-to spiritual sanctuaries, providing solace and a release from the rigors of daily life. Arts, for me, is not merely a pastime; it stands as an integral and enduring part of my life.

My research trajectory has been significantly shaped by the profound influence of my father, a person of remarkable kindness. His interactions during his travels have not only exemplified the amiable nature that characterizes him but have also served as a source of inspiration for my scholarly pursuits. An illustrative encounter transpired during a train journey northward from Sichuan, where my father engaged in a congenial conversation with a businessman named Li hailing from Wenzhou, Zhejiang Province.

This fortuitous meeting marked the inception of a meaningful connection, as Li, motivated by entrepreneurial prospects, expressed intentions to explore business opportunities in my hometown. Subsequently, with each northward journey, Boss Li intentionally traversed through my hometown to visit my father. This ritualistic rendezvous not only solidified their acquaintance but also underscored the significance of personal relationships in fostering professional connections.

The influence of this encounter extended beyond domestic boundaries. When the time came for my departure abroad, my entire family accompanied me to Shanghai Pudong Airport. Remarkably, Boss Li, displaying an unwavering commitment to our familial well-being, traveled from Wenzhou to Shanghai to meticulously coordinate our travel arrangements. This demonstration of camaraderie was a testament to the depth of the bond forged through chance encounters.

Reciprocating the goodwill, my father was graciously invited to Boss Li's hometown, thereby

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exemplifying the transformative journey from acquaintances on a train to cherished friends. The evolution of their relationship epitomizes the profound impact that interpersonal connections can have on shaping one's experiences and opportunities.

In alignment with this familial connection, my research endeavors extend to exploring the dynamics of the Chinese immigrant community from Wenzhou residing in Spain. Through a nuanced investigation, I aim to comprehend the multifaceted aspects of their lives, challenges, and contributions, thereby contributing to the scholarly discourse on immigrant communities. This targeted exploration forms an integral component of my broader academic pursuits, rooted in the understanding of interpersonal relationships and their implications on diverse societal contexts.

This research will center on the IEA, a public institution distinguished as an arts school, with a remarkable 98% of its student body comprising immigrants. The school actively engages in various arts initiatives, such as Tandem Project in collaboration with the MNAC, a curriculum enriched by daily arts activities, and the utilization of VTS, among other methodologies. The inception of this investigation dates back to 2019, marking six years since the commencement of Tandem Project in 2013. The study aims to unravel the pivotal role of arts in advancing inclusive education within the context of IEA.

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# Objectives

The scope of this investigation encompasses a general objective and three specific objectives, each carefully delineated to ensure a comprehensive exploration of the research domain.

## General Objective

The objective of this investigation would be an assessment of the inclusive process of Chinese students through Tandem Project in IEA. To be more specifically, there are three specific objectives.

## Specific Objectives

**Specific Objective one:** Identifying the barriers and opportunities to develop inclusive settings in a multicultural school.

**Specific Objective two:** Analyzing the inclusion process for Chinese children

**Specific Objective three:** Analyzing artistic education in the process of inclusive, especially in the Chinese students.

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## Part I. Theoretical Framework



*Note:* Image obtained from observation video of Tandem Project  
in *Institut Escola ARTs*

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## **Chapter 1. Towards Inclusive Education**

- 1.1. The Rise and Development of Inclusive Education
- 1.2. Argument and Discussion about Inclusive Education
- 1.3. The Achievement of Inclusive Education
  - 1.3.1. Policy Achievement
  - 1.3.2. The Index for Inclusion

## **Chapter 2. Multiculturalism or Interculturalism**

- 2.1. Main definition related Multiculturalism and Interculturalism
- 2.2. Cultural Diversity in Spain Educational System and Chinese Parenting Style
  - 2.2.1. Demographic Information of Immigrants in Spain Educational System
  - 2.2.2. Demographic Information of Chinese in Spain
  - 2.2.3. Philosophical Basis and Parenting style of Chinese Culture
- 2.3. Related theory of Interculturalism
  - 2.3.1. Cultural theory within a Social Setting
  - 2.3.2. Identity Construction and Reconstruction
  - 2.3.3. Political Model

## **Chapter 3. Arts-based Project Learning**

- 3.1. Arts: a Language to All
- 3.2. Visual Thinking Strategy (VTS)
- 3.3. Multiple Intelligence Theory (MIT)
- 3.4. Positive Influence of Arts Education
  - 3.4.1. Social-emotion Development
  - 3.4.2. Social-culture Development
  - 3.4.3. Academic Performance
  - 3.4.4. Identity Shaping
  - 3.4.5. Arts Education and Self-determination
  - 3.4.6. Educational and Social Function of Museum



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In this part, three blocks of theories are used, which are the three dimensions of this project: the process of inclusion, multiculturalism and interculturalism, and arts as a tool to help the process of inclusion in multicultural backgrounds.

## **Chapter 1. Towards Inclusive Education**

### **1.1. The Rise and Development of Inclusive Education**

Inclusive Education (IE) has its roots in the social justice movement of the 1960s and 1970s, which called for equal rights and opportunities for all people, regardless of their differences. In the field of education, the idea of IE emerged in the 1980s as a response to the segregation of students with disabilities in separate special education classes.

The term "Inclusive Education" was first used in the 1990s by educational researchers and advocates who sought to promote a more inclusive approach to education that would address the needs of all students, including those with disabilities, and create a more equitable and just education system.

In 1994, the Salamanca Statement and Framework for Action on Special Needs Education, adopted by the United Nations Educational, Scientific, and Cultural Organization (UNESCO), it assumes that

“schools should accommodate all children regardless of their physical, intellectual, social, emotional, linguistic or other conditions. This should include disabled and gifted children, street and working children, children from remote or nomadic populations, children from linguistic, ethnic or cultural minorities and children from other disadvantaged or marginalized areas or groups.” (UNESCO, 1994: 6)

Since then, the concept of IE has been further developed and expanded to encompass a broader range of differences, such as cultural, linguistic, and socioeconomic diversity, and

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has been adopted by many countries as a guiding principle for education policy and practice. From 1990 to 2010, authors tend to mention social inclusion, human rights when they do IE research, most of them mentioned only students with disabilities in their articles (Hunt & Goetz, 1997; Jorgensen, McSheehan, Schuh, & Sonnenmeier, 2012; Rotheram-Fuller, Kasari, Chamberlain, & Locke, 2010; Salisbury, Gallucci, Palombaro, & Peck, 1995; Strain & Bovey, 2011; Waldron & mcleskey, 1998), especially in the part of practical experience. In that period, the IE subject and practice are limited to the concept of student with disability.

Students are combined with different characters while educational context should prepare for this diversity in IE trend. As Barton (1997:231) stressed, “educational issues are complex and contentious often involving passionately held beliefs and values.” That means if educators hold that all the students should be included in the normal school, then the group of immigrants or language minority children should be the indispensable part of the standard educational system. That’s coincided with the idea of Ainscow (2005:117) , the major problem of inclusion is a “clarity of definition, and the forms of evidence that are used to measure educational performance.” Therefore, IE should include the attitude and response not only limited in the group of disability practice, with the extension to diversity in race, social class, ethnicity, religion, gender, and ability.

From 2010 to 2020, more researches tend to focus on the practice of IE. Such as the efficiency of IE (Kodirova, Matupaeva, & Teshaboeva, 2020; Nel, Müller, & Rheeders, 2011; Watkins & Ebersold, 2016), teacher preparation for IE (Agbenyega, 2011; Forlin & Chambers, 2011; McCrimmon, 2015; Zagona, Kurth, & MacFarland, 2017), and teacher’s competence and attitude (Pit-ten Cate, Markova, Krischler, & Krolak-Schwerdt, 2018) are focused mainly on the resource distribution, teacher training. Scholars focus on ethnic topic are far less than the focus on disabilities under the structure of IE. Those students with multicultural background

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are under-represented (Tomlinson, 2016).

Until now, there isn't a mature education system that qualified all standards of various countries. The teaching quality and learning achievement in IE has lower priority (Haug, 2017). No matter how the theory is developing, there is a sense of lacking of processing of IE theory (Nilholm, 2020) or high-quality of IE practice experience reported (Love & Horn, 2021).

As the first situation, the immigrants' children are included in the local society, the supportive role of the local school is unreplaceable. In reality, "school systems are utilitarian in structure and are organized around the discredited but widely-held idea that intelligence is fixed, measurable and normally distributed" (Lani, 2008:203), which means the local public school focus more on better academic achievement and efficiency in students. Considering the high rate of abandon school at an early age, aside from parents' academic expectation, cultural difference, and economic difficulty, putting the local school in the inclusive process should benefit the community and the society.

Major Obstacles of those immigrants encounter were multiple pain: second language learning, cultural difference, disability, cut off the relationship with their own culture and reconstruct identity in the new environment (Calvo, 2005), especially when the school teacher can't deploy the proper methods to figure out the special needs of students, or the parents can't support the students in an accepted way (Wetz, 2004), or the environment of the students lacking peer support (Carter et al., 2015; Pirchio, Passiatore, Carrus, & Taeschner, 2017; Symes & Humphrey, 2010).

Many authors realized that to help those children to incorporate into the current school community, educators need to construct an inclusive environment in school. But what are inclusive environment needs? An included environment in the school is connected to the local

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community, local institutions, local educational policy, and how educators operate the educational practice. Like the dimensions of Inclusive Education stated by Booth and Ainscow (2002), an inclusive culture, inclusive policy, and inclusive practice would be the three necessary dimensions of Inclusive Education, or three types of inclusivist summered by Low (2006), the hard ones, soft ones, and stupid ones. Furthermore, Ainscow (2005) mentioned that inclusion is not just integrated the vulnerable group into the school, but to develop the school to adapt to their needs . He also pointed out that there are two kinds of leverage to push the changing of school, the lower one which indicates the policy document, conferences, and in-services courses that focus on only the way things look but not what they work; and the higher one which means the views and actions of others within the local context, that included the members of the wider community and the staff of departments of school serve; the criteria that are used to evaluate the performance of school. Len Barton (1997) believes that educational policies and practices are inherently political, which involve choices, prioritization, and the allocation of human and material resources.

Since the students who are immigrants were enrolled in the indigenous school, the traditional schooling evaluation/ assessment system is learning how to adapt to this situation. In spite of the fact that there is a big contradiction between the teachers' effort to the special needs and the standardized and test-best accountability (Dover & Rodríguez-Valls, 2018), the efforts is making continuously worldwide. For instance, the Program for International Student Assessment (PISA) (OECD, 2019)<sup>1</sup> added four dimensions in the new competence, the ability of global and intercultural issues, understand and appreciate the perspectives and world views of others; take action for collective wellbeing and sustainable development; engage in open

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<sup>1</sup> OECE, an abbreviation for the Organization for Economic Co-operation and Development.

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and appropriate and effective interactions across cultures are mentioned. We noticed that understanding the diverse culture and acted properly in the interactive issue is highlighted. How do educators practice IE in the different social background will be a major theme for the scholar in this field, with the increasingly demanding of Inclusive Education both in theory and practice.

## 1.2. Argument and Discussion about Inclusive Education

The first definition of Inclusive Education (IE) can be traced from Salamanca Agreement since 1994. This agreement developed definition of Special Education, furthermore it took - education for all- as the main idea of IE, which was developed from Europe to all over the world. This agreement targets the social preinclusion at school context, focusing the attitude and response to diversity. Furthermore, UNESCO (2001) presented that inclusion as a reform to take diversity students into the main stream education internationally.

However, a long-lasting debating exists around the possibility of full inclusion. Early in the end of 20th century, Tony Booth (1996) already indicated that inclusion should be in a full-included way by realizing it in the process of increasing pupils' participation within mainstream schools' cultures and curricula and decreasing exclusionary pressures. While another group represented by Low (2006) stressed that the quest for full inclusion may be illusory, on the ground that the notion, in its most thoroughgoing form, is both Utopian and elitist. After almost 30 years of theory and practice exploration, there is a still a dilemma on should IE include part of students, or include all (Leijen, Arcidiacono, & Baucal, 2021).

Authors have been giving definitions for IE for a long time. And the variation range from a narrow way to a broad way, depending on whether it is horizontal or vertical (Haug, 2017). A large part of scholars focuses on the group of disability, which is replace special education with inclusive education. Another trending of research is tending to look for the realistic way for developing full inclusion, no matter the culture background, social economic situation. For example, Villa and Thousand (Villa & Thousand, 2005; Villa, Thousand, Nevin, & Liston, 2005) define inclusion as “a philosophy and a process that involves the intentional and ongoing efforts of schools to identify and remove barriers to full participation and let learners be all students, regardless of their abilities and background.”

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UNESCO defines IE as “ the process of reinforcing the capacity of education systems to welcome and reach out to all learners ” (UNESCO, 2017). More specifically, it is “a process that involves the transformation of schools and other centers of learning to cater for all children – including boys and girls, students from ethnic minorities, those affected by HIV and AIDS, and those with disabilities and learning difficulties” (UNESCO, 2008).

Susan Peters defines inclusion as the practice of educating all children, regardless of ability, disability, or behavior, in the same classroom, with appropriate supports and services to meet their individual needs (Peters, 2003).

Barton (1997) indicated that:

“Inclusive education is about responding to diversity; it is about listening to unfamiliar voices, being open, empowering all members and celebrating 'difference' in dignified ways... It is about how, where, and why, and with what consequences, we educate all pupils. It is more than mere questions of access that are at stake here. It is a quest for the removal of policies and practices of exclusion and the realization of effective participatory democracy (Barton, 1997:233).

In Kemmis' (1994) statement, education for all involves a serious commitment to the task of identifying, challenging, and contributing to the removal of injustices.

Besides talking about what school should be, authors also talk about what school should not be. Wolfe J.(1994) indicated that schools must not with many definitions of integration and multicultural education-be about assimilation while leaves the school remaining essentially unchanged. In Ballard’s (1995) opinion, IE is not about 'special' teachers meeting the needs of 'special' children in ordinary schools. Those authors focus on removing injustices barriers and change not only happen on the development of definition, but also start the inner transformation, which means the development of inclusive practice.

Moreover, the conceptualization of IE undergoes alterations when implemented

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internationally. A notable contention arises concerning the delineation of inclusion participants, compounded by a parallel discord within the intersection of special education and IE. In jurisdictions such as England, the United States, and Germany, individuals hailing from economically disadvantaged backgrounds, particularly those from minority households, are commonly categorized as lower attainers or as part of special interest groups. This stratification is often reinforced by the disproportionate representation of minority groups in low-skill occupations. An anecdotal reference encapsulates this phenomenon, humorously attributing individuals from these groups to the pursuit of the "five Fs" - denoting low-paid occupations in Food service, Filth management (e.g., cleaning), Folding (laundry tasks), Fetching (messaging roles), and Filing (engagement in low-tier office responsibilities) (Tomlinson, 2015). Here we can see the broader definition of IE is trying to include the low-income student. Moreover, there are several investigators focus on the ethnic minority (Eraqi, 2015; Flores et al., 2021; Ranganathan & Bhopal, 2006; Yogeeswaran, Dasgupta, & Gomez, 2012).

The conceptualization of IE exhibits variability contingent upon the distinct social structures of various countries or the diverse requirements of their socioeconomic landscapes. In tandem with the evolution of human resource theory, there has been a consequential expansion of educational systems. Consequently, the contemporary market demands a perpetual enhancement of the qualifications and skill levels of young individuals. This imperative not only accrues individual benefits but also contributes substantively to the overall advancement of the economy (Tomlinson, 2015).

To sum up, IE is a teaching approach that values diversity and seeks to provide equal opportunities for all learners, regardless of their backgrounds, abilities, or differences. It is an educational philosophy that aims to create welcoming and supportive learning



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environments that can accommodate the needs of all students. It is about a process of removing barriers to all participants, and developing a related environment for all students. The practice of IE is not synchronized with the international expectation. For example, the group of people who should be included in society system, the majority of research are about people with disability, which enforces that could be giving benefits or advantage to certain people with certain genetic characteristics (Barrow, 2001; Bossaert, Colpin, Pijl, & Petry, 2013; Goodley & Runswick-Cole, 2010; Low, 2006; Lynch & Soni, 2021; Symes & Humphrey, 2010). Ainscow (2005) argued that the group of IE should enlarge to diversity in race, social class, ethnicity, religion, gender, and ability, and the inclusion should be an adapted and dynamic educational model that could develop as the society developing, the objected group of IE will change as it goes to different culture and background (Bossaert et al., 2013; Low, 2006).

In educational environment, IE involves: recognizing and responding to the diversity of learners in the classroom, creating learning environments that are respectful and responsive to the needs and backgrounds of all learners, providing appropriate supports and accommodations to help all learners achieve their full potential, promoting the participation and engagement of all learners in the learning process.

In an inclusive classroom, all students are valued and respected for who they are and are provided with opportunities to participate fully in all aspects of the learning environment. This approach recognizes that all students have strengths and challenges, and that the educational system is responsible for providing the necessary support and accommodations to help all students succeed.

Although the IE become a developing trend from the perspective of human rights, there are still many dilemmas in empirical research. For instance, in teachers' perspective, the

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achievement of IE depends largely on teachers' experience, training, time distribution, class size (Materechera, 2020).

The meaning of IE, from departure of human rights, is a critical answer to meritocracy. Since the traditional educational system is reaching the goal of academic achievement by selecting. It is also the transmission of cultural capital from generation to generation (Bourdieu & Passeron, 1990; Pozo-Armentia, Reyero, & Gil Cantero, 2020).

Therefore, this research tends to defined inclusive in a broad way with the destiny of IE. That is:

The objectives of inclusive education are to break down barriers to education so that all children can succeed in it and to develop their social skills. From the standpoint of culture, policy, and practice, the school system is undergoing a revolution. To be successful, all stakeholders—students, families, and social institutions—must participate.

### 1.3. The Achievement of Inclusive Education

Inclusive Education (IE) usually refers to the practice of providing all students, with equal access to education and opportunities to participate in all aspects of school life. Unlike the traditional educational evaluation system focusing on students' academic achievement, inclusive education focus on social ability achievement of student. When we look back after almost 30 years of practice and theoretical development, there are some dilemmas in general. On one hand, there is a general sound in inclusive education research that is a need for high-quality practice. On the other hand, although the general definition of inclusive education stresses that all students should be included, a large number of researchers are focusing on Students with Special Needs (SSN), few researches about the inclusion of minority, such as ethnicity minority.

In Europe, IE with a multicultural background has developed in response to the growing diversity of European societies, and the need to provide equal access to education for all students. In this context, inclusive education means providing equal access to education for students with disabilities and responding to the needs of students from diverse cultural and linguistic backgrounds.

One of the key trends of IE embedded in multicultural backgrounds is developing intercultural education in Europe. Intercultural education aims to promote mutual understanding and respect between different cultures and to help students develop the knowledge, skills, and attitudes needed to live and work in diverse societies. This approach has been adopted by many European countries and is reflected in policies and practices that promote multiculturalism and diversity in schools. Many researchers lay the foundation from the perspective of the policy (Azorín & Muijs, 2017; L. Barton, 1995; Hardy & Woodcock, 2014; Thomas, 2013), teachers' education (L. Florian, 2008; L. Florian & Black-Hawkins,

2011; Forlin & Chambers, 2011; Ke, Borakova, & Valiullina, 2017), rarely research from the perspective of salient role of arts in the inclusion process.

The reality is that there are more students with multicultural backgrounds students at school than SSN. The development of inclusive education has been a long process that has involved a shift away from traditional approaches to education that have excluded many students with disabilities. However, it is time to think about adapted resources for students with multicultural backgrounds.

European countries have implemented a range of policies and practices to support inclusive education with a multicultural background, including the development of curricula and teaching materials that reflect the diversity of European societies, the provision of additional language support for students with limited proficiency in the language of instruction, and the promotion of intercultural dialogue and exchange programs.

IE is the approach to education that seeks to ensure that all students, regardless of their abilities, backgrounds, or circumstances, have access to high-quality education in a safe and supportive environment. However, the definition and implementation are far apart. Haug (2017) pointed out the low priority of quality given to the teaching and learning.

Some authors pointed out that the mainstream school with local neighborhood constructing a new cultural environment (Ainscow, 2005; Li, 2001), reforming their identity (Basu & Coleman, 2010; Warin, 2013; Wielgosz, Meg, Molyneux, & Paul, 2015), and facing difficulties with language (Reljić, Ferring, & Martin, 2015) are the main barriers for the immigrants. In this situation, an inclusive school would take measures to adapt to the special needs of immigrants' students and reduce these barriers for them being included as soon as possible.

Will Kymlicka (2001) stated that, there needs a change in policy for Chinese immigration or

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other ethnic in the western country, and he points out five boundaries for the immigrants at the transition period.

“The need for language assistance, including bilingual language help in eliminating illiteracy. The financial support for the different ethnic festival, and the inclusive policy for the ethnic costume. The need for curriculum changes in the new content of immigrants’ contribution to society. The adapted working day arrangement for the diverse ethnic festival. The first educational stage to offer partially native language, especially in primary school” (Kymlicka, 2001:15).

### ***1.3.1. Policy Achievement***

The Universal Declaration of Human Rights (UDHR) (UN, 1948) is a world document that recognizes the right to education as a fundamental human right. Article 26 of the UDHR states that "everyone has the right to education," and that education shall be directed to the full development of the human personality and the promotion of respect for human rights and fundamental freedoms.

Furthermore, the Convention on the Rights of the Child (CRC) (Rights, 1991) and the International Covenant on Economic, Social and Cultural Rights (ICESCR)(1976) (Vierdag, 1978) also recognize the right to education for all, including immigrants and refugees. These documents call on states to ensure that all children have access to free, compulsory primary education, and to take measures to ensure that secondary and higher education are equally accessible.

In addition, the Global Compact for Safe, Orderly and Regular Migration, adopted by the United Nations in 2018, also recognizes the importance of ensuring that migrants have access to education, and calls for measures to ensure that their right to education is protected and promoted.

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These world documents and agreements emphasize the importance of ensuring that immigrants have equal access to education, and that their educational rights are protected and promoted, in line with international human rights standards.

In Europe, the achievement of IE has been a major priority in recent years, with several policy initiatives and measures being implemented to promote greater inclusion in schools. One of the key policy initiatives is the European Union's Education and Training 2020 framework (Ionela & Camelia, 2014), which aims to improve the quality and accessibility of education across the European Union. This framework includes a specific focus on promoting IE, and includes measures to support the development of inclusive practices in schools, to ensure that all students have access to high-quality education.

In addition to these policy initiatives, there have been a few practical measures taken to promote IE in Europe. These include the provision of resources and training to teachers, the development of curricula and teaching materials that are inclusive and accessible to all students, and the creation of specialized support services for students with disabilities or other special needs.

Despite these efforts, there is still much work to be done to achieve fully IE in Europe. Challenges remain, including the need for greater investment in education and training, and the need to promote greater awareness and understanding of the benefits of IE. However, there is a growing recognition of the importance of IE, and a commitment to work towards achieving this goal across Europe.

Spain has several educational laws and policies that address diversity and immigration. Some of the key legislation and guidelines include:

**The Spanish Constitution:** The Spanish Constitution of 1978 establishes that all individuals have the right to education and prohibits discrimination based on race, ethnicity, or other

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factors.

**Special Education (SE) law of 1981.** In 1981, the Government of Catalonia published the action criteria in the field of special education. This new vision and organization of SE means that professionals stop looking at in the deficit to focus more on the possibilities of the person and on the resources and supports that they need to progress.

In 1982, the **Law of Social Integration of the Disabled (LISMI)** was published. At those moments. The General Law of Education (1970) is still in force, which contemplates SE as a system parallel to the ordinary, which is a flagrant contradiction with the new law, which promotes a policy of normalization and social integration.

This inconsistency is partially corrected in Catalonia through Decree 117/84, on «organization of SE for its integration into the ordinary educational system». As suggestion the title of this decree, the principles of normalization and integration motivate the adoption. As a preference, schooling in ordinary centers, with support teachers if necessary, and relating both types of school (ordinary and SE). However, this decree does not indicate more detailed criteria and programs that guide the educational intervention of professionals of the SE school. In addition, its organization and pedagogical structure is still quite away from the education of ordinary centers.

**The Right to Education Law (1985)**—refers explicitly to the right of foreigners to be included in the Spanish Educational System.

The **Organic Law on the General Organization of the Education System (LOGSE)** of 1990 marked a significant change, emphasizing the principles of comprehensiveness and diversity. This is a transformation which transform special education from segregation to integration (De Luis, 2016). The LOGSE 1990, for the first time, put the foreign pupils in school in the catalog of attention to diversity under the Compensatory Education system. At

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present, Special education and Attention to Diversity, which connection to cultural differences, are both concerned as part of special education (Aguado & Malik, 2001). Even so, in many cases, the integration promulgated by this law, developed in Catalonia by decree 75/92 by virtue of the Catalan competences in the matter of education, fails because of the lack of resources in inclusive schools, the lack of teacher training and the low awareness of society on this issue.

Some of the principles established to regulate educational practice are of special interest from an intercultural perspective: the autonomy of schools, the involvement of parents and the community, sociocultural contextualization, and compensatory education intended to reduce inequalities (Aguado & Malik, 2001).

The efforts of the **LOPEGCE** (Organic Law 9/1995 on Participation, Evaluation and the Government of Educational Centers) to effectively expand the application of the integrating principles of the LOGSE in the matter of special educational needs in the concerted centers (Second Additional Provision), and to promise sufficient resources to the SE (article 7.3) also fail to reverse this situation of lack of incorporation of said principles in the real educational practice of many centers.

The Ministry of Education's Decree 299/96 (MEC, 1996) regulates the "actions aimed at compensating inequalities in education", targeting children of immigrants who experience difficulties either in their access to school or to their success in school (Aguado & Malik, 2001).

The LOCE (Organic Law 10/2002 on Quality in Education), in its article 2 f and in its Section 4 of Chapter VII of Title I do not substantially modify the progress made with the LOGSE and the LOPEGCE. Rather, it is a law that is not very ambitious in its objectives with respect to these students: it is limited to guaranteeing equal opportunities, and access and presence



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in the educational system of these students, goals taken for granted at the legal level in the countries developed for at least a decade.

In 21<sup>st</sup> century, the shift towards inclusion examining legislative changes and the challenges of implementing inclusive practices. The **Organic Law 2/2006** of May 3 on Education (LOE) introduced the concept of inclusion. LOE and the *Organic Law on the Rights and Freedoms of Foreigners in Spain and their Social Integration* (LO 4/2000) safeguard immigrants' rights to an education in Spain. These rules ensure that every student, from the age of six to sixteen, has the right to free, compulsory education in Spain, regardless of their immigration status. The LOE (2006), emphasizes the importance of multicultural education and promoting respect for diversity in schools. It also encourages the inclusion of immigrant students and the provision of support services for their academic success. The LOE (2006), in its title II, First Section, introduces new more demanding goals for the education system in its task of welcoming these students: establishes the need for early interventions to detect the special educational need, allows more curricular measures and flexibility of the educational stages, favors its schooling in post-compulsory education and reserves places for them in vocational education, as well as training offers adapted for those students who do not achieve the objectives of the Obligatory education.

**Organic Law of Improvement of Quality of Education (LOMCE):** The LOMCE, passed in 2013, includes provisions for the integration of immigrant students into the education system and the development of programs to support their linguistic and cultural needs.

**Framework Act for the Improvement of Educational Quality (LOMLOE)<sup>2</sup>:** The LOMLOE, also known as the "Education Law," was passed in 2020 and seeks to promote IE

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<sup>2</sup> More information please check <https://www.european-agency.org/country-information/spain/systems-of-support-and-specialist-provision>

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and support the educational needs of diverse learners, including immigrant students. This law considers the following types of specific educational support needs: Learners with special educational needs, associated physical, intellectual or sensory disability, severe communication and language disorders, or serious behavioral disorders Learners with other specific educational support needs associated with developmental delay, developmental language and communication disorders, high-ability, late entry into the Spanish education system, attention or learning disorders, severe ignorance of the language of learning, socio-educational vulnerability, personal circumstances or past school records.

**Guidelines for the Education of Immigrant Students:** The Spanish Ministry of Education has published guidelines for the education of immigrant students, which provide recommendations for schools and teachers to support the academic, linguistic, and social integration of immigrant students.

**National Diversity and Inclusion Plan:** The Spanish Ministry of Education also developed a National Diversity and Inclusion Plan in 2019, which includes measures to promote equal opportunities, reduce discrimination, and enhance educational outcomes for students from diverse backgrounds.

Overall, Spain has developed a comprehensive set of laws and policies aimed at promoting diversity and inclusion in education, particularly for immigrant students. These efforts reflect a commitment to ensuring that all students have access to quality education and the opportunity to succeed.

Furthermore, the Spanish education system is committed to ensuring the academic achievement of immigrant students. Specialized programs and resources are available to assist students with language acquisition, cultural adaptation, and social integration. Schools must also provide reasonable accommodations to allow immigrant kids to fully engage in the

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educational process.

The education laws in Spain are designed to ensure that immigrant students have the same opportunities as their Spanish peers to receive a quality education and reach their full potential.

The research from Manzano (Manzano-García & Fernández, 2016) all European countries do transmit values in their basic legislation, with primary values being predominant. However, the study suggests a need for a new framework of values in response to current social changes. It advocates for the teaching of values such as democracy, tolerance, and solidarity in schools. The paper argues that while some countries with high-quality education systems transmit only primary values, they could still effectively implement inclusive education. It proposes further research to explore additional variables in countries with varying value transmissions. The study concludes that all European countries promote inclusive education in their legislation, identifies specific European countries with lesser value transmissions and highlights the prevalence of primary intercultural values across most countries. The paper underscores the importance of future research to understand the diversity of educational characteristics in European countries. Value and moral are the main system of intercultural values. See Table 1.

**Table 1.***Category System of Intercultural Value*

Dimension	Category	Subcategory	value
Primary intercultural values	Moral and ethical values	The option for the common good	Charity, goodness, generosity, help
		The option for the duties	Commitment, honesty, obedience, exemplify
	Social values	Social group	Equality, identity, community
		Social position	Job, social status, self-realization, professionalism
		Social improvement	Cooperation, respect, solidarity
	Transcendental values	Religious	Faith, compassion, tolerance.
		The greatest good	Hope, projection.
Secondary intercultural values	Intercultural values/not ethics	Cultural knowledge	Truth, science, creativity.
		Educational interest	Ratio, thinking, logic, study.
		Cultural environment	Norms, tradition.
	Productive values	Material assets	Usefulness, efficiency, efficacy.
		Social commodities	Appreciation, estimation, attention.
Tertiary intercultural values	Life values	Basic needs	Satisfaction, vitality.
		Leisure needs	Delight, joy
		Human health and hygiene	Health, well-being, cleaning
	Affective values	Family relationship	Calmness, social acceptance, confidence.
		Friend relationship	Comprehension, love, empathy, friendship.
		Partnership	Hope, loyalty, sexuality
	Aesthetic values	Beauty	Harmony, balance, clarity, tidy
		Artistic activity	Expression, originality, ability
	Personal development	Self-realization	Autonomy, self-reliance, independence
		Self-assertion	Freedom, choice, decision.
		Personal attributes	Sympathy, perseverance, diligence, gratitude, kindness, humility, simplicity, poverty, honesty, patience, nobility, prudence, maturity, bravery, experience, calm, intelligence, optimism, sweetness.

*Note:* Image adapted from (Fernández & De Luna, 2013; Manzano-García & Fernández, 2016; Tomé Fernández, 2012)

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As Robinson and Aronica (K. Robinson & Aronica, 2015) stated, teachers are the system for their students, as while as the school principal for their community, as the policymaker for the education system. However, the role of students in educational policy making is influencing much more than ever.

### ***1.3.2. The Index for Inclusion***

The Index for Inclusion<sup>3</sup> (Booth & Ainscow, 2002) is a framework for promoting inclusive practices in schools and other educational settings. It is based on the principles of IE and the idea that all students have the right to be included and valued in their school community.

Schools can establish inclusive practices with the help of the Index for Inclusion, which offers a variety of tools and resources. It consists of a self-assessment procedure that aids in identifying areas in which schools require enhancement and in setting objectives for fostering an inclusive atmosphere.

The structure of the framework revolves around the development of three dimensions: inclusive practices, inclusive policies, and inclusive cultures.

Under the dimension of developing inclusive values, the Index for Inclusion encourages schools to reflect on their values and beliefs about inclusion, and to develop a shared vision for IE. This involves considering the needs and perspectives of all students, including those who may have been traditionally excluded or marginalized.

Under the dimension of developing inclusive policies, the Index for Inclusion encourages schools to review their policies and procedures to ensure that they are consistent with the principles of inclusion. This includes policies related to admissions, curriculum, assessment,

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<sup>3</sup> Index for Inclusion is the framework developed by Tony Booth and Mel Ainscow. There are two English versions online, the version of 2002 and the version of 2012. This investigation choose the 2002 version.

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and support services.

Under the dimension of developing inclusive practices, the Index for Inclusion encourages schools to focus on creating inclusive classrooms and promoting the participation and engagement of all students. This involves implementing strategies such as differentiated instruction, peer tutoring, and cooperative learning, and providing appropriate support services and accommodations for students with disabilities or other special needs.

The Index for Inclusion provides a comprehensive framework for promoting inclusive practices in schools. It emphasizes the importance of developing inclusive values, policies, and practices, and provides a structured process for schools to evaluate and improve their inclusive practices.

Index for inclusion focus on the participation of all student, Booth and Ainscow (2002) define participation as:

“...learning alongside others and collaborating with them in shared learning experiences. It requires active engagement with learning and having a say in how education is experienced. More deeply, it is about being recognized, accepted and valued for oneself” (Ainscow, 2002:3).

Allow diverse students enrolled into our standard education system is the first consideration in practice. However, our education system needs to prepared a stereo system for further prepared.

Moreover, Index for inclusion emphasizing the imperative of attaining alignment among inclusive policies, cultural norms, and operational practices is crucial. This necessitates the removal of impediments to learning and active participation within the educational context (Amor et al., 2019).

The movement towards IE has led to significant transformations in schools around the world. IE is an approach to teaching and learning that seeks to accommodate the diverse needs and

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abilities of all students, regardless of their background or ability level.

One key transformation has been the adoption of more flexible and inclusive curricula that are designed to meet the needs of a wider range of students. This may involve offering more individualized instruction, using technology and assistive devices, or providing additional support services such as counseling or special education.

IE has also led to changes in teaching methods and classroom management strategies, with a greater emphasis on student-centered and collaborative learning, and on building a positive and supportive classroom community that values diversity and inclusivity.

Another important transformation has been the development of more inclusive school policies and practices that are designed to promote equal access and opportunities for all students, regardless of their background or ability level. This may involve changes to admission policies, disciplinary practices, or the provision of accommodations and support services.

The movement towards IE has led to a broader recognition of the diverse needs and abilities of all students, and a greater commitment to creating more equitable and inclusive learning environments in schools around the world.

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## Chapter 2. Multiculturalism or Interculturalism

There are two groups of thought on multicultural level, Interculturalism and multiculturalism. This part intends to clarify the differences, and figure out the out way of IE in a multicultural background. There are three main blocks in this chapters, main definitions, culture diversity in European, and related theories.

### 2.1. Main Definition Related to Multiculturalism and Interculturalism

This part will mainly focus on defining several central concepts, the definition of culture and school culture, multicultural education and intercultural education.

Before expended the definition of interculturalism and multiculturalism, the term of culture should be defined firstly. Scholars have characterized culture from a variety of angles, including its system, complexity, purpose in communication, perpetuation of attitudes and knowledge, and relationships with social practice.

As the Encyclopedia Britannica defined culture<sup>4</sup> as “culture, behavior peculiar to Homo sapiens, together with material objects used as an integral part of this behavior. Thus, culture includes language, ideas, beliefs, customs, codes, institutions, tools, techniques, works of art, rituals, and ceremonies, among other elements.”

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<sup>4</sup> Achieved from <https://www.britannica.com/topic/culture>



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The Real Academia Española (RAE)<sup>5</sup> defined culture as “Set of ways of life and customs, knowledge and degree of artistic, scientific, industrial development, at a time, social group, etc.”

Comparing with the systematic way of culture definition, Bauman<sup>6</sup> defined culture furthermore. He stated that culture is a system formed by value, behavioral norms and artifacts, moreover he expanded the definition as:

Culture is as much about inventing as it is about preserving; about discontinuity as much as about continuation; about novelty as much as about tradition; about routine as much as about pattern-breaking; about norm-following as much as about the transcendence of norm; about the unique as much as about the regular; about change as much as about monotony of reproduction; about the unexpected as much as about the predictable (Bauman, 1999:7).

Schein<sup>7</sup> (1991) defined culture as

Organizational culture comprises a set of shared fundamental assumptions created, uncovered, or evolved by a specific group as it addresses external adaptation challenges and internal integration needs. These assumptions, proven effective and deemed valid, are subsequently imparted to new members of the group as the accepted framework for perceiving, thinking, and feeling in relation to those challenges." (Schein, 1991:313)

Spencer-Oatey and Franklin (2012) argued that culture

Culture is learned, not inherited. It derived from one's social environment, not from one's genes. Culture should be distinguished from human nature on one side, and from individual's personality on the other. (Spencer-Oatey & Franklin, 2012:6).

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<sup>5</sup> Obtained from <https://dle.rae.es/cultura>

<sup>6</sup> Zygmunt Bauman (1925 –2017) was a Polish sociologist and philosopher. He was driven out of the Polish People's Republic during the 1968 Polish political crisis and forced to give up his Polish citizenship. He emigrated to Israel; three years later he moved to the United Kingdom.

<sup>7</sup> Edgar Henry Schein (1928 –2023) was a Swiss-born American business theorist and psychologist who was professor at the MIT Sloan School of Management.

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The common elements related to culture can be summered as:

Culture can be defined as a symbolic system related to the society, that combined by believes, values, hobbies, language, etc.

School is like a small society that reflects the social culture. What the school culture includes?

Some authors figure out the connection between school climate and school culture (Erickson, 1987; Jerald, 2006), because they believe that school culture, school climate, or school atmosphere are synonymous, and they are closed related to students' outcome, such as motivation, sense of competition and their development in all respects (Bayar & Karaduman, 2021; Jerald, 2006). School culture is a complex system that encompasses interactions among individuals involved, the organizational structure, shared values at its core, and other related elements.

James Banks (1986) outlined the school culture, which combined with the student's culture and the teacher's culture, reflects the values, perspectives, and behaviors of the students and the teachers.

Jerald (2006) describe the good school culture as:

“a calm, orderly atmosphere that hums with an exciting, vibrant sense of purposefulness just under the surface. Students carry themselves with poise and confidence. Teachers talk about their work with intensity and professionalism” .(Jerald, 2006:1)

The investigation of Bayar and Karaduman (2021:99) stated the school from students' perspective as “school culture means the behaviors at school, the background and successes of school, circle of friends, school uniforms and social activities.”

Gairín<sup>8</sup> (1995) stated that culture is organized by values, meanings and shared principles that determine and explain behaviors. The changing of school culture starting from institutional (Bolivar, 2007; Sallán, 2000 ). Scholars take school culture as the soft strategy of school improvement (M. Lee & Louis, 2019). This means that the cultural environment within a school, including its shared values, attitudes, and relational dynamics, holds a subtle yet influential power in driving enhancements and positive changes within the school. Therefore, we can conclude that:

School culture is a multifaceted entity that evolves through the interplay of student and teacher cultures, perpetuated by shared values and principles. School culture's malleability allows for intentional interventions at the institutional level to bring about positive transformations, ultimately shaping a school culture that aligns with the contemporary needs and aspirations of the educational community.

The trend indicates a growing diversity in European schools. However, there is an asynchrony in development between the diversity of the teaching workforce and the growing number of students from culturally and linguistically diverse backgrounds (Gargiulo & Bouck, 2019). In fact, Banks<sup>9</sup> (1993) outlined how the dimensions of multicultural education would be constructed many years ago, which include: content integration, the knowledge

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<sup>8</sup> Gairín Sallán, Joaquín (born in 1952) He is a teacher, social graduate, graduated in pedagogy and psychology and doctor in pedagogy. He is currently a Professor of Didactics and School Organization at the Universidad Autònoma de Barcelona.

<sup>9</sup> James Albert Banks (born 1941) is an American educator and the Kerry and Linda Killinger Endowed Chair in Diversity Studies Emeritus and founding director of the University of Washington 's Center for Multicultural Education, which is now the Banks Center for Educational Justice. He focuses on the discipline of multicultural education.

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construction process, prejudice reduction, an equity pedagogy, and empowering school culture and social structure. In Banks' theory, diverse of group including racial, ethnic, social class and gender. The change for school reforming includes changes in the curriculum; the teaching materials; teaching and learning styles; the attitudes, perceptions, and behaviors of teachers and administrators; and the goals, norms, and culture of the school.

However, as long as the development of multicultural theory and practice, educators noticed this framework was less than enough. Intercultural education took root in European soil gradually. In contrast to multiculturalism's normative character, which focuses on reciprocity, cultural essentialism, and civic inclusion, interculturalism appears to promote empathy, engagement, and cultural exchange, resulting to cultural hybridity (Hajisoteriou & Angelides, 2019). Actually, UNESCO has released the Rabat commitment (UNESCO, 2005), which highlighted the principle of interculturalist perspective must base on universally shared values and the principles of peace, human rights, tolerance, and democratic citizenship, forming an integral part of quality education. Furthermore, UNESCO (2015) settled the objective of sustainable, inclusive, equality and quality education, and pursuit lifelong learning opportunity for all, as the Goal 4.7 stated that:

By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development.<sup>10</sup>

Coulby (2006:246) stated that “If education is not intercultural, it is probably not education, but rather the inculcation of nationalist or religious fundamentalism.”

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<sup>10</sup> Obtained from <https://sdgs.un.org/2030agenda>

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Intercultural Education is mainly focus on the intercultural competence skill (Shadiev & Sintawati, 2020), which can be divided into two levels: Intercultural communication and intercultural interactions. Intercultural communication generally refers to the interaction of two or more nations, cultures, ethnic groups, etc. Intercultural interaction, taken in its narrowest sense, refers to interactions between groups from various social classes.

There are several intercultural trends in European recently. The first development trend in intercultural education in Europe is emphasizing cultural diversity and inclusion in schools. This involves creating educational programs that reflect the diversity of the student population and provide opportunities for students to learn about different cultures, traditions, and beliefs (Ford & Grantham, 2003; García & Malkin, 1993; Gay, 2013; Mahoney et al., 2021; Nishina, Lewis, Bellmore, & Witkow, 2019).

The second trend is integrating intercultural education into the curriculum rather than treating it as a separate subject. This approach allows students to learn about other cultures in the context of their regular academic studies (Dunne, 2011; Dykstra-Pruim, 2008; Hamel & Francis, 2006; McCandless, Fox, Moss, & Chandir, 2020; Porto & Byram, 2015; Sample, 2013; Schlein, 2009; Short, 2023).

Meanwhile, there is a focus on promoting intercultural dialogue and understanding among students, teachers, and the broader community. This involves creating opportunities for students to interact with people from different cultural backgrounds and providing teacher training and professional development to promote intercultural competency (Broome et al., 2019; Elias & Mansouri, 2020; Lähdesmäki & Koistinen, 2021; Sarmiento et al., 2020) .

Finally, there is a growing recognition of the importance of multilingual education in promoting intercultural understanding. This involves providing opportunities for students to learn and use multiple languages and promoting the use of minority and regional languages

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in schools (Coulby, 2006; Deardorff, 2008, 2011).

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## **2.2. Cultural Diversity in Spain Educational System and Chinese Parenting Style**

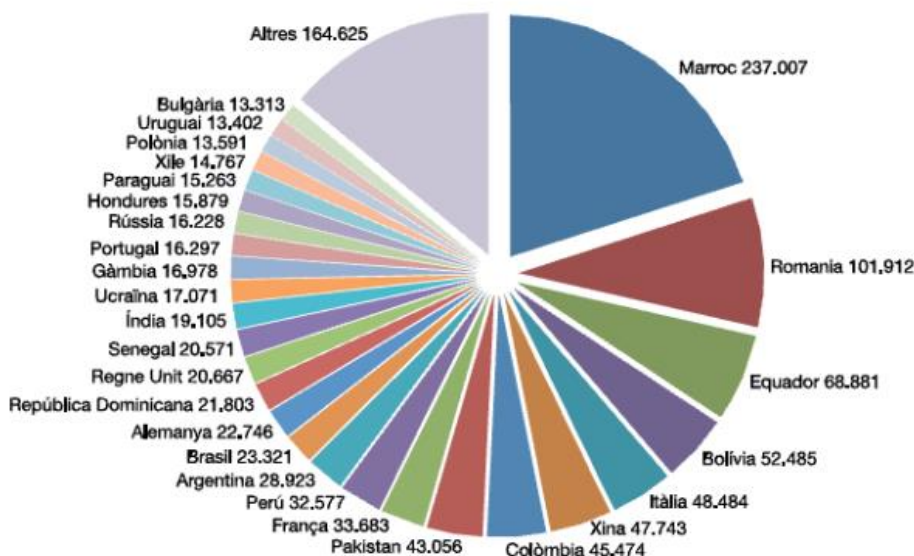
This section comprises four segments. The initial section centers on the demographic information of immigrants in the Spanish educational system, referring to the variations in the population within the Spanish educational context. The second section concentrates on demographic data specific to Chinese immigrants in the Spanish educational system, encompassing the remarkable increase in the Chinese population in Spain. The third section delves into traditional Chinese philosophical principles and parenting styles. Finally, the fourth section will address the evolution of Chinese identity within the context of Spain-Catalonia.

### ***2.2.1. Demographic Information of Immigrants in Spain Educational System***

Take European educational system as an example. The reality is that Europe with relaxing borders, particularly since the inception of the European Union, has increased the significance of the education for immigrants for many European countries (Reljić et al., 2015). As one member of the EU country, Spain has a large immigrant population which has largely affected the field of economic, demographic, and society from the first ten years of 2000, according to the National Institution of Statistics of Spain (INE), the foreign immigrant population (FIP) has climbed up to 12.8% of the national population, which means over 5,947,106 foreign-born people in 2018 of this country. Among them, the number of Chinese Immigrants (CI) located the first place in Asia immigrants. Between 2010 and 2020, there were thirteen times as many Chinese immigrants in Spain. See Figure 1 and Figure 6.

Figure 1.

*Immigrant population by nationality in Catalonia (2011).*



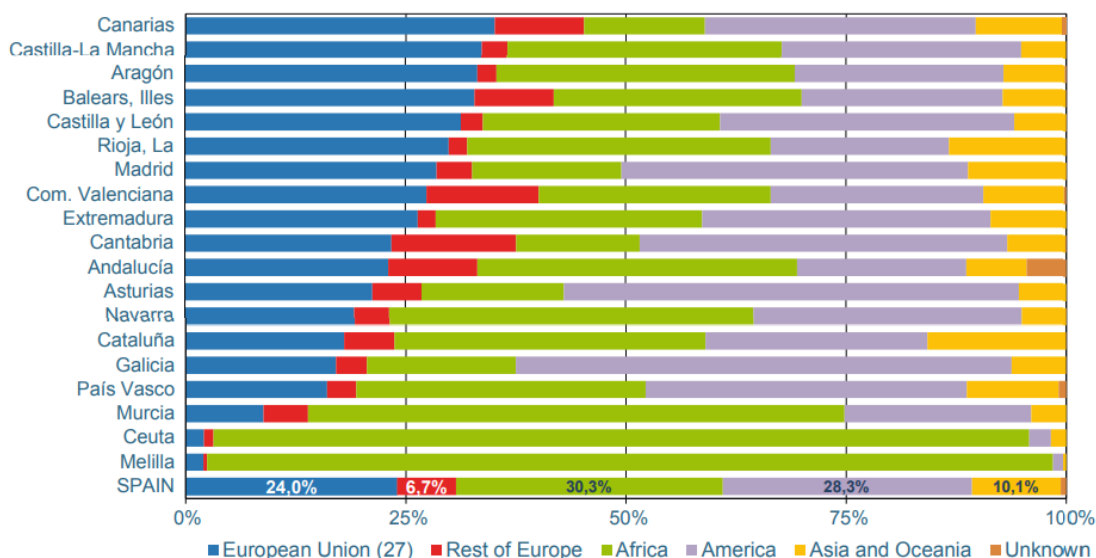
*Note:* Source from IDEASCAT. Catalan Institute for Statistics. Figure Elaborated by Climent-Ferrando (Climent-Ferrando, 2012)

Based on a large number of immigrant populations, the rate of abandon school at an early age is 30% related to the group of immigrants in Spain (Reyes & Carrasco, 2018). which means that Spain has one of the highest early school leaving rates in the EU. Immigrants in Spanish Education System are distributed as Figure 2, 3, 4.



**Figure 2.**

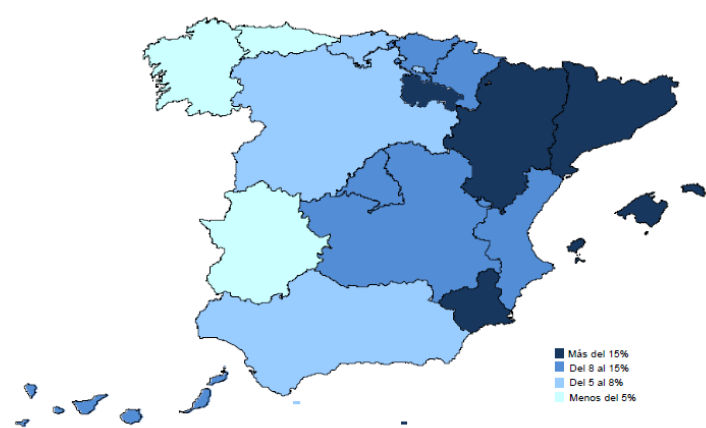
*Distribution of foreign students by geographic origin. Non-university education system. 2020-2021 Academic year (In percentage).*



*Note:* Non-university education (Academical year 2022-2023). Source: Ministry of Education of Spain<sup>11</sup>.

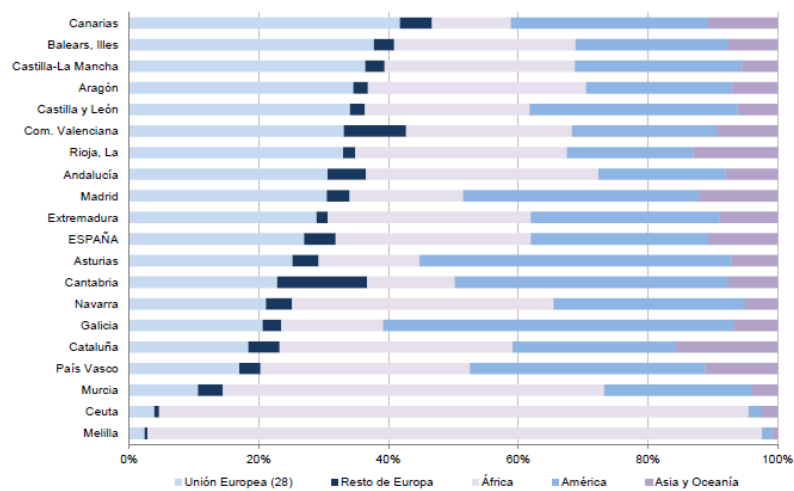
<sup>11</sup> Figure obtained from <https://www.educacionyfp.gob.es/gl/dam/jcr:f36ffb54-2052-43d5-a0a2-e4d96b2a5b2f/datos-y-cifras-2022-2023-english.pdf>

**Figure 3.**  
*Percentage of foreign students in Primary of Spain (2019-2020).*



Note: Source from Ministry of Education of Spain.

**Figure 4.**  
*Percentage distribution of foreign students by origin in Spain (2019-2020). Non-university education.*



Note: Source from Ministry of Education of Spain.

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### ***2.2.2. Demographic Information of Chinese in Spain***

The rising and falling of immigrations in Spain should not be considered as a single phenomenon in Spain. As Gomez stressed, Chinese immigrations are typical economic immigration who is not coming from China directly. They considered Europe as a continent full of opportunity, from which their moving is net shaping, not in a single arrowed direction (M. Yang, 2012).

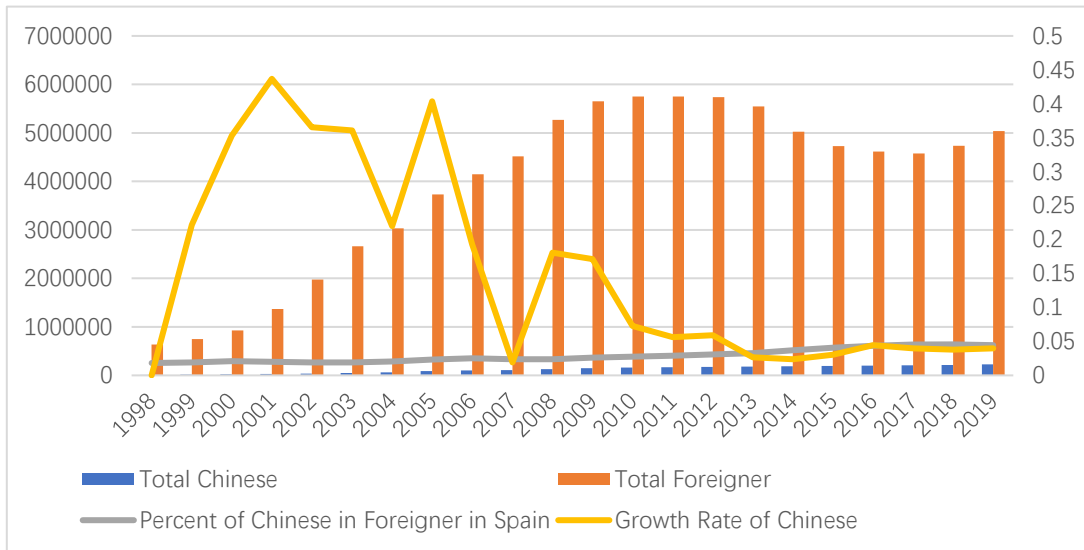
Almost eighty percent of Chinese immigration came to Spain from Qing Tian Town, Zhejiang Province of China. Qing Tian is a well-known hometown of overseas Chinese. It covered 90% by mountains, 5% water, and only 5% cultivated land. The local specialty is Qing Tian stone, which is one of the few local resources. It can be processed into stone carvings and sold for money. Qing Tian town is located on the edge of China territory which is less restricted by orthodox etiquette, the people of Qing Tian have always had a tradition of rushing outward.

The number of immigrant Chinese from Qing Tian to Spain is highly influenced by the local immigration policy. There are two high growth rates of Chinese immigration in Spain from 1998 to 2019 according to Figure 6. *Population of Chinese immigration in Spain from 1998 to 2019*. The first ride is around the year 2001, in the same year published “The second Interdepartmental Immigration Plan. The beginning of a new Catalan approach on immigration. (2001-2004)”. And the second rising rate is around the year 2005, the same year Catalonia published The Immigration and Citizenship Plan 2005-2008, the quantum leap on immigration (Climent-Ferrando, 2012).

According to the Statistics National Institute of Spain, the number of Chinese immigrants is increasing steadily each year, especially when the policy of immigration changes in the year 2001, 2005. See Figure 5, Figure 6.

**Figure 5.**

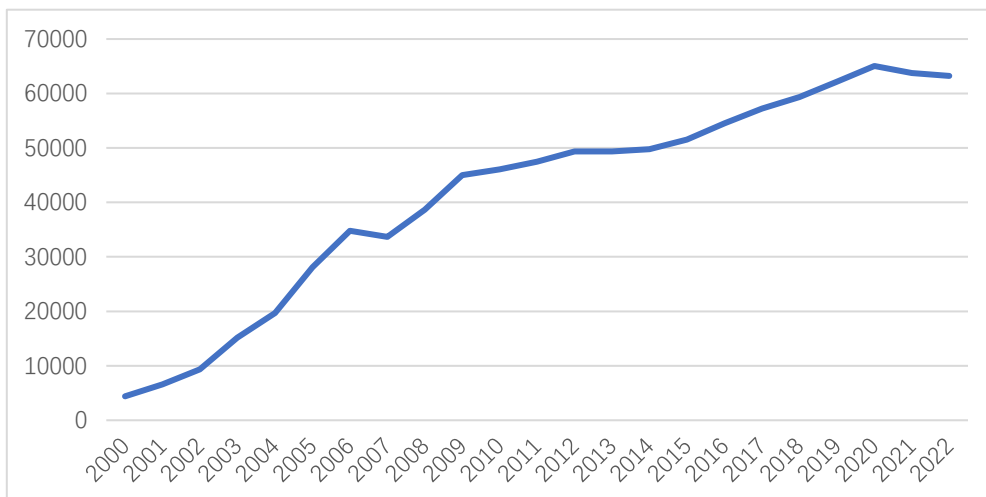
*Population of Chinese Immigration in Spain from 1998 to 2019.*



*Note: Self-elaborate based on the Data resource from INE 2019.*

**Figure 6.**

*Variation in the Catalan population by origin of China (2000-2020).*



*Note: Self-elaborated based on the data from IDESCAT. Catalan Institute for Statistics.*

### ***2.2.3. Philosophical Basis and Parenting Style of Chinese Culture***

When we talk about Chinese culture, religion is a pivot part to be mentioned. Ku Hung-Ming<sup>12</sup> (1999) has pointed out, Chinese people take Confucianism as a standard of philosophy and ethics which is a system of the society and civilization dogma. Confucianism is not a religion, but it can take the place of religion.

In Europe, the core of modern spirit is Liberalism and enquiry.

Religion in the Europe Sense of the word teaches a man to be a good man. But Confucianism dose more than this; Confucianism teaches a man to be a good citizen...in other words, religion in the European sense of the word says: --“if you want to have religion, you must be a saint, a Buddha, an angel;” whereas Confucianism says: “if you live as a dutiful son and a good citizen, you have religion.” (Hung-Ming, 1999:25)

As Ku points out, the difference between European religion and Confucianism lies in that one is a personal religion, or people call them Church religion, whereas the other one is State religion or social religion. And the real organization in the State religion of Confucius is the family, in where people learned the principle of duty and honor, the law of good manners, and filial piety to parents.

Ku tells us, “the real Chinaman, is a man who lives the life of a man of adult reason with the simple heart of a child, and the Spirit of the Chinese people is a happy union of the soul with intellect.” (1999: 62).

Ancient Chinese people already have faith in prenatal education. According to Admonitions for the Yan Clan-A Chinese Classic on Household Management, “.....当及婴稚识人颜色、

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<sup>12</sup> Gu Hongming in his time known as Ku Hung-ming (Chinese: 辜鴻銘; Wade-Giles: Ku Hung-ming; Pinyin: Gū Hóngmíng;(18 July 1857 – 30 April 1928) was a British Malaya born Chinese man of letters. He also used the pen name "Amoy Ku".

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知人喜怒，便加教诲，使为则为，使止则止，比及数岁，可省笞罚。”(Yan, 1991) which means in ordinary people's families, the baby should be taught when they realize what do people's facial expressions mean. Parents should teach their children what should do and what should not. All these worth a lot and save punishment for children when they grow a few years more.

Yan Clan also pointed out that, ordinary people do not want to put their children into a sinful state but they often can't fulfill their educational duty. Because they are not willing to make their child look depressed for been scolded and reprimanded, and they do not have the heart to make the child's skin hurt by being beaten. This is an analogy of illness. Can it be treated without Chinese medicine soup or acupuncture? Should also think about those who often seriously urge the children to discipline, would they be willing to abuse the flesh and blood? It is the last resort.

Mencius<sup>13</sup> was asked by his student Gong sun Chou, why did Mencius let other teachers teach Men's son instead of teaching him by Mencius himself.

This story come from Mencius (Lau, 2003: 14). Gong sun Chou asked: "A gentleman doesn't educate his children himself, why?" Mencius replied: "Because the situation doesn't work. Education must be righteous. If it doesn't make sense, you will get angry. Once you get angry, it will cause harm. Hurt. [The child will say:] 'You teach me the right principles, but your actions are not right. Living during the Warring States period, he is said to have spent much of his life traveling around China offering counsel to different rulers. Conversations with these rulers form the basis of the Mencius, which would later be canonized as a Confucian classic.

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<sup>13</sup> Mencius was a Chinese Confucian philosopher who has often been described as the "Second Stage", that is after only Confucius himself.

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According to Zhang's investigation (X. Q. Zhang, 2017) , most parents of the Chinese oriented children's are neo-emigrant, while most of the children are born and bred overseas. Therefore, the youngest are tend to subject to dual and multiple cultural shocks from their family and parents'-oriented environment.

According to Zhang's statement, the children's Chinese language level will positively be influenced by the factor that parents used Chinese at home.

Children are central of Chinese family. Comparing the low fertility, late marriage and childbearing rate of China, Chinese-oriented family in Spain have high fertility and earlier marriage rate of China. Those family usually have at least two children. And Chinese community in Europe, or in Spain, are connected closely. Usually the new immigrated family are helped by the early arrived Chinese family (Lin, 2014).

## 2.3. Related Theory of Interculturalism

This part will involve three main blocks of theories. First block is cultural theory withing a social setting, which including culture interactive theory, social capital theory, cultural iceberg theory, and communities of practice. The second block named identity construction and reconstruction, which includes theory of identity of Paul Verhaeghe, competence theory. The third block named policy and multiculturalism, which including Kimlyca's multinational federalism, and assimilation theory.

### ***2.3.1. Cultural Theory within a Social Setting: Culture Interaction theory, Social Capital Theory by Bourdieu, Cultural Iceberg Theory by E.T. Hall, Community of Practice, Intercultural Competency by Boyatzis***

The first theory is culture interactive theory. Culture Interaction Theory (CIT) is a social psychology theory that seeks to understand the relationship between individuals and their cultural context. The theory was developed by Harry Triantis, a prominent social psychologist, and it posits that culture and individual behavior are mutually influential, meaning that culture shapes the way individuals behave, and individuals, in turn, influence and shape their cultural context.

According to CIT, culture is composed of values, beliefs, norms, and practices that are shared by members of a society. These cultural elements guide individuals' behaviors and shape their self-concept, cognition, and emotions. Conversely, individuals' actions, beliefs, and attitudes can also influence their cultural environment. For example, an individual's behavior may challenge or reinforce cultural norms, or their beliefs may change over time in response to new cultural experiences.

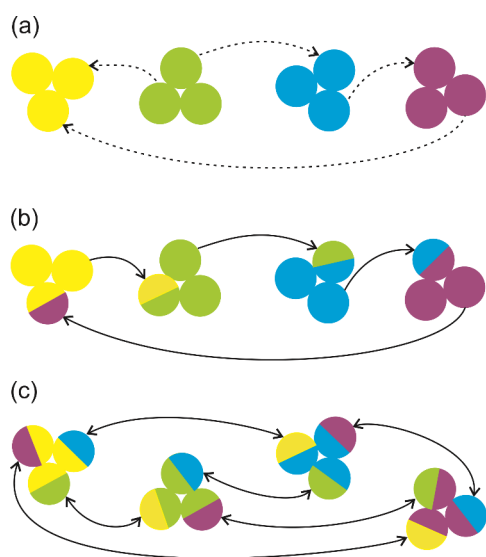
CIT also emphasizes the importance of cross-cultural interactions in shaping individuals'



attitudes and behaviors. These interactions provide opportunities for individuals to learn from and adapt to different cultural contexts, leading to the development of a more complex and diverse self-concept. The difference between multiculturalism, cross-culture, and intercultural is followed by Figure 7.

**Figure 7.**

*Image illustrating (a) multicultural (b) cross-cultural and (c) intercultural*



*Note: Image from *The need to transform Science Communication from being multi-cultural via cross-cultural to intercultural* (Schneider & Heinecke, 2019).*

The second theory of cultural theory in social setting is Social Capital Theory (SCT). The concept of social capital has a long history in the social sciences, but the modern theory of social capital emerged primarily from the work of Pierre Bourdieu (Pierre Bourdieu, 1977; Pierre Bourdieu, 1986; Pierre Bourdieu & Passeron, 1990) and James Coleman in the 1980s and 1990s.

This theory emphasizes the importance of cultural and social capital in shaping the

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educational experiences and outcomes of immigrants. Cultural capital refers to the knowledge, skills, and cultural resources that individuals possess, while social capital refers to the social networks and relationships that individuals have. According to this theory, immigrants with greater cultural and social capital are better able to navigate the educational system and achieve academic success.

In the United States, James Coleman, a sociologist, and education researcher, also began to develop a theory of social capital in the 1980s. Coleman emphasized the importance of social networks and relationships in the context of education and argued that social capital was a key determinant of educational outcomes.

Building on the work of Bourdieu and Coleman, several other scholars began to develop the theory of social capital in the 1990s and 2000s, including Robert Putnam, Nan Lin, and Francis Fukuyama. These scholars expanded the definition of social capital to include factors such as trust, reciprocity, and civic engagement, and explored the implications of social capital for a wide range of social and economic outcomes, including health, economic growth, and political participation.

Today, social capital theory continues to be an active area of research and debate in the social sciences, with scholars exploring the mechanisms through which social capital is generated, sustained, and mobilized, as well as the social, economic, and political implications of social capital for individuals and communities.

Social capital theory suggests that social networks and relationships among people can provide valuable resources, such as information, trust, and support, that can help individuals and groups achieve their goals more effectively. Social capital can be thought of as a form of "social glue" that binds people together and facilitates cooperation, collaboration, and collective action.

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The social capital refers to the resources embedded within social networks that individuals can access and leverage for personal and collective benefit. Bourdieu introduced the concept as part of his broader sociological framework, which also included cultural capital and economic capital. Social capital encompasses the social connections, relationships, and networks that individuals build over time, and it can be instrumental in facilitating social mobility and success (Bourdieu, 2018).

The social capital has such character. It can be transferred form generation. If what behavior or believe can be transferred to others, it is one capital. What parents have, such as knowledge, experience, traditional festival, emotion, values, beliefs, can be transferred to their children through the daily life chatting and behavior. Even through the observation of students.

Emotion is part of social capital. It can be transferred from generation to generation (Alshaikh, Razzaque, & Alalawi, 2017; Zou, Su, & Wang, 2018). Emotion is usually expressed by behavior. Such as cooperation, collaboration, etc.

Language is part of social capital. "you can ' t understand things in other culture immediately unless you have heard of or knew it before in your original culture. Otherwise, you may view it in an original culture rooted background. As the piece of puzzle of society, immigrant is lacking of the unowned capital, such as language, which can only achieve through host society educational system.

For example, a well-educated professor in his original country travels to Spain, he will be confused in front of the bathroom door when they saw the two letters D and H. Which room should I enter? That confused a lot of academic scholars in the UAB library. Of cause. A lot of life stuff we are taught at early age are hard to believe or understanding by people from other culture when they are adult weather, they have experienced the complete academic process.

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A well-educated British professor may feel confused when the first time he had an appointment at “primero piso” in Spain. Because what he knows the translation of piso, is apartment, therefore they should meet at the first apartment of one building in his imagination. That is, whether they are educated the whole process, the language is always an immovable capital in space and culture. In fact, the language capital can be typology into different level, the basic level, which means the basic greetings. The second level of language is the intermedia level. At this level, people can deal daily talk easily. The third level is the native level. Which means you can understand an academic lecture without any hesitate. And you can give a fluently report in this language.

The immigrant family with unfavorable economic situation is usually locating between the first level and second level, especially the first generation. While the second generation grow up under the educational system may achieve the third level. Which means the first generation can work in the low language necessity work place, or the non-language necessity environment, such as work for Chinese boss as cooker, tally clerk of one euro shop, nail painting, restaurant, etc.

While their children with the fluent host language capital, may go to serve in the more economy profit outcome industry. Such as teacher, museum exhibitor, researcher, lawyer. Which need more professional vocabulary.

Social inclusion is not only the acceptance of the host society, which means limited on the respect of one minority, living in different community, neither communicate nor interacted with one another, only left the business competition between minorities.

The third theory is the cultural iceberg theory is commonly attributed to anthropologist Edward T. Hall (1973), who developed the concept in the 1970s as a way to explain the

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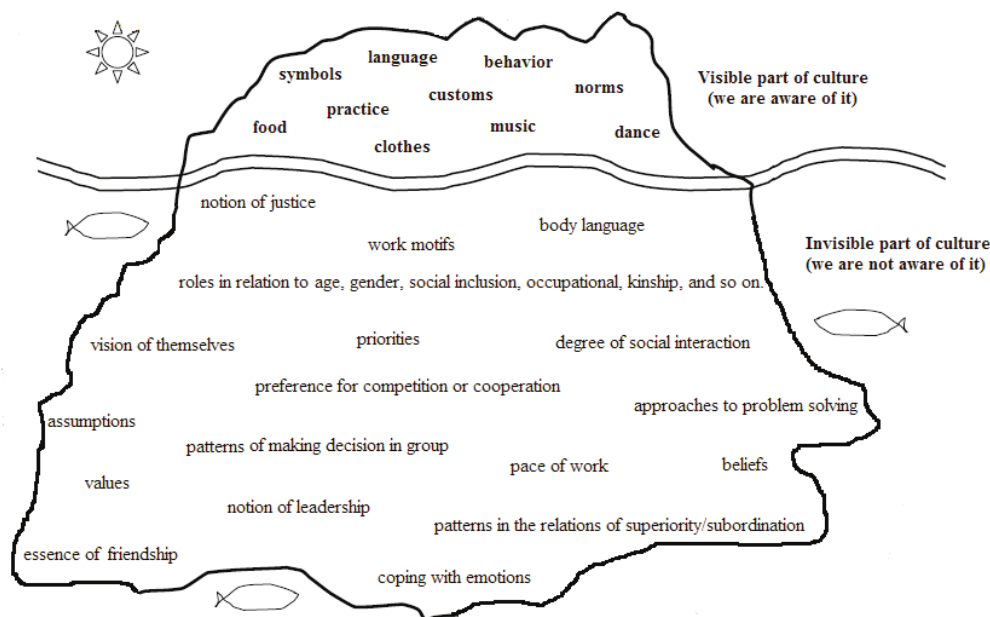
complexity and hidden dimensions of culture. However, the idea of culture having both visible and invisible aspects has been discussed by other anthropologists and sociologists as well.

The cultural iceberg model depicts the idea that *the visible aspects of culture*, such as behavior, artifacts, and symbols, are just the tip of the iceberg. Beneath the surface lie deeper, often unspoken, elements such as values, beliefs, and assumptions, which have a greater impact on how people in that culture think and behave. Here's an example of what the cultural iceberg model might look like (Hanley, 1999):

- Visible culture (above the waterline): food, clothing, language, music, art, architecture, celebrations, etc.
- Invisible culture (below the waterline): beliefs, values, assumptions, customs, traditions, taboos, gender roles, religious practices, communication style, etc.

In general, the cultural iceberg model emphasizes that understanding a culture's deeper, underlying elements is essential to truly understanding that culture and its people. The cultural iceberg sees Figure 8.

In investigations, the cultural iceberg theory can help investigators understand and navigate cultural differences that may impact their work. By recognizing that cultural values, beliefs, and assumptions may influence the behavior of individuals and groups, investigators can be more sensitive and effective in their interactions with people from different cultures. For example, an investigator may need to adjust their interviewing techniques, approach to evidence gathering, or interpretation of certain behaviors based on cultural factors. The cultural iceberg theory can also help investigators avoid cultural biases or stereotypes that may lead to misunderstandings or inaccurate conclusions.

**Figure 8.***The Cultural Iceberg*

*Note:* Image elaboration based on Edward T. Hall<sup>14</sup>.

The cultural iceberg theory, which suggests that a large part of a culture is hidden beneath the surface and not immediately visible, continues to be used and developed in various fields such as anthropology, sociology, intercultural communication, and global leadership. It has also been adapted to better reflect the complexities of culture and identity in today's increasingly diverse and interconnected world. Some scholars and practitioners have

<sup>14</sup> Adapted from: [https://www.researchgate.net/figure/The-cultural-iceberg-own-elaboration-based-on-Edward-T-Hall\\_fig1\\_325581852](https://www.researchgate.net/figure/The-cultural-iceberg-own-elaboration-based-on-Edward-T-Hall_fig1_325581852).

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expanded the theory to include multiple layers of identity and intersectionality (Séguin & Blais, 2019) , while others have emphasized the importance of acknowledging power dynamics and historical context in understanding culture (Katan, 2013; Makhmudov, 2020) . In chapter 1, part 1.4, the theory of index for inclusion mentioned the three dimensions of inclusion. The culture dimension indicates the indicator of attitude and values, which are reflecting the bottom part of cultural iceberg. Tony both is not indicating the unilateral integration from the vulnerable group, but a mutual recognition and acceptance. If we are trying to use the traditional education system with unilateral output social science to brainwash the children from other culture, which is not the meaning of inclusion. It turns to the pool of integration.

The fourth theory under cultural theory withing a social setting is the community practice theory. A community of practice (Rubin, Coplan, Chen, Bowker, & McDonald) is a group of individuals who share a common interest or profession and come together to exchange knowledge, information, and experiences related to their field. The concept of CoP was developed by Etienne Wenger and Jean Lave in the 1990s, and has since been applied in a wide range of settings, including education, business, and social networks.

CoP is based on the idea that learning is a social and collaborative process, and that individuals learn best when they have opportunities to interact with others who share their interests and experiences. CoP provides a platform for members to engage in ongoing discussions, share their knowledge and expertise, and support one another in their learning and development.

CoP can take many different forms, ranging from informal groups that meet in person or online to more formalized structures that are integrated into organizational structures. They

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can be used for a wide range of purposes, including professional development, research, and problem-solving.

The success of a CoP depends on several factors, including the engagement of its members, the quality of the interactions and communication within the group, and the ability of the group to generate and share new knowledge and insights. CoP can also face challenges related to membership turnover, differences in knowledge and expertise, and the need to balance individual and group goals.

CoP is a powerful tool for promoting collaboration and knowledge exchange in a variety of contexts. By providing a platform for individuals to connect and share their expertise, CoP can facilitate learning and innovation, promote professional development, and help to build stronger and more effective communities of practice.

The concept of "community of practice" was the framework used by Etienne Wenger (Wenger, 1998) to analyze inclusive practice. Actually, researchers discovered that using particular technologies wasn't the best way to advance inclusive practice (Ainscow & Sandill, 2010). Wenger's concept of "Community of practices" refers to a social community actively pursuing a common goal over time. Practices are methods for resolving meaning through interpersonal interaction.

This means the specific strategy would be meaningful only through using and discussing between participants. Therefore, it is urgent to develop a common language to improve the communication between participants would be needed.

Generally, most of what teachers do in a typical lesson is carried out at an automatic, intuitive way, involving the use of their tacit knowledge without thinking time. Therefore, when an observation report responded, they were usually surprising about what they did (Ainscow & Sandill, 2010). Here comes the necessity of communication about the improving of practice.



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The fifth theory is intercultural competence theory. The consensus of intercultural competence refers to individuals' ability function in an effective way in cross culture situation (Goldstein, 2022; Gorczynski et al., 2021; Yari, Lankut, Alon, & Richter, 2020; X. Zhang & Zhou, 2019) .

The goal of competence theory is to comprehend how people acquire and retain the skills and abilities that enable them to function well in their professional, personal, and social roles. According to the theory, competence depends on three main factors: abilities, motivation, and context.

Skills are the information, skills, and expertise that people have and can use to carry out tasks or accomplish goals. These can be gained through a combination of formal education, training, and experience. Competence theory places a strong emphasis on the necessity of ongoing education and the acquisition of new skills in order to adjust to shifting conditions and requirements.

The drive or desire to perform a job or activity is known as motivation, and it is a crucial element of competence because it affects how much effort and perseverance a person puts forth. According to competence theory, motivation can be affected by a variety of elements, including individual goals, intrinsic interest in the job, and outside rewards or recognition.

The situational and environmental factors that can help or hinder a person's capacity to carry out a task or accomplish an objective are referred to as context. These can include, among other things, corporate, social, cultural, and physical aspects. According to the theory of competence, in order to be competent in a particular area, a person must be able to adjust to the requirements of various contexts.

Cognitive, emotional, and social intelligence are three interconnected factors that determine

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ability, according to Boyatzis<sup>15</sup>. Cognitive intelligence is the capacity for knowledge processing, critical thought, and problem-solving.

Overall, competence theory offers a framework for comprehending how complex interactions among motivation, context, and skills influence people's capacity to perform well in a range of situations. Individuals and organizations can strive to develop and keep competencies that enable them to thrive and succeed by understanding these factors (Boyatzis, 2006). Understanding and controlling one's own feelings as well as those of others is referred to as having emotional intelligence. Understanding and controlling one's own feelings as well as those of others is referred to as having emotional intelligence. The capacity to successfully navigate social networks and relationships is referred to as having social intelligence (Seal, Boyatzis, & Bailey, 2006).

In addition, Boyatzis suggests that a major factor in competence is deliberate learning and development, which includes goal-setting, getting feedback, and practicing reflectively.

Boyatzis contends that in order to be genuinely competent in a particular field, people must develop all three of these types of intelligence because they are interconnected and mutually reinforcing. In addition, he suggests that a major factor in competence is deliberate learning and development, which includes goal-setting, getting feedback, and practicing reflectively.

Overall, Boyatzis's work is an important contribution to the field of competence theory and provides a useful framework for understanding how individuals can develop and maintain the skills, motivation, and context needed to be effective in their work and personal lives.

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<sup>15</sup> Richard Boyatzis, a professor at Case Western Reserve University, is one of the theory's leading proponents. He has written a great deal about it and has put forth a theory called "Intentional Change Theory" that incorporates a number of competence theory ideas

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### ***2.3.2. Identity Construction and Reconstruction***

What is identity? The outdated identity was always related to the stereotype of different Race and Nationality. And it is always accompanied by people's superior feeling, which is connected with the gene-decided appearance. However, identity is not a born to be product, it is a build-up outcome (Verhaeghe, 2012).

According to Paul Verhaeghe, identity is formed in the process of construction. Human being's identity was influenced by the surrounding environment as he or she grow up. A Spanish adopted Chinese girl is hardly to find her "origin" in China. In fact, she will hardly find any similarity except her appearance similar.

Children 's world view is raising by the parents' or caregiver's interpretation. Our identity has been formed since the baby's first weeping. In *Thirty million words: building a child's Brain*, Dana Suskind stated the difference of children was highly influenced by their parents and caregiver's words. Comparing with the low educated family (LEF), the highly educated family (HEF) tend to use more positive words than passive words. And in European, parents' response including the feelings, emotions. Whereas Chinese parents tend to ask what are their baby's needs and always accompanied by "don't cry, don't cry".

"Other attitude system "(OAS) is how the others treated us, which determine the way how we think about ourselves. Self-system (SST), such as Self-confidence, self-esteem and self-respect, etc. are based on other-confidence, other-esteem and other-respect. To be specific, the degree of your self-system was constructed when you were very young, as the people around you said every word will form part of your identity.

The second establishment process begin with the psychological identity. Such as the appearance or activity similarity with our parents or grandparents. As the child grow up to 10, they begin to find a way to struggle with the original similarity in order to set up their

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own difference, which is called the process of autonomy (Verhaeghe, 2012).

In Aristotle's view, the real reason why living organisms are what they are, is their telos. Telos, is the ultimate objective of human beings. And Verhaeghe (2012) further expressed it as the pursuit of whole family happiness and cultivated yourself to be a healthy member of society. In this process, you achieve self-reciliation. This is important in the community.

Norms and values are often mentioned in ethical category, scholars take this part as element of Identity Construction (IC). Acquirement of social norm and value is the course of identity reconstruction and confirmation. People tends to neglect this part as the material of IC for its critical attributes. Therefore, the process of learning self-critical is a process of IC , and norms and values are not inner born stuff, they are pure cultural phenomenon (Verhaeghe, 2012).

In Verhaeghe's opinion, Social influence come from parenting style. Family parenting style is a common sense in all cultural, however, it is various as in different culture (Verhaeghe, 2012). In Europe, self-determination maybe the top of the family parenting list, whereas in China, obedient would-be priorities than any others.

The quality of family parenting style can be measures at some degree by observation of how children be self-consistent in front of the setbacks (Verhaeghe, 2012:175).

As Ricoeur expressed there is a dialectic between permanence (idem) and change (ipse) in narrative identity, which usually were not devoid of tension (Ricoeur, 1992; Welply, 2020). According to Welply, identity narratives are involved a process of self-constancy and self-rectification, recognizes the dynamic character of identity. Actually, it is an act of reinterpretation of the stories we tell ourselves over time (Welply, 2020).

Social environment influence meant to be the important factor of the identity construction. Take teacher, the one of the major elements of student's social environment, as an example. Teacher's expectation of the students will highly affect the student's academic achievement.

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Sociology used to interchange the meaning of cultural identity and identity. UNESCO (Viet, 1980) defined cultural identity as “the correspondence between a community (national, ethnic, linguistic, etc.) and its cultural life, as well as the right of each community to its own culture” Bauman (1996) defined identity as an escape from uncertain, Hall (1996) tend to use identification as the term, which refer the changeable of identity with time and environment. No matter how identity was defined, changeable and dynamic are the main characters of identity (Bednar, Galvin, Ashforth, & Hafermalz, 2020).

Diop (1982) suggested that there are three essential building blocks of culture: language, attitudes and history. Language or cultural background is the main bridge to connect two minds together. The more similarity the two group are, the easier the two tribes can be together. Otherwise, they need take more empathy, more communicate skills, collaboration spirit to achieve the similarity.

### ***2.3.3. Political Model: Multinational Federalism, Assimilation Theory***

In this part, two theory related will be presented: Multinational Federalism by Will Kymlicka, and Assimilation theory by Various Scholars.

Will Kymlicka<sup>16</sup> is a contemporary political philosopher who has made significant contributions to the field of multiculturalism. One of his most influential models is the concept of "multinational federalism," which argues that certain political arrangements, such as federalism, can be used to accommodate and manage the demands of different cultural groups within a single state.

Kymlicka's model emphasizes the importance of providing institutional recognition and

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<sup>16</sup> William Kymlicka (born in 1962) is a Canadian political philosopher best known for his work on multiculturalism and animal ethics.

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support for minority cultures, including language rights, educational opportunities, and representation in government. He also argues that cultural groups should have a degree of autonomy and self-governance in areas such as education, social services, and cultural affairs. Kymlicka's model seeks to balance the needs of the individual and the group by promoting cultural diversity while also ensuring that all individuals have equal opportunities and protections under the law.

What did will kymlicka say about education? Will Kymlicka has written extensively about the role of education in promoting multiculturalism and addressing cultural diversity. He argues that education plays a critical role in the process of integrating different cultural groups into society, and that it should be designed to promote intercultural understanding and respect.

Kymlicka emphasizes the importance of providing minority cultural groups with educational opportunities that reflect and support their unique cultures and traditions, such as offering language classes or cultural studies programs. He also advocates for inclusive educational policies that recognize and accommodate the needs of all students, regardless of their cultural background.

At the same time, Kymlicka stresses the importance of ensuring that all students are exposed to a common core of knowledge and skills that will enable them to participate fully in society. This includes a shared understanding of history, civics, and democratic values, as well as proficiency in the dominant language of the society.

Overall, Kymlicka's approach to education emphasizes the importance of balancing the needs of different cultural groups with the shared goals of society as a whole, and promoting a vision of multiculturalism that is inclusive, respectful, and forward-looking.

While Will Kymlicka's model of multiculturalism has been influential in political philosophy,

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it has also been subject to criticism from the perspective of interculturalism. Interculturalism is a theoretical framework that emphasizes the interaction and exchange between cultures, rather than just their coexistence or tolerance. There are two criticism of Kymlicka's model.

One criticism of Kymlicka's model is that it focuses primarily on group rights and identity politics, which can reinforce existing divisions between different cultural groups and overlook the diversity and complexity of individual identities. Interculturalists argue that a more inclusive approach to multiculturalism should focus on promoting intercultural dialogue, exchange, and understanding, rather than just the recognition of cultural differences. Another criticism is that Kymlicka's model tends to essentialize cultures and treat them as static, homogeneous entities. Interculturalists argue that cultures are dynamic, constantly evolving, and shaped by interaction and exchange with other cultures, rather than being fixed and unchanging. This perspective emphasizes the importance of cultural hybridity, the mixing and blending of different cultural traditions, as a creative and transformative process. In summary, while Kymlicka's model of multiculturalism has contributed to our understanding of cultural diversity and the importance of recognition and support for minority cultures, it has also been criticized for its focus on group rights and identity politics, and for its essentialization of cultures. Interculturalism offers a more dynamic and inclusive approach to promoting intercultural dialogue, exchange, and understanding.

There are several theories related to immigrants' education, which focus on the unique challenges that immigrant students face in adapting to their new educational and cultural environments.

Alba and Nee's (1997) definition of assimilation stated that assimilation is the process of "decline and disappearance of an ethnical distinction, and the cultural and social differences that express it" (Alba & Nee, 1997:830). According to Greenman and Xie (2008), the

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assimilation theory can be divided into two directions. One is the classical assimilation theory, which focuses on the socioeconomic outcomes of immigrant groups, such as the process of upward mobility. The other is an expanded version of the assimilation theory, which focuses on the socio-emotional development and social behavior track, such as well-being, self-esteem, and at-risk behavior.

Scholars figured out that upward mobility, or seeking social economic outcomes is the main motivation of immigrant groups (Greenman & Xie, 2008). While the assimilation process can be “segmented assimilation” (Portes & Zhou, 1993). They outlined the three possible paths of assimilation. The first is the integration and assimilation of the middle class into the host society. The second is acculturated into the urban underclass. The third is the integration of economic behavior and conserving their own culture and values of community. Now with the reverse acculturation theory, the acculturated agent can also influence the cultural reproduction of the host society. Assimilation has four ways, segregation, integration, assimilation, and marginalization.

No matter acculturation or assimilation theory, they are both focus on the perspective of host society, even scholars are debate about the degree of assimilation or various ways of assimilation, the essence of assimilation or acculturation is seeing the other culture, respecting the other culture, with the line between guest culture and host culture. Therefore, host society and the immigrant society remain two different communities.

Assimilation or acculturation theory is the ideal model of culture relatively independency. People with diverse cultural background after assimilated in host society in contemporary society, tried to return to their original culture and had influenced the host society. This is called “reverse acculturation”, combined with the interactive between various culture background. There are researchers such as Kim and Park (2009) noticed the reverser



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acculturation phenomenon in American borne Korean. This Korean community member, married to the native after assimilated in the local culture, choose the traditional wedding ceremony of Korean for their wedding. This is a culture interactive example. This theory emphasizes the process of cultural adaptation that immigrants go through as they adjust to their new environment. It suggests that the extent to which immigrants can acculturate to the host culture is a key determinant of their educational success. Immigrants who can balance their home culture with the expectations of the host culture are more likely to be successful in school.

However, when I look back the theory of culture iceberg of Edward T. Hall (1973), the iceberg of culture tell us something. The culture is leveled into the surface part, and bottom part. The eating, dressing ways are the surface part of culture, while the lower part of culture, such as value, believes are hard to change.

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## Chapter 3. Arts-based Project Learning

This part is trying to clarify the definition of arts, the characteristics of arts, the beneficial of arts and arts projects, and the relationship between arts projects and IE.

Recently several authors (Almqvist & Christophersen, 2017; Chapman, 2015; Linda & Susan, 2017) begin to explore how arts could be the first step to help the minority integrating into the arts environment. As arts have the character of expressing without language, it could be a useful tongue of the immigrants to communicate (Chapman, 2015; Moeller, Cutler, Fiedler, & Weier, 2013). With the character of rooting deeply in each cultural background, arts also lend a hand to the immigrants to conceive the distinctive culture. By studying artwork, immigrants will expand their vocabulary (Williams, Burns, & Daisey, 2016). And Visual Thinking Strategy (VTS) may generate the critical-thinking (Moeller et al., 2013). Together Arts Education can also lighten the emotional problem of the newcomer (Rochford, 2017), and enable collaborative interactions among peers (Williams et al., 2016), therefore increasing community engagement and social justice (Rochford, 2017).

Arts-based Project Learning (ABPL) cause curriculum inclusion, which is a trend in curriculum domain. A cultural inclusion, not only in the content of arts work, but also the client of the project. A social inclusion, welcome not only the local family, but also the other source culture family.

Where dose ABPL comes from? There are many trends of Project based learning. In the United States, a new project named STEAM (Science, technology, engineering, arts, and mathematic) is developing quickly. And a qualified education should always be accompanied by teachers who are formed in this language, or who have a relationship with specialists of artistic education and with the museum. Artistic languages can work as channels of

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expression and comprehension, especially when teachers need to face an environment where various languages and cultures live together.

### 3.1. Arts: A Language to All

Arts, as means of communication, expression, and experience, are given a narrative role that crosses cultural and linguistic boundaries (U. Peter & Akpan, 2020). Barbara (Tversky, 2013) claimed that visual communications have the abstract and schematized characteristics of language.

Can arts be considered a language? Following Eubanks' (1997) research steps, we should compare the definition of language and arts. Language, as defined by Eubanks, "is a system of signs or symbols having conventional meaning utilized in communication" (1997:32). By comparing the definition of verbal language and visual language, Eubanks classified art into visual language. Arts are frequently regarded as means of communication, and so can be regarded as a language in its own right. Arts, like language, use symbols and visual cues to convey ideas, emotions, and messages. This style of communication is effective because it bridges language boundaries and helps people to connect on a deeper level through shared visual experiences. Arts are languages that can be used to communicate across cultures and national boundaries.

Elkins suggests that arts are "language of seeing" that can be used to communicate complex ideas and emotions. Cause "Art is a way of talking about things that can't be said in words" (Elkins, 2003:56).

One of the key characteristics of language is its ability to convey meaning through symbols and gestures. In arts, the use of colors, shapes, and forms can also convey meaning and evoke emotions. For example, a red rose can symbolize love, while a jagged line may convey tension or aggression. These symbols and visual cues are understood by the viewer, much like how language is understood by the listener.

Another aspect of language is the ability to create narratives and tell stories. Through arts,

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artists can create visual narratives that convey complex ideas and emotions. For example, a painting or sculpture can tell a story about a historical event, a personal experience, or a social issue. This storytelling aspect of arts is particularly powerful because it allows the artist to communicate their message in a way that can be easily understood by the viewer.

Like language, arts also have their own grammar and syntax. Artists use a variety of techniques to create visual coherence in their work, such as the use of repetition, contrast, and balance. These techniques create a sense of harmony and flow in the artwork, much like how grammar and syntax create structure in language.

In conclusion, arts can be considered a language because it shares many of the key characteristics of language, including the use of symbols, the ability to convey meaning, the power to tell stories, and the presence of grammar and syntax. Through its unique visual mode of communication, arts offer a rich and meaningful way to connect with others and explore complex ideas and emotions. Vygotsky emphasizes the psychological meaning of a child's drawing, and states that aesthetic feeling should be an object of education.

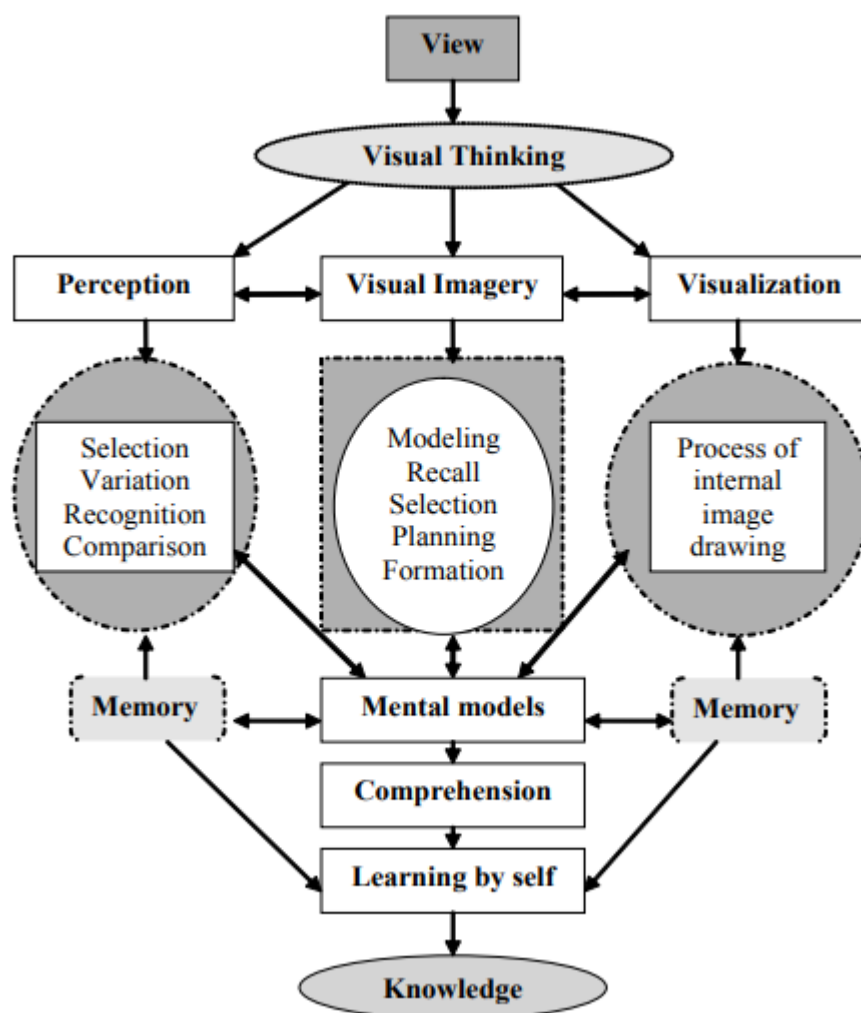
### 3.2. Visual Thinking Strategy (VTS)

Visual Thinking Strategies (VTS) is a strategy originated from the New York, United States in the 1980s, which was the idea of cognitive psychologist Abigail Housen and later has been developed as a method used in museums by Philip Yenawine to initiate teacher-leading discussions of art images (López & Kivatinetz, 2006; Yenawine, 2013). It has different names for different authors, VTS, VTC (Visual thinking curriculum), or visual thinking (López & Kivatinetz, 2006), or Artful Thinking, Visual Inquiry, Artful Conversation, Art-based Critical Thinking, and Museum Teaching Strategies. VTS is a well-known educational approach that uses works of art as a basis for discussions and critical thinking.

VTS focus on visual literacy ability or competence (Cruz & Ellerbrock, 2015), which is a competence-based on individual cognitive set of visual competencies. As Serafini figured out, VTS is a path combined by various paradigm, which related to cognitive, linguistic, sociocultural, multimodal, semiotic, literary, and artistic theory (Serafini, 2017; Serafini & Reid, 2022). On one hand, spending more time in observing art work is a main finding in VTS experimental study (Ishiguro et al., 2021; Pantaleo, 2020), which indicate this strategy break the barrier between art and interpretation of art work, and enhanced the visual literacy ability. On the other hand, VTS helped constructing interpretative process of visual information (Bilbokaitė, 2008; Samra, 2021) or meaning combination (C. Lee, 2023). Meanwhile, visual awareness is necessary component of inquiry skill, for example (Albert et al., 2022; Hailey, Miller, & Yenawine, 2015; L. M. Jiménez, Roberts, Brugar, Meyer, & Waito, 2017). The interpreting process by visual awareness is the process of processing visual information by our brain. As Bilbokaitė (Bilbokaitė, 2008) figured out the visual thinking process, see Figure 9.

**Figure 9.**

*Meaning of the visual thinking processes model*



*Note: Image adapted from The effect of introducing infographic pattern on developing cognitive understanding by using AI technology for university students during the COVID-19 pandemic. Elaborated by Samra. (Bilbokaitė, 2008; Samra, 2021).*

What is the efficacy of VTS based art project in improving student's academic achievement?

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According to Yenawine, the goal of VTS is to help students develop visual literacy, critical thinking skills, and the ability to articulate their thoughts and ideas (C. Lee, 2023; Yenawine, 2013). Teachers used the VTS curriculum to improve student's writing skills, for example (R. C. Anderson, Chaparro, Smolkowski, & Cameron, 2023; Bomgaars & Bachelor, 2020; Burchenal, Housen, Rawlinson, & Yenawine, 2008; Pantaleo, 2020), helping the leap of critical thinking, and creativity (Cerqueira et al., 2023; Moeller et al., 2013; Pantaleo, 2017), initiating reflective thinking (Campbell et al., 2022; Dalia, Milam, & Rieder, 2020), expanding students' academic vocabulary development (Albert, Mihai, & Mudure-Iacob, 2022; Cappello & Walker, 2016; Deroo, 2022; Moeller et al., 2013). VTS is taken for developing interdisciplinary ability (Brugar, Roberts, Jiménez, & Meyer, 2018; Deroo & Galante, 2023; Hailey, 2014; Raaijmakers, Mc Ewen, Walan, & Christenson, 2021), for developing trans language ability in bilingual learning context (C. Lee, 2023).

It is also proved the connection between VTS and social ability by scholars. On the one hand, it helps constructing the intrapersonal world, such as social brain function (Dalia et al., 2020; van Leeuwen, Crutch, & Warren, 2023), value construction (Raaijmakers et al., 2021), civic value development (Moreno-Vera & Cruz, 2022), emotion expression (Zapata, Fugit, & Moss, 2017), self-efficiency construction through enhanced learning motivation and agentic learning (Cappello, Wiseman, & Turner, 2019), identifying and managing emotion (Iribarren, Fernández, & Guercia, 2021). On the other hand, VTS has positive influence in interpersonal basic skills, such as appreciating Others' Perspectives (Campbell et al., 2022), communication skills (Albert et al., 2022; Aspden, Egan, Bye, & Petersen, 2022; Cappello & Walker, 2016; Deroo, 2022; Moeller et al., 2013), awareness of social problem (Balhara et al., 2023), culture competence (Aspden et al., 2022), find and realize personal character and interest (Tackett et al., 2023), moving away the invisible barriers in teamworking in



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intercultural context, such as unconscious bias, stereotyping, and other deeply held beliefs (Murdoch-Kitt & Emans, 2021) .

As Berger (Berger, 1972) said, Seeing comes before a word. The child looks and recognizes before it can speak. Furthermore, Berger pointed out that the way we saw things is affected by what we know and what we believe. Children's value is forming based on the way how adult interpret the world. We tend to use a pen to draw When we were children without knowing any words, even letters. So as the VTS, which is the way children used to understand based on their cognition and then explain the world to themselves.

Moreover, this strategy helps construct a culture-based curriculum, which is a big transformation for the present education system. As Hall and Thomson (2017) hold the belief in that cultured tastes and a penchant for 'high' art somehow 'improve' people. In practical, teachers use it as a way to discuss challenging social topic(R. P. Gardner, 2017). Furthermore, VTS also provide an opportunity for curriculum content (Cappello & Walker, 2016; McClanahan & Nottingham, 2019) in some challenging topic (Balhara et al., 2023). It is used as a great chance for curriculum transformation, for example in medical education (Cerqueira et al., 2023; Dalia et al., 2020; Manohar, Moniz, Haidet, Chisolm, & Balhara, 2023).

According to Ritchart (2006), artful thinking routines include six avenues to explore artistic works across the curriculum and deepen art experiences: questioning and investigating, observing and describing, comparing and connecting, finding complexity, expanding viewpoint, and reasoning.

There are also reflection from teachers' perspective that VTS created a safe environment for all students to include in school activity (Cappello & Walker, 2016; Cappello et al., 2019).

VTS has questions used for discussion about arts in the following categories: Comparing and connecting, Exploring Viewpoints, Finding Complexity, Observing and Describing,

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Questioning, and Investigating Reasoning. One example of questions under the questioning and investigating reasoning category are:

1. What's going on (happening) in the picture?
2. What makes you say that?
3. What more can we find?

One character made VTS so powerful is the openness of those question. By comparing students' answer to closed question and opened questions, researcher found out the three basic questions of VTS extended students' the participation (Tigert, Fotouhi, & Kirschbaum, 2021).

VTS is the key of language improving, social skill enhances, empathy improving and resilience building. According to the literature review of Dalia et, al.(2020), fine arts are applied in medical education to enhance intellectual curiosity, critical thinking, visual perception skills, personal reflection, and empathy.

VTS is belonged to the observation skill (Dalia et al., 2020) at art-based conversation (Van Leeuwen, Boomgaard, Bzdok, Crutch, & Warren, 2022). Fine arts may evoke universal pleasure, and bridge the social brain function (Van Leeuwen et al., 2022).

As Philip states that having arts in our lives is necessary for us to be fully human; arts have played an essential role in diverse cultures for as long as we know. As the diversity of Europe mentioned before, education department must find the bridge to connect the diversity society. Go through the history of education policy making process, action is focused on the children's adaption, their learning process, cooperation with tutor and support teachers, development of thought-provoking materials (Aguado & Malik, 2001).

Direct action is focused on the child's adaptation, the learning process, cooperation with tutors and support teachers, development of thought-provoking materials, and assistance with placing pupils in the appropriate educational "track". Activities include reception of

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the new pupil, introduction to the school staff and students, creating links with the community, participation in the school, and establishing proper behavior patterns both among the newcomers, as well as among the “receptors” (Aguado & Malik, 2001: 35).

Language development is related to the children social emotion. While Social emotion is the first step to be social inclusion. Healthy social emotion status helps building the identity, self-confidence, well-being, furthermore, it will enhance the cooperation, respect, capacity-building and equal opportunities.

### 3.3. Multiple Intelligence Theory (MIT)

The Multiple Intelligences theory (MIT) was firstly developed in 1983 by Dr. Howard Gardner, professor of education at Harvard University in Frames of mind. And then followed by his student Armstrong (Armstrong, 2009, 2017; H. Gardner, 1973, 1983b, 1993, 2011).

Gardener (1983b) described MIT as:

“...all human beings possess not just a single intelligence (often called by psychologists ‘g’ for general intelligence). Rather, as a species, we human beings are better described as having a set of relatively autonomous intelligence...” (Gardner, 1983: 5)

This definition is based on the hypothesis of Gardener that students may learn knowledge in different way, or maybe different contents of knowledge therefore they may enrich their life experience in knowledge learning (Ferrero, Vadiello, & León, 2021).

In MIT, Gardner summed up eight different intelligences in all, which include Linguistic, logical, Spatial, Bodily-kinesthetic, musical, interpersonal, intrapersonal, and naturalist, later was summarized by his student Armstrong The definition of each intelligent are presented below:

Linguistic: The capacity to use words effectively, whether orally (e.g., as a storyteller, orator, or politician) or in writing (e.g., as a poet, playwright, editor, or journalist).

Logical-mathematical: The capacity to use numbers effectively (e.g., as a mathematician, tax accountant, or statistician) and to reason well (e.g., as a scientist, computer programmer, or logician) (Armstrong, 2009: 14).

The linguistic and logical-mathematical intelligence, which are also defined by Piaget, belong to the traditional intelligence (Perez & Ruz, 2014). Those are the objective and also selection criteria of long-established educational system.

Spatial: The ability to perceive the visual-spatial world accurately (e.g., as a hunter, scout,

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or guide) and to perform transformations upon those perceptions (e.g., as an interior decorator, architect, artist, or inventor).

Bodily-kinesthetic: Expertise in using one's whole body to express ideas and feelings (e.g., as an actor, a mime, an athlete, or a dancer) and facility in using one's hands to produce or transform things (e.g., as a craftsperson, sculptor, mechanic, or surgeon).

Musical: The capacity to perceive (e.g., as a music aficionado), discriminate (e.g., as a music critic), transform (e.g., as a composer), and express (e.g., as a performer) musical forms. (Armstrong, 2009: 15).

The spatial, bodily-kinesthetic, and musical intelligence are belonged to the arts (Perez & Ruz, 2014). In relating to Spatial Intelligence, Hegarty (2010) identified two component of Spatial Intelligence, which indicate the previous is flexibility strategy chosen between mental imaginary and analytical thinking, and the second is meta-representational competence. In empirical study of spatial intelligence, researches are focus on the spatial intelligence with science learning (Newcombe & Stieff, 2012; Salam, Ibrahim, & Sukardjo, 2019; Uttal, Miller, & Newcombe, 2013), therefore it is better add a qualifying prefix visual- before Spatial Intelligence (Yuliyanto, Basit, Muqodas, Wulandari, & Amalia, 2020). Research found out that Spatial intelligence education could reduce differences related to gender and social economic status (Newcombe & Frick, 2010).

Interpersonal: The ability to perceive and make distinctions in the moods, intentions, motivations, and feelings of other people.

Intrapersonal: Self-knowledge and the ability to act adaptively on the basis of that knowledge. (Armstrong, 2009: 14).

Interpersonal and intrapersonal intelligence are often classified into emotional intelligence or personal intelligence (Perez & Ruz, 2014) Research about the influence and correlation on inter personal intelligence are focused from the academic achievement to social life. For

example, Behjat (2012) revealed the relation between linguistic level and girls interpersonal relationship is positive correlation. There are also scholar find out the positive correlation between student academic achievement and interpersonal intelligence (Istapra, Sasongko, Kristiawan, Kusumah, & Walid, 2021). Schutte et al.(Schutte et al., 2001) used seven studies to positive correlation the emotional intelligence and interpersonal intelligence. That is, people who had higher score in emotional intelligence will also get higher score in interpersonal intelligence, which include empathy, self-monitoring, social skills, cooperative responses, close and affectionate relationships, marriage partnerships.

Intrapersonal intelligence is related to identity, one's regulation, self-efficiency (Bandura, 1986; Moran, 2009). Sadiku et al. (2021) defined Intrapersonal Intelligence as:

“the capacity to explore one's inner world and feelings, the ability to think for yourself without the aid of social processes, the ability to see realistically and honestly who we are and what we want, the type of intelligence we exercise when we try to learn more about ourselves. It is the basis for personal productivity, creativity, and learning”. (Sadiku, Musa, Sadiku, & Musa, 2021:5)

In empirical studies, finding the relation between academic achievement and intrapersonal intelligence are long time pursuing (Behjat, 2012; Gleason, 2011; Perez & Ruz, 2014). Such as Behjat(Behjat, 2012) proved the intrapersonal intelligence help boys achieved better academic achievement in linguistic. Intrapersonal intelligence is important for student become a self-directed learner (Sellars, 2006; Sellars & Sanber, 2006). Studies are also involved the student's social behavior adaption after the intrapersonal intervention (Mowat, 2011).

Naturalist: Expertise in the recognition and classification of the numerous species—the flora and fauna—of an individual's environment (Armstrong, 2009: 14).

Gardner stressed that Multiple Intelligences (MI) usually work together in complex ways,

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and there are several factors related to developing one's intelligence: biological endowment, personal life history, cultural and historical background. Those process are working together in an interactive way which forms the multiple intelligent. Those intelligent can gained from the close interaction with their caregivers (Herpertz, 2022).

The following environmental influences also promote or suppress the development of intelligence: access to resources or mentors, historical-cultural factors, geographic factors, familial factors, and situational factors.

Amstrong (Armstrong, 2009) outlined important points of MI theory:

Each person possesses all eight intelligence. The difference between each other is the way how the eight intelligent function to each person.

Most people can develop each intelligence to an adequate level of competency... if given the appropriate encouragement, enrichment, and instruction...Intelligence usually interacts with each other in a complexed way...There are many ways to be intelligent within each category (Armstrong, 2009: 17).

As gardener stated, multiple intelligence are the basic intelligence exist in any situation while we are checking the 8 criteria for including any intelligence (Armstrong, 2009) . While other scholars also add more intelligence, such as *moral sensibility, creativity, spirituality, humor, intuition, culinary ability, olfactory perception, mechanical ability*, etc.

The assessment of MI was organized as follows by Gardner and Amstrong (Armstrong, 2009). See Table 2. In Table 2, Gardener and Armstrong specified the details or indicators or dimensions of MI. However, they also pointed out those intelligences cannot be assessed by a “Megatest”, as Armstrong expressed (2009) the only available method is “simple observation” by observing how students “misbehave” in class, as those action are the sign of students “crying for help”.

**Table 2.***Eight ways of learning*

<b>Children who are highly...</b>	<b>Think....</b>	<b>Love...</b>	<b>Need....</b>
<b>Linguistic</b>	in words	reading, writing, telling storied, playing word games	Books, tapes, writing tools, paper, diaries, dialogue, discussion, debate, storied
<b>Logical-Mathematical</b>	by reasoning	experimenting, questioning, figuring out logical puzzles, calculating	Materials to experiment with, science materials, manipulatives, trips to planetariums and science museums
<b>Spatial</b>	in images and pictures	designing, drawing, visualizing, doodling	Art, Legos, videos, movies, slides, imagination games, mazes, puzzles, illustrated books, trips to art museums
<b>Bodily-Kinesthetic</b>	through somatic sensations	Dancing, running, jumping, building, touching, gesturing	Role-play, drama, movement, building things, sports and physical games, tactile experiences, hands-on learning
<b>Musical</b>	via rhythms and melodies	Singing, whistling, humming, tapping feet and hands, listening	Sing-along time, trips to concerts, playing music at home and school, musical instruments
<b>Interpersonal</b>	By bouncing ideas off other people	leading, organizing, relating, manipulating, mediating, partying	Friends, group games, social gatherings, community events, clubs, mentors/apprenticeships
<b>Intrapersonal</b>	in relation to their needs, feelings, and goals	Setting goals, meditating, dreaming, planning, reflecting	Secret places, time alone, self-paced projects, choices
<b>Naturalist</b>	Through nature and natural forms	playing with pets, gardening, investigating nature, raising animals, caring for planet earth	Access to nature, opportunities for interacting with animals, tools for investigating nature (e.g., magnifying glasses binoculars)

*Note:* Elaborated by Armstrong (Armstrong, 2009: 23).



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However, there are different voices about the function of MIT. For example, scholars pointed out the methodological flaws of MIT (Ferrero et al., 2021). Ferrero's systematic literature research is based on the MIT as an intervention and those are quantitative researches. Since Armstrong has already point out the only way to assess student's multiple intelligence is "simple observation", quantitative research method has been rejected by the author. Although Gardener had planned the one-hour test for language intelligence testing with pen and pencil, finding the prepareate way to assess the MI is always the pursuit of part of scholars.

The other debate about interpretation of Gardener's MIT is the supplement function of each intelligence. That is, one of the intelligences do not work very well can be replaced or substitute by another intelligence. This interpretation was misinterpreted by some studies, however, Gardener explained it by incompatible character of each intelligence (Willingham, Hughes, & Dobolyi, 2015).

Some empirical study is using the Multiple Intelligence Inventory for students as an self-report assessment (Sener & Çokçaliskan, 2018). Why students were asked to do self-portrait painting? As Gardner stated (H. Gardner, 1973: 217), "The human figure is generally the first and most popular representation". "Children's personality and feelings will necessarily be delivered in their arts from the first, although they may not be sensitive to subtle features of other's paintings". (H. Gardner, 1973: 218) "Children's sensitivity to artistic form comes through far more clearly in their works than in their perceptions of the works of others" (H. Gardner, 1973: 168). The painting of students reflects their inner world. "Children's feelings are reflected in their spontaneous drawings and their copies" (H. Gardner, 1973: 219)

Based on the theory of Gardener (H. Gardner, 1973: 30), the characteristics of the arts are composed by communication, translatability, subjective, object, distance. "arts involve a communication of subjective knowledge between individuals through the creation of

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untranslatable sensuous objects; one may vary one's distance from and involvement with these objects while contemplating the various messages embedded in them" (H. Gardner, 1973: 36).

### **3.4. Positive Influence of Arts Education (AE)**

In a traditional school, academic knowledge is valuable. However, Arts Education (AE), which will help personal and social competencies, the values and emotions that develop artistic languages, do not have much importance in the traditional aim of education. Traditional AE is less beneficial because the old school lacks resources, and many teachers treat AE as unqualified. Furthermore, the long-time separation of curriculum design and students' needs cause a lack of creativity, critical thinking, and self-determination. As arts contents are involved in the interdisciplinary course, in the United States, a new project named STEAM (Science, technology, engineering, arts, and mathematic) is developing quickly. And a qualified education should always be accompanied by teachers who are formed in this language or have a relationship with special artistic education specialists and serum. Artistic languages can work as channels of expression and comprehension, especially when teachers need a place where various languages and cultures live together. Therefore, I focus on how the arts project helps the inclusive process in a multicultural school.

Several authors have recently begun to investigate how arts could be the first step in assisting minorities in integrating into the arts scene (Almqvist & Christophersen, 2017; Chapman, 2015; Linda & Susan, 2017) . Because arts have the ability to express itself without the use of words, it could be a beneficial language for immigrants to communicate in (Chapman, 2015; Moeller et al., 2013). With the quality of profoundly rooted in each cultural background, arts also assist immigrants in conceiving the particular culture. Immigrants' vocabulary will

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grow by examining artwork (Williams et al., 2016). And VTS may stimulate critical-thinking (Moeller et al., 2013). AE can also help to alleviate the emotional problems of newcomers, enhancing community participation and social justice (Rochford, 2017), and encourage collaborative exchanges among peers (Williams et al., 2016).

Several authors have recently begun to investigate how arts could be the first step in assisting minorities in integrating into the arts scene. Because arts have the ability to express itself without the use of words, it could be a beneficial language for immigrants to communicate in. With the quality of profoundly rooted in each cultural background, arts also assist immigrants in conceiving the particular culture. Immigrants' vocabulary will grow by examining artwork. And the Visual Thinking Strategy (VTS) may stimulate critical thinking. AE can also help to alleviate the emotional problems of newcomers and encourage collaborative exchanges among peers, enhancing community participation and social justice. Education through ABP may increase cooperation, respect, responsibility, tolerance, and appreciation. And AE has a good impact. Education through ABP may increase cooperation, respect, responsibility, tolerance, and appreciation. Furthermore, AE “promotes the development of social and cultural awareness” (Bamford, 2009:134). And it was critical to communal and cultural development (Bamford, 2009:142). According to studies, AE improves pupils' social participation. AE, for example, may influence students' political involvement and peer-to-peer interactions (Catterall, Dumais, & Hampden-Thompson, 2012). When we compare the MIT, Iwai (2002) summered up what arts contribute education from five aspects, which including: aesthetic development, social-emotional development, social-cultural development, cognitive development, and academic achievement. In this investigation I focus the latter four aspects.

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### ***3.4.1. Social-emotion Development***

The inquiry into the nature of social emotion prompts an examination of its constituents. Mercer (2014) posits that the entirety of group-level emotion inherently assumes a social dimension. Denham (2006), in a more detailed classification, distinguishes social emotion at two levels: the first involving interaction with age mates and the regulation of emotional experience and expression. The second level of social emotion is subtly intertwined with intrapersonal and interpersonal relationships, encompassing dimensions such as social efficiency, relationship quality, and group status. Both Mercer's conceptual framework and Denham's definitional schema place a focal emphasis on interaction with others. Consequently, social emotion is posited as an outcome intricately tied to interpersonal engagements.

Among all the definition of social-emotion development, the definition of Iwai was chosen because the concrete description of social-emotion development.

“Social-emotional development: Arts activities enhance children’s self-awareness, self-confidence, and acceptance of others. Such as better attitudes of self-expression, self-acceptance, acceptance of others, self-awareness, parental expectation achievement, and develop a positive attitude towards school which could improve the motivation and engagement in school life” (Iwai, 2002: 55).

How arts-based education may influence social emotion? Arts based education may influence the children’s self-awareness, self-confidence, and acceptance of others (Goodyear, 2018; Hatami, Ghahremani, Kaveh, & Keshavarzi, 2016; Tawell, Thompson, & Daniels, 2015; Zakaria, Yunus, & Mohamed, 2020). Those elements may influence students’ dropout rate at an early age, social relationship, achievement at school. According to Achbacher and Herman (1991), arts-based education reduces apparently the dropout rate of school and keeps students in school (Kremer, 2020). The office for Standards in Education (OFSTED, 1999) reported

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that arts subjects have positive influence on students' spiritual, moral, social, and cultural development than design and technology, science, mathematics, and information technology. One basic need of human being is been accepted by others, which is also an important feeling related to the fragile self-esteem. Long time being objected by a group, or failing in constructing supportive relationship will lead to the harm effect to our belong, a devastated result to our self-esteem (Dias, 2013). Subramaniam (2023) contends that AE serves as a efficacious avenue for fostering social-emotional learning. This is attributed to its capacity to offer a secure environment wherein students can creatively articulate themselves, cultivate self-assurance, and enhance their social skills.

Wellbeing is about how people feel about themselves, which could include emotion, social relationship, group's attitude, self-esteem, belonging, and so on. School is the first step of all students who will enter society someday. So, the first thing students need to know is in what environment they are living and in which way they treat others or how they were treated (2017). Artmaking may bring positive outcome on students' mental health and resilience (Hildebrandt, 2021). Robinson (2013) proved that AE helped the improvement of self-efficacy, motivation, cooperation, and student engagement, social skills and empathetic behaviors.

Self-esteem is "personal feelings concerning one's own value, importance, and competence. It is the result of a long process of appraisal which is influenced by self-evaluation as well as evaluation by others" (Kalliopuska, 1990:121).

### ***3.4.2. Social-culture Development***

The artwork reflects the cultural background of one era, the emotion of the work, the traditional habit of the owner. The content of visual reflective thinking depends on the cultural background, psychological situation (for example the empathy ability, social

connection), and reflexive thinking ability, such as critical thinking, creative thinking. Thinking skills through practice become habitual and transfer from lesson to lesson. Some educators believe that arts integration may help multicultural understanding and social justice (Bains & Mesa-Bains, 2002).

“Social-cultural development: Children can improve their unbiased attitude towards the society by acquiring appropriate communication skills. May refer to the maintaining cultural pride, building communities, improving sense of identity based on their traditional cultures” (Iwai, 2002: 55).

There are numerous components to social culture. Human interaction is essentially responsible for social culture creation, expression, and transmission. While arts are the major medium for learning history, students are more engaged, interested, at ease, and collaborative beyond what they were taught (Burchenal et al., 2008). Personality and socialized behavior are influenced by interactions with peers (J. R. Harris, 2000; Rubin, Bukowski, Parker, & Bowker, 2008; Rubin et al., 2013).

Only after having some grasp of the interpretive possibilities of the new culture, according to Ilja Maso, can the stranger come to embrace this culture as the scheme of interpretation of his own expression (Maso, 2001). Arts, as cultural transmitter, transmits a vast range of cultural information. Through the language and presentation of arts, unfamiliar culture can be conveyed to the recipient of the knowledge, inspiring cultural comprehension and greater resonance. According to Chapman, artworks symbolize the context, culture, and background, and they convey cultural and historical knowledge (Chapman, 2015).

### ***3.4.3. Academic Performance***

Scholars have substantiated the positive impact of AE on students' academic and non-academic achievements (Catterall et al., 2012; Imms, 1997; Khan & Ali, 2016). However,

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the efficacy of such education is contingent upon the quality it delivers. Notably, divergent perspectives exist regarding the quality of AE, with proponents highlighting the significance of good quality AE, while acknowledging concerns about the potential drawbacks associated with poor-quality AE. Indeed, some authors argue that it is only the provision of high-quality AE that significantly influences students (Bamford, 2009). This underscores the importance of critically evaluating the quality of AE programs to maximize their positive impact on students' overall development.

The academic achievements are mainly including language improvement, cognitive development, reading comprehension development, etc.

“Cognitive development: This viewpoint refers to the spatial reasoning skills, referring to the verbal skills, perceptual skills, verbal memory skills, etc.

Academic achievement: After arts contents being included in the interdisciplinary course, students comprehend and retain more about the subjects involved, such as in the field of language, reading, math, and social studies” (Iwai, 2002: 55).

AE has numerous achievements and positive effects on individuals and society. It can improve cognitive and emotional development, promote cultural understanding, enhance social skills, increase academic achievement, and provide significant economic benefits.

According to Bamford (2009), high-quality arts can improve kids' academic achievement, particularly in language learning. Similarly, Robinson's (2013) system review summaries that AE may improve student's academic performance in reading, writing, expressive/receptive language. Furthermore, Robinson also found that AE improves disadvantaged student's performance in math, and creative thinking. According to Eisner (2006), AE provides an aesthetic picture of the universe that complements scientific and rational thinking when studying. Similarly, Watson and Watson demonstrated the same point (2013).

AE has been shown to have a positive impact on cognitive development, particularly in the

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areas of memory, attention, and creativity (Winner & Hetland, 2000). Subjects such as mathematics, science and language ask high complex cognitive and high quality creative capacities which can be improved in AE seeing in arts learning (Burton, Horowitz, & Abeles, 1999).

According to Berger (1972), seeing is a process of interpreting based on sociocultural consideration and contexts. Arts can increase reading comprehension. Furthermore, the way we see things is affected by what we know or what we believe. Because this meaning is not fixed, so they give students a tool to revise and re-negotiate with others (Williams et al., 2016).

#### ***3.4.4. Identity Shaping***

During the artistic activity, students seeing elements from the artworks, such as emotion, background, cultural elements. What they see from the work reflects what they were and who they are. As researchers said, arts shape our identity. Students present their artistic identity through aesthetic expression in the form of expressing thought and opinion (Berger, 1972; Chapman, 2015).

#### ***3.4.5. Arts Education and Self-determination***

According Wehmeyer (2009), there are three generations of inclusion practices. First generation were focused on changing students from incepted situations to inclusion classes. Second generation focused on developing effective strategies in order to support students with special needs in inclusion classes. Third generation switched the focus from the place where a student is educated to what he or she learns. And encourage students' self-determination is the heart of third generation inclusion practices.

Evidence showed that AE may cultivate children's self-determination (Velasco, 2011). AE



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can have a positive influence on children's self-determination in several ways:

**Choice and autonomy:** Art education allow children to make choices about the types of materials and techniques they use to create their art. This choice and autonomy can help children to develop a sense of self-determination and control over their learning.

**Self-expression:** Art provides a medium for children to express their ideas, emotions, and experiences in a non-verbal way. This can help children to develop a sense of personal identity and self-expression, which is a key component of self-determination.

**Problem-solving skills:** Art activities often involve problem-solving, experimentation, and trial-and-error. These skills are essential for developing a sense of competence and mastery, which are also key components of self-determination.

**Collaboration and community:** Art education can provide opportunities for children to work collaboratively with others, sharing their ideas and learning from each other. This sense of community and belonging can help to build children's sense of relatedness and social connectedness, which are also important components of self-determination.

**Reflection and self-assessment:** Art education can provide opportunities for children to reflect on their learning and assess their progress. This reflection and self-assessment can help children to develop a sense of self-awareness and self-evaluation, which are also key components of self-determination. (Velasco, 2011: 175)

Overall, AE can provide children with opportunities to develop their sense of choice and autonomy, self-expression, problem-solving skills, collaboration and community, and reflection and self-assessment. These skills and attributes are all important for developing a sense of self-determination, which can contribute to children's overall wellbeing and success.

### ***3.4.6. Educational and Social Function of Museum***

Museum usually guard the cultural icon, especially the fine arts. Just as Yenawine stressed, Museums are the primary sites for interacting with visual art in most communities (Yenawine, 1999). Therefore, they should serve and interact with several communities (D. Peter, 2007).

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However, engaging new communities is not an easy work. Establishing strong community-based links, keeping the continuity, and sense of trust are the cornerstones (Dickerson, 1995). For adapting the need of diversity community, the museum must alter from aspects of personnel recruitment, staffing and training need to be re-examined, and attitudes to customer care and collections management revised (D. Peter, 2007).

The museum plays a very important role in social inclusion. As Basu and Coleman (2010) argued that museum is not only a didactic educational venue, but also a space of encounter. Coincidentally, Jiménez (2010) stated that there are two characters from the museum, “educative” and “social”. The public is unavoidable in the social function of the museum. The museum should open to all the public, no matter senior citizens, the person at the risk of social exclusion, the person with intellectual disability, and physical disabilities.

On one hand, scholars’ research revealed the positive influence of museum education in students’ academic performance. In their study, Villacaña de Castro et al. (2022) asserted that museum education creates additional opportunities for student motivation and engagement. This is achieved by establishing connections with learners' home and community cultures, identities, languages, and literacies. Similarly, Martin et al (2016) found the significant gains in content knowledge recall (achievement) and science motivation (self-efficacy, valuing, aspirations) following participation in after the museum education. This is because that museum education would expand context knowledge and inform distance culture through conducting open-ended constructivist models (Bell, 2016).

On the other hand, Scholars are trying to use museum education in helping with vulnerable group (Burke, 2020), anti-racism education (Dewhurst & Hendrick, 2018) etc. in social perspective. Rochford (2017) has proved that museum education has helped the affective and social development, constructed a useful framework for exploring sensitive topics,

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opportunities for community engagement, and creating inclusive environments for diverse groups. Furthermore, Villacaña de Castro et al (2022) stated that museum education generates more opportunities for student motivation and engagement by connecting with the learners' home and community cultures, identities, languages, and literacies.

Afterall, museum is an informal venue (Martin et al., 2016) that has the potential become a lifelong learning venue (Kristinsdóttir, 2017). This is a venue that could attract the participation of local community and motivate students (Martin et al., 2016). Furthermore, the influence of museum is not limited on students' education, but also adults' education (Taylor & Neill, 2008). Therefore, the two characters of museum, “education” and “social” are two inseparable functions.

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## Part II. Empirical Research



*Note: Image obtained from the observation video of investigation of Tandem Project in Museo Nacional d'Art de Catalunya.*

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## **Chapter 4. Research objectives, research approach, and research methodology**

- 4.1. Research Objectives
- 4.2. Methodological Approach
  - 4.2.1. Phenomenological Paradigm
  - 4.2.2. Mixed Method Research Methodology (MMRM)
  - 4.2.3. Case study
- 4.3. Case Presentation
  - 4.3.1. Tandem Project
  - 4.3.3. Description of the Chinese Student
- 4.4. Data collecting systems: Instruments
  - 4.4.1. Document Review
  - 4.4.2. Questionnaire
  - 4.4.3. Observation
  - 4.4.4. Interview
  - 4.4.5. Summary
- 4.5. Data analysis system: Categories and Subcategories
- 4.6. Ethics of research

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## **Chapter 4. Research objectives, research approach, and research methodology**

This research was completed based on the interpretative paradigm, to be more specific, on the phenomenological paradigm. The methodology used in the study participates in one useful approach: case study. This is because the researcher herself is an observer at a Multicultural center, the study is carried out from the elaboration of a specific project in artistic creation that executes the museum in collaboration with the center team. Consequently, the methodological strategies of this approach are applied.

This chapter explains and justifies the approaches adopted according to the objectives and presents the intervention project and the context in which the fieldwork is carried out, an arts project constructed by museum with visual thinking strategy in a multicultural school. The participants, including teaching staffs, parents, and 11 Chinese pupils, are described in school circumstance totally or partially. The questions that guide the analyses are specified and the data collection and analysis strategies are identified.

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## 4.1. Research Objectives

This investigation has general objective and Specific objectives. The General Objective of this investigation would be an assessment of the inclusive process of Chinese students through an arts project in a multicultural school.

To be more specifically, there are three specific objectives. The first Specific Objective is identifying the barriers and opportunities to develop inclusive settings in a multicultural school. The second Specific Objective is analyzing the inclusion process for Chinese children. The third Specific Objective is analyzing artistic education in the process of inclusive, especially in the Chinese students.

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## 4.2. Methodological Approach

This research is based on the phenomenological paradigm, with a multiple case study of mixed method research methodology.

The phenomenological paradigm focuses on the human experience, the importance of context, and language. Those essential elements are a crucial part of this investigation context, which is a multicultural center with diverse language backgrounds and students who present their personal experiences using Visual Thinking Strategy (VTS).

The mixed methodology requires of getting both quantitative and qualitative data for analyzing. This investigation uses the closed-ended questionnaire instrument as the tool for collecting quantitative data about the general situation of the attitude, and behavior of the teaching staff, students and parents. However, the in-depth investigation about the Chinese students' group, as the specific group in this investigation, required more qualitative data from their personal experience, value and influence from their family, and the teacher's strategy, school policy and practice. Therefore, a mixed methodology is suitable for this investigation.

The case study is an in-depth investigation method of a particular phenomenon or situation. This investigation explored an arts school with a multicultural background. Particularly, the investigation objects are Chinese students in this large group. Considering the investigator's role in the school as a translator between Chinese family and school staff, a silent observer in students visual thinking journey and daily life for one year, an investigator participated Chinese family daily life activity, the case study would be a proper method for this investigation.



### ***4.2.1. Phenomenological Paradigm***

Phenomenology is part of the constructivist / interpretive paradigm, both philology and methodology<sup>17</sup>. Phenomenology was oriented from the Vancouver School; it is a philology as well as a methodology. The Vancouver School<sup>18</sup> of doing phenomenology from a methodological dimension involves seven step cyclic process: silence, reflection, identification, selection, interpretation, construction and verification to seek meaning from different parts of a phenomenon to its whole (Halldorsdottir, 2000).

One of the main contributors of phenomenology is Heidegger<sup>19</sup>. He introduced his unique approach to phenomenology, which he calls "fundamental ontology." Heidegger (Heidegger, 1962, reprinted in 2001), emphasizes the importance of studying and describing human experience, rather than focusing on abstract concepts or theories. Heidegger argues that this process of self-discovery is aided by our ability to understand the world through the lens of time. He also stressed that our experience of time is shaped by our memories, expectations, and anxieties, and it shapes our understanding of the world around us.

Phenomenological paradigm is match with this research based on its characteristics. Firstly, Phenomenological paradigm emphasis the importance of context. As we know, human being's understanding of the world is shaped by that context, while human experience is always situated within a particular historical and cultural context. To fully understand human

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<sup>17</sup> From both philosophical and methodological standpoints, phenomenology is greatly influenced by the Vancouver school of thought, rooted in the descriptive phenomenology of Husserl, interpretive/hermeneutic phenomenology, constructivism and Heideggerian interpretive phenomenology.

<sup>18</sup> The Vancouver School refers to artists who emerged in Vancouver, British Columbia, Canada, in the 1980s. This group was known for their conceptual and photo-based works that challenged traditional ideas about art and representation.

<sup>19</sup> Martin Heidegger (1889-1976), a German philosopher, is counted among the leading exponents of existentialism.

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experience, then, cultural and historical factors that shape it must take into account.

Another important characteristic is phenomenological paradigm is its focus on language. Language plays a crucial role in shaping our understanding of the world, and that the meanings of words and concepts are shaped by the context in which they are used (Heidegger, 1962, reprinted in 2001; Suskind & Suskind, 2015). To truly understand human experience, then, we must pay close attention to the language and concepts that people use to describe it. The phenomenological paradigm is a rich and complex approach to understanding human experience, emphasizing the importance of context, language, and lived experience in developing a deep and nuanced understanding of what it means to be human. Therefore, under this paradigm, this research will find a new angle of how the arts project influence inclusive process in Chinese students.

#### ***4.2.2. Mixed Method Research Methodology (MMRM)***

This part will explain the basic definition of Mixed Method Research (MMR), the basic characters of MMR and the applicable scenarios for mixed research methods of MMR.

Generally speaking, scholars have the common sense that MMR involved both quantitative research character and qualitative research character (Clark & Ivankova, 2016; Creswell., 2003; Fielding, 2012; Mertens & Hesse-Biber, 2012; Abbas Tashakkori & Creswell, 2007).

The main ambiguity in definition of mixed method is defined by Tashakkori and Creswell (2007) as:

“it necessary to distinguish between mixed methods as a collection and analysis of two types of data (qualitative and quantitative) and mixed methods as the integration of two approaches to research (quantitative and qualitative). On the surface, the two seemed interchangeable. However, on more careful examination, we found distinct differences between them with the former more closely focused on “methods” and the latter on ‘methodology’.” (Abbas Tashakkori & Creswell, 2007: 3-4)

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Tashakkori and Creswell (Abbas Tashakkori & Creswell, 2007) believed that the key of mixed method is the integration of two data, or approach. Many authors have contributed to developing mixed methods research combining qualitative and quantitative approaches. The more reasonable and well-accepted definition of Mixed Method Research (MMR) is given by John W. Creswell:

“An approach to research in the social, behavioral, and sciences in which the investigator gathers both quantitative (closed-ended) and qualitative (open-ended) data, integrates the two, and then draws interpretations based on the combined strengths of both sets of data to understand research problems.” (Creswell, 2015:2)

Except the process part definition from Creswell, Plano Clark extended the definition with researcher’s personality as “...this process ... is shaped by mixed methods research content considerations and researchers’ personal, interpersonal, and social contexts.” (Clark & Ivankova, 2016: 4)

There are some common characters of MMR. According to Teddlie and Tashakkori (2012), there are four common characters of MMR, which including: methodological eclecticism, paradigm pluralism, an emphasis on diversity at all levels of the research enterprise, and an emphasis on continua rather than a set of dichotomies. The most confusing characters is the methodological eclecticism, which is also the foundation of other common characters. It is defined as:

“The term methodological eclecticism means MMR practitioners select and creatively integrate the most appropriate techniques from a wide variety of QUAL, QUAN, and mixed strategies in order to thoroughly investigate the phenomena of interest” (Teddlie & Tashakkori, 2012:776)

This character comes from the “paradigm perspective”. The paradigm applied in investigation are difference at beginning, therefore, as member of MMR community, has to

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reject the incompatibility of methods thesis.

The traditional integration of quantitative and qualitative method is the combination of questionnaire and interview, which is lack of creation (Teddlie & Tashakkori, 2012). This investigation will use quantitative and qualitative data combined questionnaire, with the analysis of the qualitative data from document, observation and interview, this is a new trying of creation of the methodology.

Mixed methods research is a proper way when studying complex phenomena (Creswell & Creswell, 2018), as it allows researchers to gather a broad range of data that can be analyzed from multiple perspectives. Mixed methods research can provide a more comprehensive understanding of a research problem than qualitative or quantitative methods alone.

Systematic and rigorous integration are the basic character of a mixed method research (Creswell, 2015). However, some critics have argued that this approach can be *overly structured, inflexible*, and may not fully capture the complexity of the phenomenon under study. For instance, some authors (Abbas Tashakkori, Johnson, & Teddlie, 2009; A. Tashakkori & C Teddlie, 2003; Abbas Tashakkori & Charles Teddlie, 2003) argue that the systematic mixed method expressed by Creswell is too rigid and inflexible, and does not allow for the full integration of qualitative and quantitative data. They suggest that researchers need to be more creative in their use of mixed methods, and to develop more flexible designs that allow for more fluid integration of data.

An accessible and understandable way should be the main character of mixed methods research. Plano Clark developed a more nuanced and flexible mixed methods designs (Clark & Ivankova, 2016). This more flexible approach to mixed methods research has emphasized the importance of the research question and the study's specific context rather than following a set structure or sequence.

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Abbas Tashakkori and Charles Teddlie (2009) provides a detailed framework for integrating quantitative and qualitative data. One of their main contributions of their theory is the development of a range of methods and tools for integrating quantitative and qualitative data. Tashakkori and Teddlie discuss a variety of approaches to integrating data, including the use of *joint displays*, *meta-inference*, and *triangulation*, and provide detailed guidance on how to select and apply these approaches in different research contexts.

One of Hayes's<sup>20</sup> key contributions to mixed methods research are his development of methods for analyzing mediation and moderation effects in mixed methods studies. In particular, he has developed a framework for integrating quantitative and qualitative data to test mediation and moderation effects, which has been widely adopted by researchers in the field.

The importance of rigor in mixed methods research is important (Hayes, 2017). Furthermore, Hayes has advocated for the use of pre-analysis plans and for transparency in reporting the methods and results of mixed methods studies. Additionally, Hayes has also made significant contributions to the development of software tools for mixed methods research analysis, including the PROCESS macro for SPSS and SAS, which is widely used by researchers to test mediation and moderation effects in mixed methods studies.

This investigation will use Convergent Mixed Methods Design<sup>21</sup>, Which will follow Creswell and Creswell 's (2018) steps: description of the design; data collection; data analysis and

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<sup>20</sup> Andrew F. Hayes is a prominent researcher in the field of mixed methods research, and his work has made significant contributions to the development and advancement of mixed methods research methodology.

<sup>21</sup> Typology of Mixed Methods Design from Creswell including three types: Convergent Mixed Methods Design (One phase design); Explanatory Sequential Design (Two-phase design), and Exploratory Sequential Design (Three-phase design).

integration; interpretation, and validity. The research map was present as Figure 10.

**Figure 10.**

*Convergent Mixed Methods Design Map*



*Note:* Self-elaborated according to research process.

### **4.2.3. Case Study**

A case study is a research method that involves an in-depth (Ragin, 2014) examination of a single instance or "case" of a particular phenomenon or situation (Yin, 2018), such as an individual, a group, an organization, or a particular event. The case study method is particularly useful for studying complex or unusual phenomena that cannot be easily explained or understood through quantitative or experimental methods.

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One of the key strengths of the case study method is its ability to provide rich and detailed information about the case being studied. However, one limitation of case studies is that the findings may not be generalizable to other situations or populations, as the focus is on a single case rather than a representative sample. Unless you are using systematic methods (Ragin, 2014).

Case study is a way to respond research question which you want to explain some “contemporary circumstance”, those question usually begin with “How” and “Why”. Additionally, Yin stressed case study can be used *on a contemporary phenomenon*, or when *the investigator has little control over the phenomenon*. Yin emphasizes that case studies are appropriate when the investigator wants to understand a phenomenon in its real-life context, especially when the boundaries between the phenomenon and its context are not clearly evident (Yin, 2018).

Comparative approach in case study research, which involves identifying similarities and differences among cases and using these comparisons to develop theories or explanations of the phenomena being studied (Ragin, 2014). This approach can help researchers to identify patterns or causal relationships that might not be apparent when studying individual cases in isolation.

In a case study, the researcher collects and analyzes data from multiple sources, such as interviews, observation, documents, and other relevant sources of information (Ragin, 2014; Yin, 2018). This list could be extended. For example, films, photographs and videotapes, projective techniques and psychological tests; proxemics; kinesics; “street” ethnography; and life histories (Marshall & Rossman, 2016) The researcher then uses this data to develop a detailed and comprehensive understanding of the case, including its history, context, and key features.

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Since the theory of Inclusive Education (IE) has developed into the end of third decades, scholars had made lot of contribution to this field. However, the lack of progress of the theory development gives us a reflection. Claes (Nilholm, 2020) argued that Case study will be the perfect methodology approach for improving theory construction for IE.

This research will conduct a case study. This need to obey these principle of case study (Yin, 2018) Using multiple sources of evidence; Creating a case study database; Maintaining a chain of evidence; being careful in using data from electronic sources of evidence such as social media.



### 4.3. Case Presentation

The Miguel Bleach school, which was renamed as *Institut Escola ARTs* (IEA) in 2019, is situated in the back part of the District *Sants-Montjuic*. There are two locates of this school. One of the building, which is a modern work, designed by architecture *Jaume Gustà i Bondia*. The school was founded in the 1950s in this area full of effervescence industry. The neighborhood of is going to construct one of the most productive textile industries of Catalonia. This factory is now situated in the Spanish industry park, which is very close to the factory Vapor Vell. In 1868 it began to play the role of a school. On 3ed of march in 1894, the first correspondence register is addressed to the governor, chairman of the board of public instruction. Therefore, it is an old school in *Hostafrancs* and *Sants*. The name of the school followed the neighborhood pedagogue of *Sants* and *Hostafrancs*, named *Miguel Bleach Burunat* (Sants, 1849-1900). See Figure 11.

**Figure 11.**

*Location of Institut Escola ARTs.*



*Note:* Self-elaborated based on school location.

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From the historical context it is easy to deduce that, from the first moment, the school welcomed students from a mostly proletarian neighborhood, sons and daughters of working families, which constituted the nucleus of the *Hostafrancs* neighborhood. This vocation has been extended over time and today *Miguel Bleach Burunat* continues to work for social cohesion and educational equity.

In 2015-16, the school has infant and primary education, 58 students in kindergarten and 104 in primary school; therefore, a total of 162 students.

Services of school including lunchroom, extracurricular activities, morning welcome service and Chinese classes. Ownership: public school dependent on the Barcelona Education Consortium (CEB)<sup>22</sup>.

IEA consists of a main building and an annex. The main building has three floors and a basement. The annex building has two floors. It also has two courtyards, a multipurpose room, two meeting rooms for cycles, an English seminar shared with EAP23, a computer room, library, a reception room, an EE (Special Education) room, a kitchen with dining room, a teachers' room, an office for the AMPA<sup>24</sup>, a secretary's office, a management office and a general archive.

This research will focus on the public-school IEA. Before 2019, IEA had one line from kindergarten to the end of primary school. In year 2019, this school was expanded into two lines, which means it has two classes in each level from kinder garden to Junior.

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<sup>22</sup> BEC Barcelona Education Consortium (In Catalan CEB for short)

<sup>23</sup> EAP. Catalán, is a abbreviation of equipos de asesoramiento y orientación psicopedagógica. In English means psychological counseling and guidance teams

<sup>24</sup> AMPA. Catalán, is a abbreviation of Asociación de Madres y Padres de Alumnos. In English means Association of Mothers and Fathers of Students

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One main character of this school is the students' character, almost 98% of students are immigrants, including more than 20 origin countries. Peru, China, Philippine, Morocco, Pakistan are the main origin countries. And 15% of the students have Chinese emigrant background. There are the first-generation Chinese immigrants (FGCI), which means they were grown up in original country before they moved to Barcelona. And second-generation Chinese immigration (SGCI), which means they were born and grown up in Barcelona or Spain after their parents settling down. Most of the parents come from the low-income social group, and lower educated level.

Another character of this school is the multiple arts projects were conducted, such as Project Tandem with MNAC, art workshop weekly (Space C), daily arts activities formed curriculum, and method VTS (Visual Thinking Strategy), etc. This investigation was initiated from February of 2019 to May of 2022. Tandem project was beginning from 2013, so this project was initiated 6 years later of arts activity of project Tandem. This investigation will study the importance of the role arts play in the forwarding to IE.

IEA is a multicultural public school located in the center of Barcelona. The specialty of Barcelona is the location, which lies in the autonomous province Catalonia: a bilingual policy province. Nearly 98% of the students come from diverse cultures. Under the bilingual policy, the inclusion of those immigrant students becomes more difficult (Reyes & Carrasco, 2018). IEA has immigrants who come from Asia, South American, Africa, etc., which usually are under-developing areas. Therefore, IEA is labeled by arts, immigrants, multicultural, inclusive environment. The hall and walls were decorated overall by the handicrafts of the students. This school operate their arts curriculum with many other institutions is having a cooperated relationship with MNAC by founding the Tandem Project. And parents are also invited to participate in a lot of arts activities. We can find a multicultural case to interpret

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the process of inclusion by working through an arts project in IEA.

The Chinese family in this school are characterized as low educated level parents, low-income service career, Chinese community closes living style(Two families together), the whole day working parents, at least having two Children, all students participating weekend Chinese language training course, students off-campus training unwilling or unaffordable, more than two languages (Mandarin and Chinese local dialect) spoken at home, an outrushing tradition at hometown, life-plan returning to China.

This school is organized in three level: school council, pedagogy team and external services<sup>25</sup>. See Figure 12.

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<sup>25</sup> More detail about school project can be achieved from <https://agora.xtec.cat/iearts/>.

### Organization of school

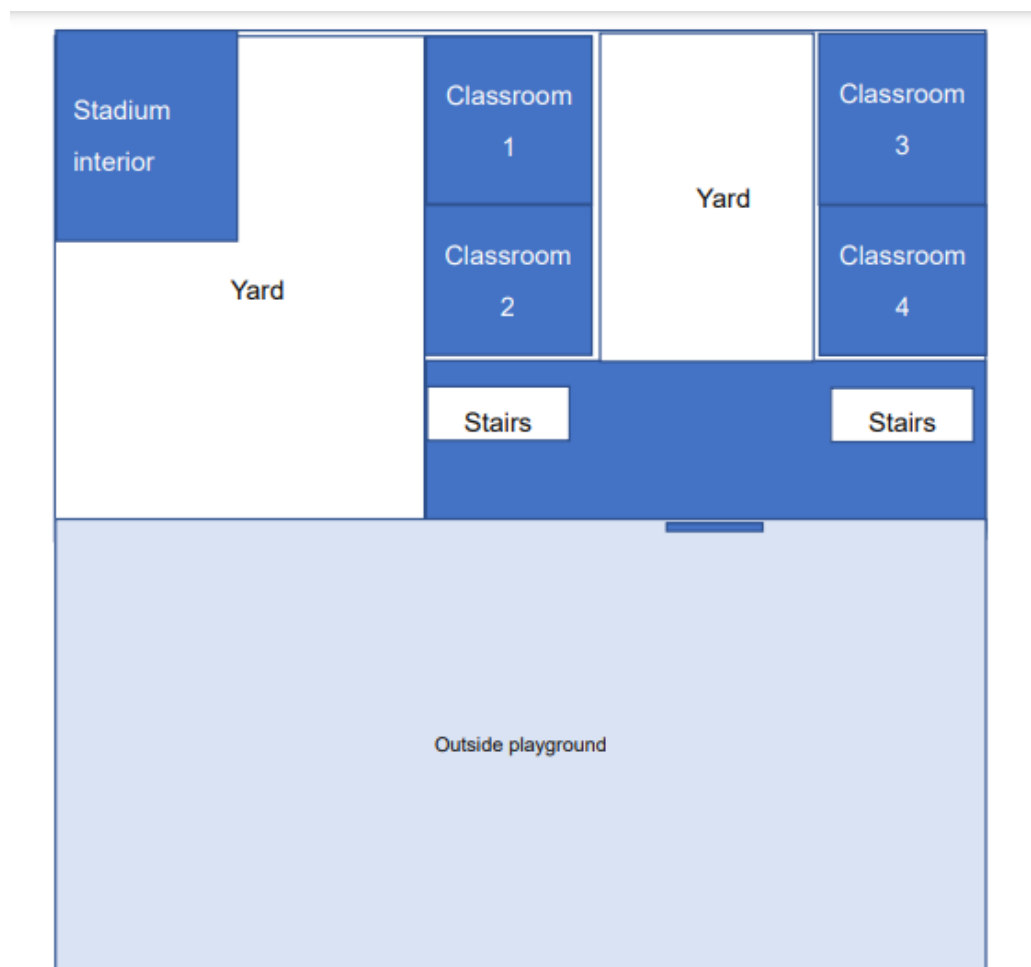


*Note: Self-elaborate based on school General annual programming (2018-2019)*

This school has 5 floors building with square in the center of the building and by the building. Each floor has 4 different classrooms. See Figure 13, Figure 14.

**Figure 13.**

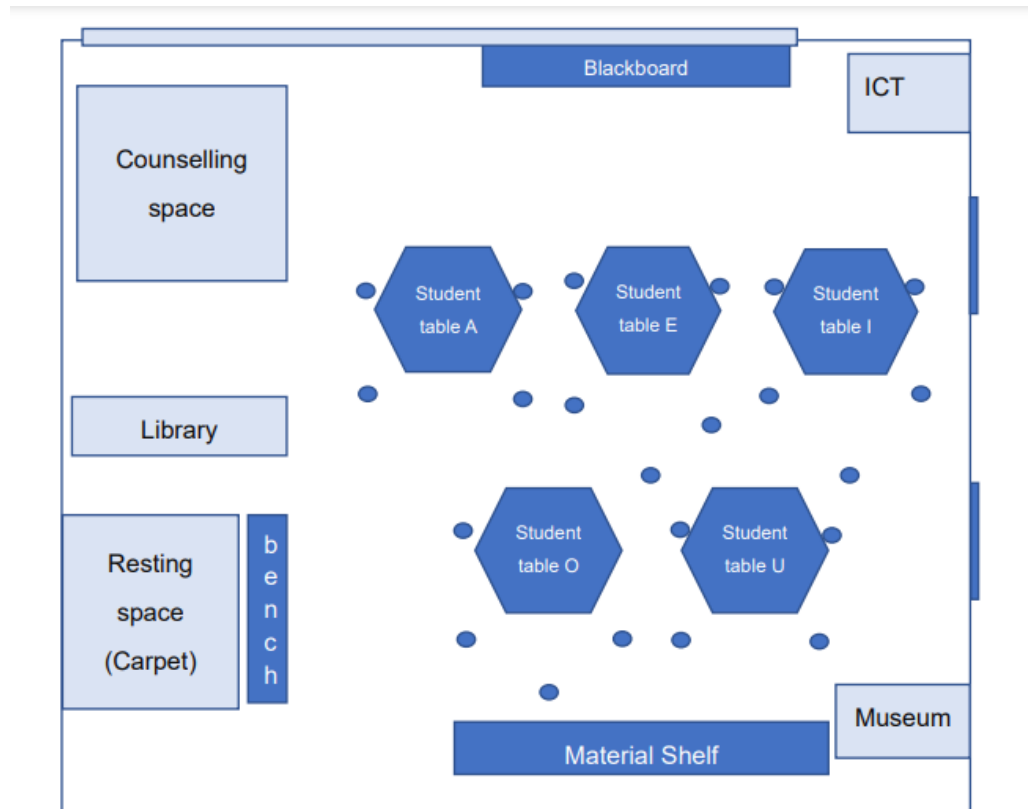
*Organization of School Building*



*Note:* Self-elaborated according to observation.

**Figure 14.**

*Sample: Second-grade classroom*



*Note:* Self-elaborated according to observation.

#### **4.3.1. Tandem Project**

From 2013-20 academic year, MNAC works together with the *Institute Escola Arts* (IEA), which changed the name from Miquel Bleach to IEA in September of 2019. within the framework of the Tandem Project<sup>26</sup>. This project, promoted by the *Fundación Catalu a La*

<sup>26</sup> More information about Tandem project could achieved from this webpage:

<https://www.museunacional.cat/es/search/content/Tandem>

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*Pedrera* and supported by the Department of Education and the Consortium of Education of the city, aims to promote educational success in complex school environments. With this objective, long-term collaboration is established that aims to enrich the educational experience, the quality of learning, and the improvement of academic results through arts and heritage. All educational levels of the school have participated, from early childhood education to 6th grade of primary education. To make the project truly transformative and sustainable, MNAC works together with the school in the development of the following areas of influence: teacher training and advice; classroom projects and cross-cutting activities; community action involves the participation of families, institutional collaboration, and the creation of ecological networks; project communication: the blog and the magazine *We grow up with arts*<sup>27</sup>.

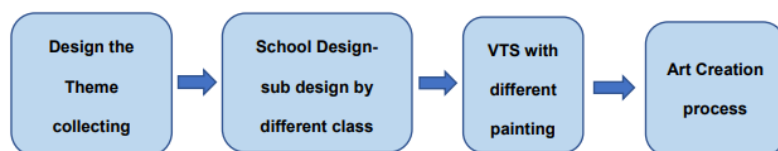
Based on the reality of the school, two lines of work have been prioritized: A methodological change focused on work by projects where arts and artistic heritage have an important role. Each course the projects are structured based on a research topic chosen by the students and the teaching staff.

Through Tandem project, IEA constructs cooperated relationships with various Museum. From September of 2019 to June of 2020, IEA builds the sub project Light. The Steps of Tandem Project is presented as Figure 15.

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<sup>27</sup> Translated from Catalan name *Creixem amb l'art*.



**Figure 15.***Process of Tandem Project*

*Note:* Self-elaborated according to the instruction and observation of Tandem Project.

#### ***4.3.2. Description of the Chinese Student***

I chose these students as my research subjects for the following reasons: Firstly, these students are basically from the same region of China, where international population migration has a long history, and the motivations for migration are very similar. They have a long history of international migration, and their reasons are very similar. They are very representative of Spain and even of Europe; Secondly, the migration of these students' families is the same period, and the impact on the school is concentrated and enormous; Thirdly, these families often have problems communicating with the school because of the significant differences in language structure; Fourthly. The family structure is also very similar; Fifth, these families also have similar family economic backgrounds and similar means of earning a living in Spain. Sixthly, these families have some commonalities in the level of active participation in social activities; Seventhly, these families have a high degree of consistency in their perceptions of their children's education and in the educational level of their parents.

There are eleven Chinese students in all in IEA in primary department in academic year 2019-2020, which is covered by the local born children (SGCI), first generation immigrants (FGCI)

who recently moved to Spain. The age of student ranges from 6 years old to 14 years old. Those ten Chinese students, their parents, teachers are involved in this investigation. They are separated into 4 different groups:

grade one (5 years old), one Chinese in 24 students;

grade two (7 years old) three Chinese in 24 students;

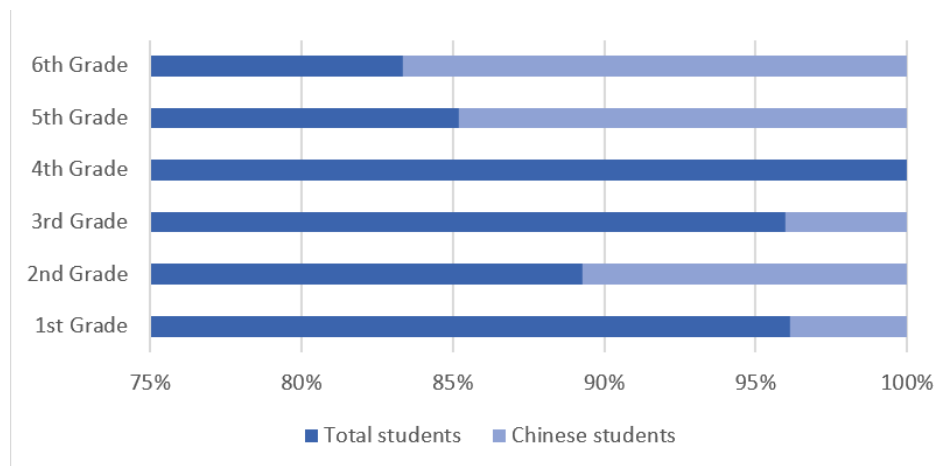
grade five (10 years old) three Chinese in 23 students;

grade 6th (10 years old) five Chinese in 25 students.

The distribution of Chinese students is presented in Figure 16. The Information of Chinese Students involved in investigation is presented in Tabel 3.

**Figure 16.**

*Distribution of Chinese students in IEA (2019-2020)*



**Table 3.***Information of Chinese Students involved in Investigation*

	Family	Grade
Student A	one	3rd
Student B	one	5th
Student C	two	6th
Student D	two	2nd
Student E	Three	1st
Student F	Three	5th
Student G	Four	5th
Student H	Five	2nd
Student I	Six	2nd
Student J	Six	6th
Student K	Seven	6th

**Family No. One: Student A and B**

Student A (pseudonym) is the second son from this Fujian family. He has an elder sister (Student B) which is in grade 5th. After school, he will stay at home with his sister and their grandparents together. His mother graduated from high school from China, later beginning involved in restaurant business. Now this family owns a sushi restaurant. Due to the special working hour of one restaurant, this family don't spend lot of family time together. The night or the weekend are all the business day.

This whole family had left Barcelona in 2018, and returned back in 2019. Both children have been participated the local kindergarten and school since they were 3 years old. According to the mother, they were back to China for one year. However, both children encounter language express problem when they enrolled in IAS. Although his monitor hold strong expectation of him, student A acted slow understanding in class, low academic (language) achievement after three months game room activity and language intensive training class, and he is very shy in

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this environment. His mother tried to find resource affordable both inside and outside of this school to help him, such as Books, intensive training class. This family runs a restaurant located nearby this school which open from 3 pm to 11 pm.

*Student B is Student A's sister.* Student B's monitor told me; this girl missed her grandma very much. "She understood what I said, and she was good at math. But she was not happy at school." She was always isolated from the group. She was sitting next to another Chinese girl who arrived 2 years ago.

### **Family No. Two: *Student C and D***

Student C (pseudonym) is a 12 years old girl (data of 2019). She was diagnosed by EAP as intellectual Disabilities. She was born in Barcelona. Her father is employed in a local Chinese restaurant from 9am to 11pm. This restaurant situated in the local Chinese assemble district which surrounded lots of Chinese storehouses.

Student D is in grade two in academic year 2019-2020. She is student C's young sister. She was born in Barcelona.

Those children are voluntary participate in school activities. Their mother is a housewife for taking care of the daily life of her 3 young children cause her illegal residence. The third child of this family in IEA is in kindergarten, therefor, take him not as a sample of collecting data.

The mother is a secondary school finished desperate housewife, been in Spain for more than 12 years without working experience. She has participated some Local government free Catalan Course. The mother has come to the family activity in MNAC several times, however, as she was a mother of 3 kids at school, it is hard to lead these children all together to the museum.

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### **Family No. Three: Student E and F**

Student E (pseudonym) is a 7-year-old boy who is in grade one in academic year 2019-2020. The boy has another two older brothers, one was 14, another was 11, whom were also studied in the same school. He is the youngest boy in the family, and the only one born after the whole family settling down in Barcelona. He has relationship problems with others since grade 1. Teacher reported he has violence behavior at school, and often played alone.

Student F is Student E's elder brother, who was in grade five in academic year 2019-2020. He was born in Barcelona. He is a very quiet boy in this class.

Unlike most of lately emigrant Chinese students, student E and student F have registrant lunch at school, although he got two other brothers at school. He did not registrant after school course, such as football or volleyball, which means he go around with his brothers and parents in spare time.

Their elder brother is in junior school; therefore, he will not be taken as a sample. Both those two boys are voluntary participate school activity and Tandem Project.

Those parents both graduated from secondary school. The father emigrant to Europe 20 years ago. The mother emigrant to Europe years later. Here born the second and third son of the family. Then their first son emigrant to Barcelona at grade 4. Their family runs a grocery shop nearby the school. Their parents work from early morning to night. From Monday to Saturday. Only the Sunday, mom will take three sons to the park, and father look after the shop. Grocery shop is not a typical living way for them. Those parents speak little Spanish after living in Barcelona for almost seven years. Both parents rarely participate in school activities and shows great resistance to school and family interactions.

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### **Family No. Four: Student G**

Student G was emigrant to Barcelona in 2019 in Grade 4. Her parents were running a fruit shop. Her mother was graduated from high school. All her family were in China. Xi looks like very extravert. And she voluntaries participate school activities. Her parents seldom participate school activity due to the special working hour.

### **Family No. Five: Student H**

Student H (pseudonym) is the second child of this family. But she is the only child in IEA. She was born in Barcelona. Her family is a typical Chinese family at Barcelona. Mother stays at home, her father works in a Chinese restaurant all day from 9 am to 9 pm. Due to the communication problem between she and her parents, she would like to play alone at home. She was easily distracted in class, but with a quick and smart answer easily when she was asked. Her mother seldom participates school class because of language barrier.

### **Family No. Six: Student I**

*Student I* (pseudonym) was a boy in Grade 2. This family run a restaurant. This family live with another Chinese family in one apartment together. The boy is obedient in class and participate activity voluntarily. His parents seldom participate school activity due to the special working time.

*Student J* is Student I's sister. She was in Grade 6.

### **Family No. Seven: Student K**

Student K was a boy in Grade 6. He transformed to Spain in grade four. He has a young brother in China. When he chose to stay at IEA, his home is a little far away, and his parents can't afford his school lunch, therefore he comes back to home alone and cook for himself.

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Then takes train back to school. He is voluntarily participated school activity, although sometimes it is hard to catch on. The teacher is always patient and helped.

His mother has a college degree. Now she is running a nail painting shop. Seldom see participation of the parents.

### **Family No. Eight**

This father come from the local community (original from Spain). This father accompanied her daughter to participate the family activity in MNAC. He gives a perspective of how the local community the diverse culture. The father is a doctor and the mother works in a newspaper.

## **4.4. Data Collecting Systems: Instruments**

The choice of investigation instrument will depend on the nature of the investigation and the type of information that needs to be collected. It is important to use appropriate investigation instruments to ensure that the data collected is accurate, reliable, and legally admissible if required. In this research, document analysis, questionnaire (Index for inclusion), observation, interview will be applied. Furthermore, for analyzing quantitative data and qualitative data, software SPSS, and NVivo are used separately.

### ***4.4.1. Document Review***

Document analysis is a research instrument that involves examining and interpreting various types of documents in order to gather information and insights about a particular topic. Documents can include written materials such as books, articles, reports, government records, personal diaries, and letters, as well as visual materials like photographs, videos, and maps.

John W. Creswell, a prominent scholar in research methodology, has expressed a positive

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opinion on document data analysis as a research method. Creswell notes that document analysis can be a valuable method for researchers to explore a range of social, political, and cultural phenomena (Creswell & Creswell, 2018).

Document analysis is a commonly used research method in various fields such as social sciences, history, anthropology, and education. It can be used as a primary or secondary research method, depending on the purpose of the study. As a primary research method, document analysis involves collecting and analyzing original documents in order to answer research questions, while as a secondary research method, it involves analyzing existing documents that were not created for research purposes.

Document analysis can involve both qualitative and quantitative analysis methods (Bowen, 2009), depending on the research question and the type of data being analyzed. Qualitative analysis methods involve a close examination of the content of the document to identify themes, patterns, and meanings. Quantitative analysis methods involve a systematic counting and categorization of certain features of the documents, such as the frequency of specific words or the number of times certain events are mentioned.

Document analysis has several advantages as a research instrument, including its relatively low cost and the ability to access a large amount of data in a relatively short period of time. However, it also has some limitations, such as the potential for bias and the need to carefully select and evaluate the quality of the documents being analyzed.

Validating the bias of document analysis involves a critical evaluation of the assumptions, values, and perspectives that might be embedded in the documents being analyzed. This is important because all documents, regardless of their type or origin, are produced by individuals or groups with their own biases, beliefs, and intentions.

According to Merriam (Merriam & Tisdell, 2016), those strategies are suggested: Conduct a



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triangulation of data source, engage in peer debriefing, Use member checks, Maintain an audit trail.

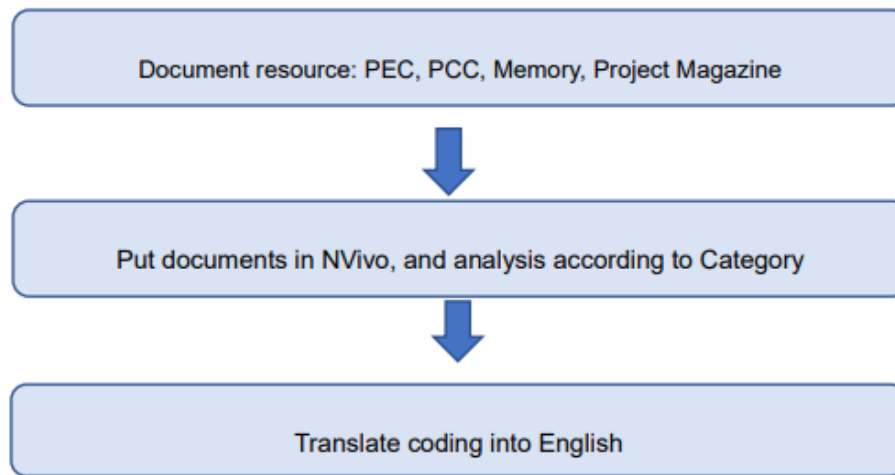
In this investigation, document includes Educational Project of the Center (EPC)<sup>28</sup>, Rules for the organization and operation of the center<sup>29</sup>(ROOC), Memory of 2019, and Tandem Project Magazine (TPM), Annual General Programming (AGP)<sup>30</sup>of IEA. All those documents are collected both in paper and electronical version at the beginning, and later were analyzed in NVivo software through a thematical way according to the category, and translated into English. This analyzing start from the beginning from the empirical experience until the end of the collecting other qualitative data. The process of analysis documents is presented in Figure 17. Data from document review, including PEC, Magazine of school, Memory of school, will be analyzed in NVivo according the category prepared.

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<sup>28</sup> In Catalan, EPC is expressed as PEC (Project educatiu de centre) for short, and for unification, the abbreviation EPC is used in this research.

<sup>29</sup> In Catalan, ROOC is expressed as NOFC (Normes Organització I Funcionament del Centre) for short, and for unification, the abbreviation ROOC is used in this research.

<sup>30</sup> In Catalan, AGP is expressed as PGA (PROGRAMACIÓ GENERAL ANNUAL) for short, and for unification, the abbreviation AGP is used in this research.

**Figure 17.***Process of Analysis Document*

*Note:* Self-elaborated based on analysis process.

#### **4.4.2. Questionnaire**

Questionnaires are well-suited for collecting data on opinions, attitudes, behaviors, and other individual-level variables, particularly when the research questions are clear and focused. They can be used to study a wide range of topics, from public opinion and political beliefs to health behaviors and social issues.

Questionnaires are a useful tool for researchers because they allow for large amounts of data to be collected from a large sample size (Rowley, 2014). They can also be standardized, which means that every participant responds to the same set of questions, making it easier to compare and analyze the data (L. R. Harris & Brown, 2019). Fowler Jr. (2014) explains that questionnaires are most appropriate when researchers need to collect self-reported

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information from a large number of respondents.

Questionnaires can be designed to collect information on a wide range of topics, including demographics, opinions, attitudes, processes, behaviors, and experiences (Rowley, 2014). They can be structured, with a set of fixed response options, or unstructured, with open-ended questions that allow respondents to provide their own answers.

Fowler (2014) also notes that questionnaires are most effective when researchers can clearly define the population, they are interested in studying and have access to a sample of that population. The sample should be representative of the population in order to generalize the findings to the larger group.

In short, questionnaires are a suitable method when large-scale data collection is required on well-defined and focused research questions, and when a representative sample can be obtained.

Three main aspects of Inclusive Education (IE) are identified by Tony Booth and Ainscow's (Booth & Ainscow, 2002): developing inclusive cultures, creating inclusive policies, and promoting inclusive practices. The Index suggests fostering an inclusive society and establishing inclusive values in relation to inclusive cultures. Booth and Ainscow stress the significance of creating inclusive policies by focusing on the development of schools for everyone and organizing support for diversity. Furthermore, in the context of developing inclusive practices, teachers are recommended to focus on planning lessons and efficiently allocating resources.

In order to collecting as much as possible individual-level data from students, parents and teachers, the questionnaire “Index for inclusion” (Booth & Ainscow, 2002) with closed and opened questions are used to identify the basic elements of inclusion in a multicultural school of all the 22 member of teaching group, 100 students (from grade three to grade six) and their

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parents in this investigation.

The students' questionnaire is organized by 13 indicators of Index for Inclusion. Those questionnaires were distributed to the students in paper by the teachers of each class to answer in one week.

The parents' questionnaire is organized by 43 indicators. The questionnaire in Spanish was collected through a Google online questionnaire distributing by the school family commitment AMPA. The Chinese families were distributed Chinese version of questionnaire of index for inclusion in printed. Data was gathered during two weeks.

The questionnaire for teachers and school administrators is organized by 46 indicators in all from Index for inclusion, which includes 13 indicators of school culture, 15 indicators of policy, 18 indicators of practice. Teachers' questionnaire was collected through Google online questionnaire in one week. The Chinese parents' questionnaire was completed on-site with paper printing, and were distributed by researcher to Chinese students who took them home for their parents to answer. The questionnaire collecting period were 10 days.

This part of investigation which applied Index for inclusion (Booth & Ainscow, 2002) was completed by 92 students, 17 teachers/staff and governors, and 63 parents in IEA in Barcelona. I used the questionnaire of Index for inclusion (2002) as the basis of investigation to identify the inclusive situation of IEA, and furthermore to identify the barrier of inclusion. To assist with statistical analysis, the data were imported into a statistical analysis software package (SPSS). The analysis aimed to discover the general barrier related to inclusion in a multicultural school.

It is designed to help schools assess their current practices in relation to inclusion, identify areas for improvement, and develop an action plan. The framework is intended to be used collaboratively, with input from all members of the school community, to ensure that

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everyone's needs are taken into account.

Furthermore, this investigation added three more open questions of questionnaire. As Yin suggested (Yin, 2003), the importance of using open-ended questions to allow interviewees to provide detailed and meaningful responses. Therefore, a questionnaire with both closed questions and open questions for students, from Grade 3 to Grade 6 (in Spanish), parents in random (in English, Chinese, and Spanish), teachers (in Spanish) were prepared.

To analyze the data from closed question from questionnaire of Index of Inclusion, software IBM Statas SPSS version 26 will be used.

#### ***4.4.3. Observation***

Observation is a powerful tool in scientific research, and when used correctly, it can provide valuable insights into a wide range of phenomena. Observation usually used as a qualitative instrument. Although it comes from the verb “observe”, it was not limited the meaning of “see”. This instrument will include also other sense of human being , such as smell and hearing (Roberto Hernández Sampieri, Carlos Fernández Collado, & Lucio, 2014).

Due to the limits of questionnaire, such as misunderstanding key words of questionnaire expression, leave out the key words, misremember the behavior, or threaten feeling of telling the truth, gap between what they say and what they behavior, Alan Bryman (2012:271) stated that “observation may answer the limits of questionnaire”. As Bryman classify the types of observation, there are structured observation, systematic observation, participant observation, non-participation observation, unstructured observation, and simple observation and contrived observation.

Observational data analysis methods used by authors depend on the research question, the type of data collected, and the research methodology employed.

The specific method used by authors for observational data analysis will depend on the

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research question, the type of data collected, and the research methodology employed. It is important to choose a method that is appropriate for the research question and the type of data collected, and to use sound analytical techniques to ensure the validity and reliability of the findings.

In this investigation, a non-participation observation was implied, which means the investigator will observe the natural process of teaching and learning process without participate (Bryman, 2012). Additionally, MIT(Armstrong, 2009, 2017; H. Gardner, 1983a, 1983b, 2011) is not used as an intervention, but an assessment or indicator for evaluating student's achievement in arts project by indicators lead observation.

John W. Creswell (2018) figured out the scientific way of using observation in research include: Careful observation and recording of data, Objectivity and detachment, Use of multiple observers, Use of technology, Define the research question, Choose the appropriate observation method, Develop a detailed observation protocol, Conduct the observation, Analyze the data, Draw conclusions.

As Biao Xiang stated, the role of sociology investigator is the key point, when the entering of the observatory change behavior of respondent, then you can only get the false information (Xiang, 2007, 2013).

Holstein and Gubrium (2001) have developed a method for analyzing interview data in qualitative research, which they call the "constant comparative method." This method is based on grounded theory, a qualitative research approach that emphasizes the importance of data collection and analysis in generating theory.

The constant comparative method involves a cyclical process of data collection, coding, and analysis. The process begins with the collection of data, which in this case consists of transcribed interviews. The data is then coded, or sorted and labeled according to themes or

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patterns that emerge from the data. This process is often done inductively, meaning that the themes are derived from the data rather than imposed upon it.

After the initial round of coding, the researchers compare the codes to identify similarities and differences between them, and to group related codes into broader categories or concepts. This process is repeated iteratively, with the researchers revisiting the data to refine the codes and categories as they go. This constant comparison of codes and categories helps to ensure that the analysis is grounded in the data and that the resulting concepts and categories are supported by the evidence.

The constant comparative method also involves the use of theoretical sampling, which is the process of selecting new participants or data sources based on the emerging analysis. Theoretical sampling allows the researchers to refine their analysis and to test the validity and generalizability of their emerging concepts and categories.

Observation of different arts activities would be necessary, which include VTS in MNAC, VTS in school, and arts activity in school (12 sessions one with family); school life of students (1 day for each group). To record the process, a camera and a voice recorder were applied.

Daily observations, as well as non-participant observational data, are very important in this study in order to obtain objective and consistent data with the study objectives. This project collected observation data from February of 2019 to February of 2020. At the same time, field notes also were written down. Finally, data of observation including one-week observation data, 240 minutes videos in total in November of 2019. And 6 times of observation for VTS in museum or school in the form of videos from 2019 to 2020 which last 329 minutes.

**Table 4.***Information of Recorded Videos from Observation*

	Date	Location	Participants	Duration of Video
Session 1	10/04/2019	IEA	Grade 6	<b>60 min</b>
Session 2	23/04/2019	IEA	Grade 6: Teacher and Students	19 min 58 sec
Session 3	14/05/2019	MNAC	Grade 5: Teacher and Student	28 min 02 sec
Session 4	14/05/2019	MNAC	Grade 5: Teacher, Student, and Preservice teacher	22 min 29 sec
Session 5	22/05/2019	MNAC	Grade 2: Teacher and Students	40min 05 sec
Session 6	29/05/2019	IEA	Grade 2: Teacher and Students	13 min 57 sec (audio)
Session 7	12/06/2019	IEA	Grade 6: Teacher and Students	11 min 58 sec
Session 8	14/06/2019	IEA	Grade one (then two): Teacher and Students	
Session 9	19/06/2019	MNAC	Parents and Students	45 min 09 sec
Session 10	11/11/2019	IEA	Grade 3: Teacher and Students	4 min 14 sec audio:
Session 11	12/11/2019	IEA	Grade 5: Teacher and Students	53 min 30 sec
Session 12	13/11/2019	IEA	Grade 2: Teacher and Students	08 min 55 sec audio
Session 13	14/11/2019	IEA	Grade 6: Teacher and Students	18 min 20 sec

**4.4.4. Interview**

An interview is a tool that enables researchers to gather information directly from individuals in a structured and organized manner. Interviews can be conducted in various settings and can be structured, unstructured, semi-structured, or in focus group format. Interviews are



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particularly useful in qualitative research where the objective is to gain a deeper understanding of individual experiences and perspectives (Roberto Hernández Sampieri et al., 2014). By utilizing interviews, researchers can gather comprehensive and detailed data that can inform further research and contribute to a better understanding of the topic at hand. Interviews are a valuable tool in research, particularly in studies that require qualitative data. Interviews allow researchers to gain an in-depth understanding of the experiences, opinions, and perspectives of individuals. They also enable researchers to ask follow-up questions and clarify responses in real-time, resulting in more comprehensive data. Interviews are particularly useful in exploratory research, where the objective is to gather information and insights that can be used to develop hypotheses for further study.

The manner in which interviews are conducted can vary depending on the type of interview, the purpose of the research, and the preferences of the researcher. In general, however, there are some common methods and techniques used to conduct interviews.

There are several types of interviews, including structured, unstructured, semi-structured, and focus group interviews. Structured interviews are designed with a set of predetermined questions and follow a specific sequence, while unstructured interviews are more flexible and conversational in nature. Semi-structured interviews fall somewhere in between, with a combination of open-ended and pre-determined questions. Focus group interviews involve a group of individuals who are asked to discuss a specific topic or issue (Kvale, 1994).

This investigation ran three rounds of interview. The first round with parents and teacher (supervisor) together. The second round went with supervisor, parents and children separately, because of the Pandemic, this part was completed on line. The third round went through the conversation by the structured interview question. See Table 5.

**Table 5.***Information of Recorded Audios from Interview*

Round of interview	Date	Participant	Duration of interview
First round of Interview	14/03/2019	Family No.5. Student H. and Teacher	73min 42 sec
	18/03/2019	Family No.3 Student E and Teacher	29 min 39 sec
	10/04/2019	Family No.5. Student H.and Teacher	54 min 18 sec
	14/05/2019	Family No.4. Student G. and Teacher	09 min 50 sec
Second round of Interview	22/05/2019	Teacher C.	05 min 17 sec
	22/05/2019	Language teacher	22 min 09 sec
	12-06-2019	Family No.6. Student I	47 min 38 sec
	19-06-2019	Family No. 8	27 min 08 sec
	06-11-2019	Vicepresidente	65 min 53 sec
	19-11-2019	Family No. 1. Student A	61 min 49 sec
Third round of Interview	26-11-2019	Family No. 3. Student E	74 min 49 sec
	19-11-2021	Family No. 1.	30 min
	19-11-2021	Family No. 2	30 min
	19-11-2021	Family No. 7. Student K	45 min
	10-02-2022	Art Teacher	50 min
	11-02-2022	Vicepresidente	50 min
	27-02-2022	Specialty of Museum	60 min

The first step in conducting an interview is to develop a set of questions that will be used to guide the discussion. The questions should be relevant to the research topic and designed to elicit the information needed to answer the research questions. Depending on the type of interview, the questions may be structured, unstructured, or semi-structured. In structured interviews, questions are pre-determined and asked in a specific order, while in unstructured interviews, inquiries may be more open-ended and allow for a more conversational approach. Semi-structured interviews combine both types of questions to provide some structure while still allowing for flexibility.

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The next step is to identify and recruit participants for the interview. Participants can be recruited through various means, such as through social media, online forums, or existing networks. Once participants have been identified, they are typically contacted and given information about the purpose of the study, the interview process, and any potential risks or benefits of participation.

The actual interview can be conducted in person, over the phone, or through online platforms such as video conferencing or email. The chosen method will depend on factors such as the location of the participant, the preferences of the researcher, and the research objectives. During the interview, the researcher will typically introduce themselves, explain the purpose of the study, and ask for the participant's consent to participate. The researcher will then proceed to ask the questions developed for the interview, and probe for more detailed information as needed.

After the interview has been conducted, the data collected must be analyzed. The analysis will typically involve transcribing the interview, categorizing the responses, and identifying patterns or themes that emerge from the data. The results of the interview can then be used to inform further research or contribute to a better understanding of the research topic.

The human can symbolize their experience through language. In this investigation, Individual Interviews of Chinese immigrant students and their parents, principal of the school, teachers of the Chinese immigrants' students' class, and classmates of the four groups. Voice recording will be used.

Data from interview, field notes and transcriptions were broken into smaller units (a speaker's utterance, paragraph, or a sentence). The use of a systematic, sequential approach to data analysis ensured that the same procedure was used for each Chinese children's case and provide a trail of evidence to help guarantee reliability in the analysis (Welply, 2020).

In this process, analysis followed an iterative process, returning to different stages of analysis in a cyclical manner. NVivo Release 1.2 were applied to facilitate this coding process.

#### **4.4.5. Summary**

According to the design of this research, the data collecting process and participants will follow Table 6.

**Table 6.**

##### *Instrument of Project*

Specific Objectives	Instruments	Source of Information
1. Identifying the barriers and opportunities to develop inclusive settings in a multicultural school.	Questionnaire Interview Document Observation	Families Teachers Students Documents
2. Analyzing the inclusion process for Chinese children.	Interview Observation	Families Teachers Students
3. Analyzing artistic education in the process of inclusive, especially in the Chinese students.	Interview Observation	Families Teachers Students Technician of Museum

## 4.5. Data Analysis System: Categories and Subcategories

From the instruments that have been used in this research, the analysis will be done, first the questionnaire will be carried out through SPSS, in which the averages, the frequencies, both the questionnaire of the teachers, of the students, as of the parents, in addition an analysis of the open question will be carried out. In relation to the interview and observation instruments, a series of categories have been elaborated. These categories start from the analysis of the literature, but there are also immersive categories that arise in the research itself.

For evaluation of the data, an instrumental unit has been established based on the literature and the data that have been collected. First step is interpreting, translating, and analyzing data from response of questionnaire, official document of school, transcripts of observation, diary entries, field note of observation school memory. Second step is coding those data following the category prepared (see 4.4). Third step is analyzing, started from questionnaire closed-ended questions response. Then immersed with no-participate observation in the artistic educational activities, and daily learning activities, open-structured interviews, and semi-structured individual interview were processed. Data collecting in order to develop a general sense of what observe presented in daily educational activities, and comparing their activities in artistic education, triangulated with interviewee had said. Comparing with the questionnaire responses, then data was coded into the category. Continuing with a progressive focus on subcategories, identifying patterns and critical events or utterances.

The objective of this investigation would be an assessment of the inclusive process of Chinese students through an arts project in a multicultural school.

To be more specifically, there are three specific objectives. The analysis process is divided into two levels. The first level including the first and second specific objectives. According to the first specific objective, identifying the barriers and opportunities to develop inclusive

settings in a multicultural school, the category and Subcategories are presented as Table 7.

**Table 7.**

*Categories and Subcategories of Barriers and Opportunities*

Categories	Subcategories	Instruments	Participants
Culture: Barriers and opportunities	Attitudes and values Opportunities	Questionnaire	Teachers Students Parents
Policy: Barriers and opportunities	Management Support	Questionnaire	Teachers Students Parents
Practice: Barriers and opportunities	Teaching strategies	Questionnaire	Teachers Students Parents

According to the second specific objective, analyzing the inclusion process for Chinese children, the category and subcategory are presented as Table 8.

**Table 8.**

*Categories and Subcategories of Inclusion Process for Chinese Children*

Categories	Subcategories	Instruments	Participants
Culture	Attitudes values Participant	Observation in class Interview	Teachers Chinese families Chinese students
Policy	Support for Chinese students Collaboration with Chinese students and family	Interview Document analysis	Teachers Chinese family
Practice	Teaching strategies Participation Relationships	Observation Interview Document analysis	Chinese students Teachers

The second level of analysis including the third specific objective, analyzing the artistic

education in the process of inclusive, especially in the Chinese students, the category and subcategory are presented as Table 9.

**Table 9.**

*Categories and Subcategories of Inclusion Process for Chinese Children in the Arts-based Project*

Category	Subcategory	Instruments	Participants
Participation	Students' participation	Interview and observation	Teachers, Students, Families, Experts.
Language	Verbal expression	Interview and observation	Teachers, Students, Families, Experts.
Personal and social skills	Interpersonal relationships, Cooperative skills	Interview and observation	Teachers, Students, Families, Experts.
School environment	Equal opportunity Culture Integration	Interview and observation	Teachers, Students, Families, Experts.
Social cultural development	Communication skills, Diversity culture valued	Interview and observation	Teachers, Students, Families, Experts.

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## 4.6. Ethics of Research

In the preparation of the doctoral thesis, careful consideration has been given to the agreements set forth by the Autonomous University of Barcelona (2020) in accordance with the Code of Good Practices in Research (CBPR). As a result, the planning, data collection, and dissemination of the research align with the principles of CBPR, demonstrating a commitment to ethical standards aimed at enhancing the quality of research in education. Mechanisms have been established to ensure honesty, rigor, and responsibility throughout the research process.

In the context of research involving human participants, a pseudonymous approach has been adopted to protect the identity of the students involved in the thesis. Each young participant is referred to using various characters from Shakespeare's works. Additionally, these students underwent theater training during an annual course and volunteered to participate in the research, receiving emotional compensation from the researcher.

The research data, exemplified in the appendices, includes extracts from instruments such as questionnaires, interviews, and diaries. To safeguard the privacy of participants, the complete materials are not provided. However, interested parties can access interview transcripts, audio and audiovisual archives of theater activities, form responses, images, and field diaries upon prior request to the author of the Doctoral Thesis.

Addressing image rights, participants, who are younger than 13 years old, have signed consent authorizations by their parents, being informed throughout the process of the research conducted with them. They have willingly granted the rights to images, videos, and field diaries. Families, teaching staff, and administrative/service staff at the center were also made aware of the research, ensuring that the confidentiality of participants is rigorously protected in accordance with personal data protection regulations.



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## Part III. Results



*Note: Image obtained from observation video of Tandem Project in  
Museo Nacional d'Art de Catalunya.*

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## **Chapter 5. Results**

- 5.1. The First level of Analysis: The Process of Inclusion of those Chinese Children
  - 5.1.1. Result from Questionnaire
  - 5.1.2. Results from Interview and Observation
- 5.2. The second level of Analysis: The Importance of Arts in the Process of Inclusion
  - 5.2.1. Dimension of Participation
  - 5.2.2. Dimension of Language
  - 5.2.3. Dimension of Personal and Social Skills
  - 5.2.4. Dimension of School Environment
  - 5.2.5. Dimension of Social Cultural Development
- 5.3. Triangulation of the Results

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## Chapter 5. Results

This chapter presents the results. The results were organized in relation with the instruments presented before. The first place presents the results of questionnaires related to students, teachers, and professors. The second step analyzed the data from interviews and field diaries according to the category and subcategories. The analysis is organized in two levels: the first level analyzed the processes of inclusion of those Chinese children, the second level of analysis are the importance of arts in the process of inclusion.

### **5.1. The First Level of Analysis: The Process of Inclusion of those Chinese children**

The first level of analysis revolves around the intricate process of including Chinese children, a comprehensive examination undertaken through three interconnected dimensions: the cultural dimension, the policy dimension, and the dimension of practice. Each of these dimensions is pivotal in understanding the nuanced dynamics involved in fostering inclusion. In the subsequent sections, a detailed exploration of each dimension will be undertaken, providing a comprehensive breakdown of the cultural factors at play, the policy frameworks that influence inclusion, and the practical aspects that contribute to or hinder the successful integration of Chinese children. This multilayered approach ensures a thorough and nuanced examination, shedding light on the complexities inherent in the inclusion process and facilitating a more comprehensive understanding of the challenges and opportunities involved.

#### ***5.1.1. Result from Questionnaire***

This section of results is organized based on three questionnaires, encompassing surveys for

students, teachers, and parents. The questionnaires use the Index for inclusion (2002) as the basis of investigation to identify the inclusive situation of IEA (*Institut Escola ARTs*), and furthermore to identify the barrier of inclusion.

The data were imported into a statistical analysis software package (SPSS 26) to assist with statistical analysis aimed to discover the general barrier related to inclusion in a multicultural school.

The questionnaire for the students is a paper questionnaire in Spanish. It was passed to the teacher of each class from Grade 3 to Grade 6 on the printed paper questionnaires. And questionnaire was finished at school, and collected in one week. 92 responding were collected. See Table 10.

**Table 10.**

*Participating groups of students*

	Pupil surveyed
Grade 3	23
Grade 4	21
Grade 5	24
Grade 6	24
Total	92

The questionnaire for the teacher group is a google/online questionnaire version. 17 of 23 school staff responded. The responding was collected during two weeks. See Table 11.

**Table 11.**

*Participating groups of School staffs*

	Teacher Survey Number
Teacher	15
Director	2
Total	17

The questionnaire for the parents is a paper questionnaire with two kinds of languages version, Spanish and Chinese. It was passed on google questionnaire form for the first time, and paper form (in Chinese) for Chinese families. In total, 63 of 85 responding are valid in this investigation. The responding was collected during two weeks. See Table 12.

**Table 12.**

*Participating groups of parents*

	Parents Survey Number
Parents (one child at school)	45
Parents (More than one child at school)	18
Total	63

#### **5.1.1.1. Results of Students' Questionnaires**

It used the questionnaire of Index for inclusion with two kinds of questions, closed-ended questions, and open-ended questions with descriptive statistics. The closed-ended questions aim to get more reliable results, A 4-point Likert scale is employed. It is from 0 (need more information); 1 (disagree); 2 (neither agree nor disagree); 3 (total agree). The open-ended questions with descriptive statistics aim to enrich the data generated by the closed-ended data.

#### **Students' Questionnaire Data**

The overall mean of all respondents on the items related to students' questionnaire was 2.67. This mean indicates a situation of inclusion in students' perspective that falls between response numbers 2 and 3, that is between neither agree nor disagree and "agree", but leans heavily towards 3, which indicate the response "agree" on the questionnaire scale. In the student's perspective of inclusion, an item-based summary is presented in Table 13.

**Table 13.**

*Frequency, percentage and mean: student's perspective*

	Agree	Neither agree nor disagree	Disagree	Need more information	Mean
1. I like coming to school.	88%	12%	0	0	2.88
2. I like playing with my friends.	94.6%	5.4%	0	0	2.95
3. My friends like playing with me.	73.9%	22.8%	1.1%	2.2%	2.68
4. My teachers like listening to my opinion.	76.1%	15.2%	0	8.7%	2.59
5. My teachers like helping me.	89.1%	8.7%	0	2.2%	2.85
6. I like helping my teachers when they have something to do.	81.5%	16.3%	0	2.2%	2.77
7. Some children insult others.	65.2%	30.4%	4.3%	0	2.61
8. Sometimes the children are not kind to me.	31.5%	53.3%	15.2%	0	2.16
9. There is always some adult who pays attention to me when I feel sad.	72.8%	19.6%	5.4%	2.2%	2.63
10. Our teachers know how to solve the problem when some children fight.	85.9%	10.9%	1.1%	2.2%	2.80
11. I feel satisfied with my achievement when I got something.	84.8%	10.9%	1.1%	3.3%	2.77
12. My teachers like hearing what I did at home.	53.3%	32.6%	6.5%	7.6%	2.32
13. My families think that this is a good place.	80.4%	13%	2.2%	4.3%	2.70
2.70Valid N (listwise)	92				

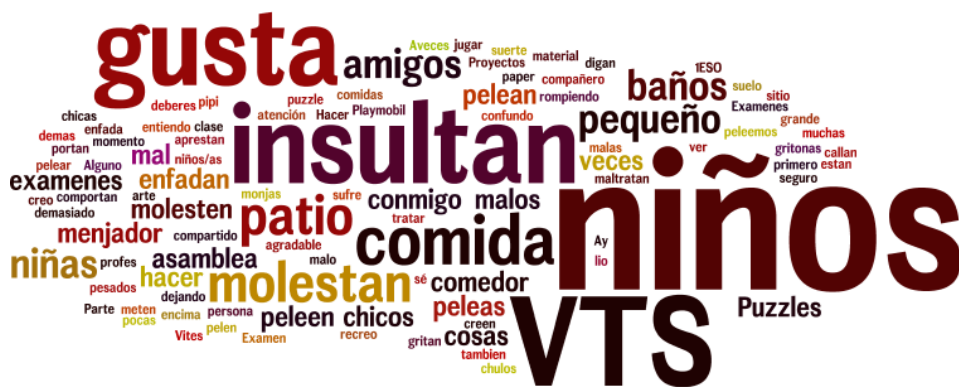
*Note:* Self-elaborated according to the analysis of SPSS.

Table 13 shows that for 8 of the 13 items there is a higher response rate within the agreement level than the other three levels (Neither agree nor disagree/Disagree/Need more information).

To sum up, items 7, 8, 9, and 12 show the less inclusive situation related to the peer relationship, attention from teachers, attitude, and family-school connection.

Imported the answers to open-ended questionnaire into wordle, get the result as figures as Figure 18.

*Words cloud of “Things I don’t like about my school” from students*







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painting, Origami, crafts, and plasticine.” Those may reflect the opportunity of an inclusive environment.

Social relationship related responding included 11 responses (direct) “my friends and speaking”. This may be related with the interaction relationship between peers. They respond “there are insults” before, but they like harmonious relationship. Indirect responses include 59 answers, “football, game, ball, etc.” which means there is a high expectation of constructing social relationship.

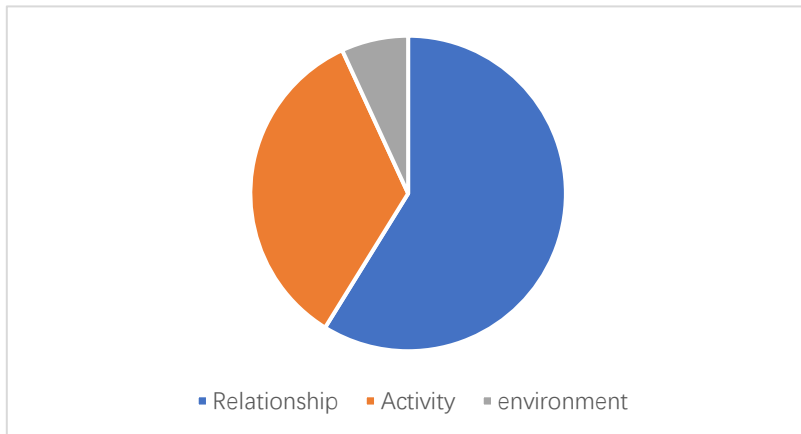
Based on those data from the open question “what things you do like at school”, we can identify both potential barriers and opportunities related to inclusion. Here are some insights. Firstly, limited Mention of Inclusive Activities. The absence of explicit mentions of activities promoting inclusivity or inclusive play might indicate a potential barrier. If there's a lack of awareness or participation in activities designed for inclusivity, it could suggest a gap in fostering an inclusive environment. Secondly, Opportunities for Inclusion, such as social Interaction as an Inclusive Element. The strong emphasis on social interaction suggests an opportunity for inclusive activities that foster collaboration and teamwork. Tandem Project, create spaces for collective play and interaction. Thirdly, diverse artistic expressions of arts project. The diversity in artistic preferences, including drawing and painting, presents an opportunity for inclusive arts-related activities. Creative endeavors can be tailored to accommodate various interests and abilities, fostering a sense of inclusivity.

In conclusion, while there may be potential barriers such as varying preferences and unequal representation, the data also reveals promising opportunities. Creating inclusive environments involves recognizing and building upon shared interests, as well as adapting activities to ensure accessibility for all participants. The strong social element in many activities suggests a foundation upon which inclusive practices can be developed.



**Figure 21.**

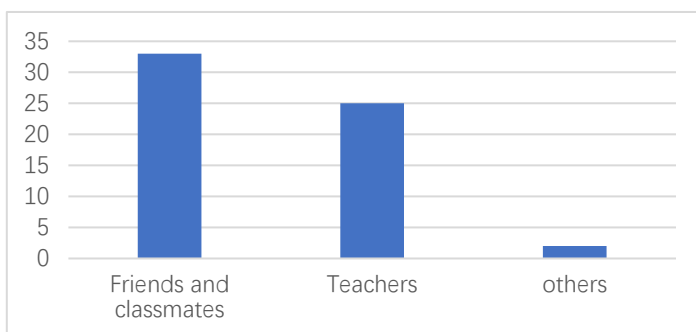
*Distribution of “Things I like about my school” from students’ perspective*



There are 60 responses about relationship, 33 about friends and classmates, 25 responses about teachers, 2 answers about indistinct person. See Figure 22. “That the teachers are very nice and they help a lot when we don't know.” “That you learn very quickly and they are kind people.” See Figure 22.

**Figure 22.**

*Relationships evaluation from students' perspective*



There are 19 response about the school physical environment, including “yard, library, classroom, dining room”.

### 5.1.1.2. Result of Teachers' Questionnaire

The result of teacher's questionnaire includes three parts: the dimension of culture, the dimension of policy, and the dimension of practice.

#### The Dimension of Culture: Teacher's Perspective

The overall mean of all respondents on the items related to the culture of teacher questionnaires was 2.403. This mean indicates a situation of inclusion related to culture in teachers' perspective that falls between response numbers 2 and 3, that is, between "Agree" or "Neither agree nor disagree", but leans towards 2, which pertains to the response "Neither agree nor disagree" on the questionnaire scale. In the teacher's perspective of culture, an item-based summary is presented in Table 14.

Table 14 shows that for 7 of the 13 items there is a higher response rate with the Agree level than the other three levels (Neither agree nor disagree/Disagree/Need more information). Most of the participants agreed with items A1.1, A1.2, A1.3, A1.6, A2.3, A2.4, and A2.5, which means there is a harmonious environment in school. Meanwhile, they also indicate the inclusive values are establishing. Particularly, the mean of item 1.8 is less than 2, which indicate the level falls between "Neither agree nor disagree" and "Disagree".

However, there is a high ambiguous attitude (Neither agree nor disagree) in items A1.2, A1.5, A1.8, and A2.2, which indicate the relationship between students, between staff and parents, between school and different organizations are not in a positive situation in participant's perspective. Even the expectation for all the students is not equally high.

The mean of items A1.4, A1.5, A1.7, A1.8, A2.2 are 2.35, 2.18, 2.24, 1.82, 2.12, and 2.12, respectively. Item A1.4, A2.2 show the less positive inclusive situation between staff and students. Item A1.5 shows the less inclusive situation in the cooperation between staff and

**Table 14.**

*Frequency, percentage and mean: culture with teachers' perspective*

Items	Agree	Neither agree nor disagree	Disagree	Need more information	Mean	Total
A1.1 Everyone is made to feel welcome	14 (82.4%)	1 (5.9%)	0	2 (11.8%)	2.59	17
A1.2 Students help each other	10 (58.8%)	7 (41.2%)	0	0	2.59	17
A1.3 Staff work well together	11 (64.7%)	5 (29.4%)	0	1 (5.9%)	2.53	17
A1.4 Staff and students treat each other with respect	9 (52.9%)	6 (35.3%)	1 (5.9%)	1 (5.9%)	2.35	17
A1.5 There is a partnership between staff and parents/carers.	6 (35.3%)	8 (47.1%)	3 (17.6%)	0	2.18	17
A.1.6 Staff associate what happens in the center with the experiences of children at home	13 (76.5%)	3 (17.6%)	1 (5.9%)	0	2.71	17
A.1.7 Staff and governors work well together	9 (52.9%)	5 (29.4%)	1 (5.9%)	2 (11.8%)	2.24	17
A.1.8 All local communities are involved in the school	4 (23.5%)	9 (52.9%)	1 (5.9%)	3 (17.6%)	1.82	17
A.2.1 In the center everyone shares the commitment to inclusion	8 (47.1%)	5 (29.4%)	2 (11.8%)	2 (11.8%)	2.12	17
A.2.2 There are high expectations for all students	4 (23.5%)	11 (64.7%)	2 (11.8%)	0	2.12	17
A.2.3 All students are treated equally	13 (76.5%)	4 (23.5%)	0	0	2.76	17
A.2.4 School helps children feel good about themselves	13 (76.5%)	4 (23.5%)	0	0	2.76	17
A.2.5 School helps parents/carers feel good about themselves	10 (58.8%)	6 (35.3%)	0	1 (5.9%)	<b>2.47</b>	17

parents. Item A1.7, A1.8 show less cooperation between staff and governors, between school and local communities.

In summary, items A1.4, A1.5, A1.7, A1.8, and A2.2 show the less inclusive situation related to the staff's attitudes, school leadership, and cooperation.

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### **The Dimension of Policy: Teacher's Perspective**

The overall mean of all respondents on the items related to the policy of teacher questionnaires was 2.417. This mean indicates a situation of inclusion related policy in teacher's perspective that falls between response number 2 and 3, that is between "Agree" "Neither agree nor disagree", but leans towards 2, which show the response "Neither agree nor disagree" on the questionnaire scale.

More specifically, 7 of 15 items have a higher response rate within the "Agree" level than the other three levels ("Neither agree nor disagree" "Disagree" "Need more information". Most of the participants choose "Neither agree nor disagree" with item B1.1, B1.3, B2.1, B2.5, B2.7, and B2.8. Particularly, item B1.4 is highly leaning to 1, which indicates response scale "Disagree". See Table 15.

According to Table 15, most of the participants choose "Agree" in item B1.1, B1.2, B1.3, B1.6, B2.2, B2.3, B 2.4, B2.6, B2.7, B2.8, B2.9, which means most teachers were treated equally, the new staff got helped, an inclusive admission policy existed, students related document prepared, and organized support for diversity. Especially the high response of "Agree" in item B1.2, B1.5, B2.6, B2.9, which show the efforts made in supporting the newcomers (students /staff), in organizing the center to a better place with the rule are affected.

However, the high response in "Disagree" in item B1.4, means the inaccessible of the building, that is a general old school problem. Meanwhile, the mean of item B1.1, B1.3, B1.4, B2.1, B2.5, B2.7, B2.8 are lower than the overall mean, which indicates the less inclusive situations are staff's fair treatment, the admission policy, the facility of school, coordination of all support, the support of mother language, and the decreased disciplinary exclusion.

**Table 15.**

*Frequency, percentage and mean: policy with teachers' perspective*

Item	Agree	Neither agree nor disagree	Disagree	Need more information	Mean	Total
B.1.1 Fair treatment is given to professionals concerning employment and promotion opportunities	9 (52.9%)	5 (29.4%)	1 (5.9%)	2 (11.8%)	2.24	17
B.1.2 All new professionals receive help for the initial adaptation	13 (76.5%)	2 (11.8%)	2 (11.8%)	0	2.65	17
B.1.3 All children in the area are encouraged to be part of the center	11 (64.7%)	3 (17.6%)	1 (5.9%)	2 (11.8%)	2.35	17
B.1.4 The center is physically accessible to all people	1 (5.9%)	3 (17.6%)	13 (76.5%)	0	1.29	17
B.1.5 It helps all children in their initial adaptation	14 (82.4%)	2 (11.8%)	1 (5.9%)	0	2.76	17
B.1.6 Professionals prepare children properly to move to other centers	11 (64.7%)	6 (35.3%)	0	0	2.65	17
B.2.1 All supports are coordinated	8 (47.1%)	6 (35.3%)	2 (11.8%)	1 (5.9%)	2.24	17
B.2.2 Continuing education activities help professionals respond to the diversity of children	11 (64.7%)	4 (23.5%)	2 (11.8%)	0	2.53	17
B.2.3 The "special educational needs" policy is inclusive	11 (64.7%)	5 (29.4%)	1 (5.9%)	0	2.59	17
B.2.4 Current regulations on special educational needs are used to reduce barriers to play, learning, and participation of all children	10 (58.8%)	6 (35.3%)	1 (5.9%)	0	2.53	17
B.2.5 The support for those whose mother tongue is different from Spanish benefits all children	8 (47.1%)	5 (29.4%)	2 (11.8%)	2 (11.8%)	2.12	17
B.2.6 The rules of conduct make the center work better	14 (82.4%)	3 (17.6%)	0	0	2.82	17
B.2.7 There is little pressure to exclude children considered disruptive/Pressures for disciplinary exclusion are decreased.	10 (58.8%)	4 (23.5%)	0	3 (17.6%)	2.24	17
B.2.8 There are few barriers to assistance	9 (52.9%)	6 (35.3%)	0	2 (11.8%)	2.29	17
B.2.9 Attempts to eliminate bullying (bullying)	16 (94.1%)	1 (5.9%)	0	0	2.94	17

In summary, the responses of Item B1.1, B1.3, B1.4, B2.5, B2.7, and B2.8 show the less inclusive situation, especially B1.4. It indicates the less inclusive situation related to the

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policy on school for all, the facilities of the school, and the organization's support.

### **The Dimension of Practice: Teacher's Perspective**

The overall mean of all respondents on the items related to the practice of teacher questionnaires was 2.677. This mean falls between 2 and 3 “Neither agree nor disagree” “Agree”, and heavily leans to 3 (“Agree”). See Table 16.

According to all responses to the teachers' questionnaire from Table 16, 8 of 18 items have a higher mean score. They are items C1.3, 1.5, C1.6, C1.7, C1.9, C2.1, and C2.3, which indicate the more inclusive situation in the school.

Generally, the mean of 10 items is lower than the overall mean. They are item C1.1, C1.4, C1.8, C1.10, C1.11, C1.12, C2.2, C2.4, C2.5, and C2.6, which indicate less inclusive situations. The mean scores are 2.65, 2.65, 2.59, 2.65, 2.59, 2.65, 2.47, 2.35, 2.59 and 2.52, respectively. The results indicate that many teachers are holding an ambiguous attitude about those items. However, the mean score of items C2.2 and C2.4 is lower than 2.5, means 2.47 and 2.35, which heavily lean-to “Neither agree nor disagree”.

In summary, items C2.2 and C2.4 indicate the less inclusive situation which is related to the resource's distribution and utilization of staff's experience.



**Table 16.**

*Frequency, percentage and mean: practice with teachers' perspective*

Item	Agree	Neither agree nor disagree	Disagree	Need more information	Mean	Total
C.1.1 The activities are planned to consider all children	12 (70.6%)	4 (23.5%)	1 (5.9%)	0	2.65	17
C.1.2 The activities encourage communication between all children	14 (82.4%)	3 (17.6%)	0	0	2.82	17
C.1.3 The activities encourage the participation of all children	14 (82.4%)	3 (17.6%)	0	0	2.82	17
C.1.4 The activities serve to better understand the differences between people	11 (64.7%)	6 (35.3%)	0	0	2.65	17
C.1.5 Activities avoid stereotypes	14 (82.4%)	2 (11.8%)	0	1 (5.9%)	2.71	17
C.1.6 Children are actively involved in play and learning.	15 (88.2%)	2 (11.8%)	0	0	2.88	17
C.1.7 Children cooperate in play and learning	12 (70.6%)	5 (29.4%)	0	0	2.71	17
C.1.8 Evaluations encourage the achievement of all children	11 (64.7%)	5 (29.4%)	1 (5.9%)	0	2.59	17
C.1.9 Professionals foster a calm atmosphere based on respect	16 (94.1%)	1 (5.9%)	0	0	2.94	17
C.1.10 Professionals plan, review and get involved in collaborative activities	13 (76.5%)	3 (17.6%)	0	1 (5.9%)	2.65	17
C.1.11 Support teachers/helpers support the play, learning, and participation of all children	14 (82.4%)	1 (5.9%)	0	2 (11.8%)	2.59	17
C.1.12 All children participate when there are special activities	13 (76.5%)	3 (17.6%)	0	1 (5.9%)	2.65	17
C.2.1 The center is organized to encourage play, learning, and participation	15 (88.2%)	2 (11.8%)	0	0	2.88	17
C.2.2 Resources are distributed fairly	12 (70.6%)	1 (5.9%)	4 (23.5%)	0	2.47	17
C.2.3 Differences between children are used as a resource to support play, learning, and participation	12 (70.6%)	5 (29.4%)	0	0	2.71	17
C.2.4 The experience of professionals is fully utilized	9 (52.9%)	5 (29.4%)	3 (17.6%)	0	2.35	17
C.2.5 Professionals create shared resources to support play, learning, and participation	11 (64.7%)	5 (29.4%)	1 (5.9%)	0	2.59	17
C.2.6 Environment resources are known and used	9 (52.9%)	8 (47.1%)	0	0	2.52	17
work relationship		0				

## Open Questions Result from Teacher Questionnaire:

**Figure 23.**

*Words cloud of “What kind of change do you want to see in this school” from teachers’ perspective*



Responding related to “what kind of change do you want to see in this school” are divided into three dimensions of answers: practice, resource distribution, coordination from the top. The answers are distributed to different group, the need for coordination, cooperation, more teachers, less students, more hours about students with special needs are highlighted with the special strategy of teachers is to strength the force to help students with special needs.

### 5.1.1.3. Results of Parents' Questionnaires

The first section of the questionnaire is the personal information of students, which includes the grade and age of the student. The closed-question of parent questionnaires includes culture, policy, and practice. There are 43 items in this questionnaire which use a four-point Likert scale from 0 (Need more information), 1 (Disagree), 2 (Neither agree nor disagree), 3 (Agree). Mean responses were calculated from 0 (Need more information) to 3 (Agree). A higher response in mean indicates more agreement with an item. At last, the open-ended questions were added.

There are 147 students in the academic year of 2019-2020 from Grade 1 to Grade 6 in the IEA. The questionnaire was passed to 100 students' parents in Spanish or Chinese. 80 answers were collected. 63 valid answers were collected at the end, which includes all the 10 responses of Chinese parents. There are 18 answers indicating family has more than one child in the same school.

So, the overall response rate:  $63/100 \times 100\% = 63\%$

Effective response rate:  $[(63-18) + (18-2) \times 2 + 2 \times 3] / 100 \times 100\% = 83\%$

Of the 80 returned questionnaires 17 copies were deemed invalid and were not included in the SPSS analysis (N=63). The invalid questionnaires were removed from the study according to the exclusion criteria: blank, same options in all.

#### The Dimension of Culture: The Parents' Perspective

The overall mean of the 15 items is 2.74. It is between "Agree" and "Neither agree nor disagree" but leans heavily towards 3, which point to the response "Agree" on the questionnaire scale. More details of the mean scores of the items are presented in Table 17. It also shows the results of frequency and percentage. The mean of items are A1(2.87),

**Table 17.**

*Frequency, percentage and mean: culture with parents' perspective*

Item	Agree	Neither agree nor disagree	Disagree	Need more information	Mean	Total
A1. Everyone is made to feel welcome when they arrive at this school the first time.	57(89.1%)	5 (7.8%)	0	1 (1.6%)	2.87	63 (98.4%)
A2. There is a happy atmosphere in this school.	48 (75.0%)	13(20.3%)	1 (1.6%)	0	2.76	62(96.9%)
A3. I received excellent information about this center before my son started.	42(65.6%)	12(18.8%)	4 (6.3%)	3 (4.7%)	2.52	(61)95.3%
A4. Any local child, regardless of their origin or disability, is welcome at the center.	(56)87.5%	(5)7.8%	1 (1.6%)	1 (1.6%)	2.84	(63)98.4%
A5. The center is accessible to all children and adults, including those with disabilities and parents with baby strollers.	(36)56.3%	(12)18.8%	(7)10.9%	(6)9.4%	2.28	(61)95.3%
A6. Local institutions are involved in the center	(36)56.3%	(15)23.4%	(3)4.7%	(7)10.9%	2.31	(61)95.3%
A7. Among all the local centers, I wanted my son to attend this one.	(41)64.1%	(16)25.0%	(5)7.8%	0	2.58	(62)96.9%
A8. Professionals and children treat each other with respect	(51)79.7%	(11)17.2%	(1)1.6%	0	2.79	(63)98.4%
A9. Professionals think that all children are equally important.	(59)92.2%	(4)6.3%	0	0	2.94	(63)98.4%
A10. Professionals help children get along with each other	(53)82.8%	(4)6.3%	(1)1.6%	(4)6.3%	2.71	(62)96.9%
A11. My son is making friends in the center	(59)92.2%	(3)4.7%	(1)1.6%	0	2.92	(63)98.4%
A12. My son lives in the center with children and adults of varied origin	(57)89.1%	(4)6.3%	(1)1.6%	0	2.90	(62)96.9%
A13. My son likes to come here	(60)93.8%	(2)3.1%	(1)1.6%	0	2.94	(63)98.4%
A14. My son feels safe in the center	(58)90.6%	(4)6.3%	(1)1.6%	0	2.90	(63)98.4%
A15. There are healthy eating patterns	(52)81.3%	(10)15.6%	0	0	2.84	(62)96.9%

A2(2.76), A3 (2.52), A4(2.84), A5(2.28), A6(2.31), A7(2.58), A8(2.79), A9(2.94), A10(2.71), A11(2.92), A12(2.90), A13(2.94), A14(2.90), A15(2.84). However, the mean of items A5, A6

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are less than 2.5, which leans to 2 (“Neither agree nor disagree”). Lower scores indicate a less favorable inclusive situation. See Table 17.

According to Table 17, the mean of items A5 (2.28) and A6 (2.31) are lower than the overall mean of 2.74, and heavily leans to 2 “Neither agree nor disagree” which is an ambiguous attitude. Those two items indicate the less inclusive situation in parent’s perspective which are the facility of school and local organization involvement.

### **The Dimension of Policy: Parents’ Perspective**

The overall mean of all respondents on items related to the policy of parent questionnaires was 2.689. This mean indicates a situation of inclusion related to policy in teachers’ perspective that falls between response number 2 and 3, that is between “Agree” and “Neither agree nor disagree”, but leans heavily towards 3, which point to the response “Agree” on the questionnaire scale. See Table 18.

According to Table 18, shows that the means of 4 out of 10 items are lower than the over mean, which are items B2 (2.55), B5 (2.65), B6(2.29), and B8 (2.52). Those items indicate the less inclusive situation which is the attitude towards parents, the communication between staff and parents, parents’ opinion valued. Especially item B6(2.29), the mean is heavily leaning to 2 “Neither agree nor disagree”, the response of agreeing with decedent to the ambiguity attitude, disagreement and need more information.

**Table 18.**

*Frequency, percentage and mean: policy with parents' perspective*

Item	Agree	Neither agree nor disagree	Disagree	Need more information	Mean	Sum
B1. Professionals treat parents / caregivers as equals	(55) 85.9%	(6) 9.4%	0	(1) 1.6%	2.85	(62) 96.9%
B2. Professionals have a positive perception of parents/caregivers regardless of whether or not they collaborate in activities	(48) 75%	(7) 10.9%	0	(7) 10.9%	2.55	(62) 96.9%
B3. If I am worried about my child (ren) I know who I can talk to	(57) 89.1%	(4) 6.3%	0	(1) 1.6%	2.89	(62) 96.9%
B4. If I talk to professionals about something that worries me, I know they will take me seriously	(56) 87.5%	(6) 9.4%	(1) 1.6%	0	2.87	(63) 98.4%
B5. They keep me informed about what happens in the center	(50) 78.1%	(6) 9.4%	(2) 3.1%	(4) 6.3%	2.65	(62) 96.9%
B6. Professionals ask their opinion to parents/caregivers before making changes	(29) 45.3%	(14) 21.9%	(4) 6.3%	(5) 7.8%	2.29	(52) 81.3%
B7. Professionals are interested in knowing what I know about my child (ren)	(49) 76.6%	(9) 14.1%	(1) 1.6%	(2) 3.1%	2.72	(61) 95.3%
B8. I have the opportunity to discuss the best way to support my child (ren) at the center and home	(40) 62.5%	(17) 26.6%	(2) 3.1%	(3) 4.7%	2.52	(62) 96.9%
B9. Professionals and other children help new children feel at home	(54) 84.4%	(7) 10.9%	0	(2) 3.1%	2.79	(63) 98.4%
B10. Professionals help parents/caregivers become familiar with the center	(51) 79.7%	(10) 15.6%	(1) 1.6%	(1) 1.6%	2.76	(63) 98.4%

## The Dimension of Practice: The Parents' Perspective

The overall mean of all respondents on items related to the practice of parent questionnaires

**Table 19.**

*Frequency, percentage and mean: practice with parents' perspective*

Item	Agree	Neither agree nor disagree	Disagree	Need more information	Mean	Sum
C1. Professionals adequately prepare children to move to other centers	(40) 62.5%	(10) 15.6%	0	(10) 15.6%	2.33	(60) 93.8%
C2. When children do not attend class, professionals are interested in knowing the reasons	(48) 75.0 %	(10) 15.6%	(3) 4.7%	(1) 1.6%	2.69	(62) 96.9%
C3. Professionals help children and their parents/caregivers if they have difficulty attending regularly	(42) 65.6%	(9) 14.7%	(3) 4.7%	(6) 9.4%	2.45	60
C4. Professionals work hard to help children overcome difficulties	(49) 76.6%	(9) 14.3%	(1) 1.6%	(4) 6.3%	2.63	(63) 98.4%
C5. Professionals work hard to prevent a child from having to leave the center	(44)68.8 %	(11)17.2%	(1)1.6%	(6) 9.4%	2.50	(62) 96.9%
C6. Bullying is rare	(31)48.4%	(21)32.8%	(5)7.8%	(6)9.4%	2.22	(63)98.4%
C7. Professionals work well together	(44)68.8 %	(12)18.8%	0	(3)4.7%	2.64	(59)92.2%
C8. There are many activities that interest my child	(45)70.3 %	(10)15.6%	(3)4.7%	(1)1.6%	2.68	(59)92.2%
C9. Children learn about similarities and differences between people and ways of life	(47)73.4%	(13)20.3%	(1)1.6%	(1)1.6%	2.71	(62)96.9%
C10. The variety of languages spoken at the center benefits all children	(53) 82.8%	(7) 10.9%	(3) 4.7%	0	2.79	(63) 98.4%
C11. Professionals associate activities in the center with the lives of children in their homes	(40) 62.5%	(13) 20.3%	(2) 3.1%	(8) 12.5%	2.35	(63) 98.4%
C12. Professionals ensure that all children participate in activities	(53) 82.8%	(6) 9.4%	(1) 1.6%	(3) 4.7%	2.73	(63) 98.4%

was 2.626. This mean indicates a situation of inclusion related to policy in teachers' perspective that falls between response number 2 and 3, that is between "Agree" and "Neither agree nor disagree", but leans heavily towards 3, which point to the response "Agree" on the questionnaire scale. See Table 19.





*Words Cloud of “What suggestion do you want to give to the school” from parents responding.*



Responding related to “What suggestion do you have” from parents’ perspective revealed things below.

Parents have high evaluation about the teacher, arts activities, teaching strategy.

#### 5.1.1.4. Summary

1. Student's questionnaire (Closed questions) shows that peer relationship, feel less attention from teachers are the less inclusive situation. However, Students feel satisfied with their achievement, students-teacher(S-T) tend to help each other, teacher's strategy to solve conflict, like school and have friends are high inclusive situation.

2. Teacher's questionnaire (Closed questions) indicate that less inclusive situation related to the staff's attitudes, school leadership, and cooperation(culture), the policy on school for all, the facilities of the school, and the organization's support(policy), the resource's distribution

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and utilization of staff's experience (practice). Teachers need a better cooperation and coordination. The special strategy of teachers is to strength the force to help students with special needs.

3. Parent's questionnaire (Closed questions) shows that the less inclusive situation in parent's perspective including: the facility of school and local organization involvement. (policy); the less inclusive situation which is the attitude towards parents, the communication between staff and parents, parents' opinion was not valued (culture); the relationship between staff and parents, the risk of abandon school, bullying, and children's choice respective(practice). Many parents highlighted the importance of arts projects and activities.

### ***5.1.2. Results from Interview and Observation***

The observational and interview data have been categorized into three distinct dimensions: dimension of culture, dimension of practice, and dimension of policy.

#### **5.1.2.1. Dimension of Culture**

Building community and Establishing **inclusive values** are the main topic under dimension of culture. The culture of school tells all the teacher that it is a diversity environment, and everyone is equal in this circumstance. All students, no matter where they come from, should be treated equally. This is a universal rule for all teachers, which means every teacher should take responsibility for eliminating of discrimination and helping students to be motivated and achieve their expectations in education.

Therefore, when asked, "What do you think of Chinese students", teachers tend to say, "*Everyone is equal in this school*", which means there is no difference in treating this group; students are grouped by need, not nationality. However, the difference rooted in culture and family background exists, especially when the students are later-emigrated from their original

country.

**Teachers' attitude** towards the school and students is very important. Especially the disconnected relationship with their original country can be a barrier to language learning.

“Working in one place versus another is a vastly distinct experience. Ninety percent of the students are immigrants. Many have already been born here, constituting the first generation in this locale. However, their roots remain tied to their country of origin. Despite being born here, their parents, who are from their native country, persistently instruct them to communicate in Catalan or occasionally in Spanish. Yet, the students exhibit indifference to these linguistic directives. This indifference persists even when they are employed in Spanish-speaking establishments” (Individual Interview No.5).

Attitudes towards Chinese children vary. Cultural differences as a gap between teachers and families. But teachers tried to **treat students equally**.

"The shock, the entire process of adaptation, and the customs prevalent there can be surprising. For instance, when the children are very small, the first thing upon entering the classroom is that they remove their shoes. Now, I am accustomed to this practice. Typically, Chinese students, whom I perceive as children, habitually leave their shoes outside. It's a matter of custom. One accepts it, thinking it is the way to foster comfort. I believe that cultivating a comfortable environment is crucial. When individuals feel at ease in a positive environment, it significantly impacts their ability to communicate and fosters a sense of security. If this is achieved smoothly, I hold the belief that in matters of respect, we are all equal and should be treated as such. These practices have been established over many years... it doesn't matter, where you come from, economic level, all this is a child... part of the person, well we are all the same.” (Individual interview No. 2)

The statement reflects an interaction between different cultural elements, primarily concerning the customs and practices within an educational setting. The speaker describes the initial shock and subsequent adaptation to the cultural practice of Chinese students removing their shoes upon entering the classroom. This interaction demonstrates the dynamic

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nature of cultures coexisting and influencing each other within a shared space.

In the provided statement, the visible element is the custom of removing shoes in the classroom, while the deeper layers involve the values associated with fostering comfort and creating a positive environment.

The **interaction of cultures** is evident in the adaptation to and acceptance of cultural practices within the educational context. It reveals that the importance of understanding both the visible customs and the underlying values and beliefs that shape the cultural dynamics at play.

**The attitudes towards parents** are usually vary, but there are some common points in group of immigrant source.

"Unfortunately, many families, especially Arabs, Chinese, and South Americans, answered affirmatively. They do not attach much importance to their children's education, and it's a shame. They perceive us merely as a parking lot where they leave their children from nine to five, showing little interest. This is deeply regrettable. The children may not perceive it, but they internalize it. Many parents are occupied with their businesses, such as running stores, and their children spend the majority of their time in school" (Individual Interview No.5).

The statement showed the observation that many families, particularly those belonging to the mentioned ethnicities, responded affirmatively indicates a commonality in the disregard for the importance of education within this demographic. This insight requires nuanced analysis within a cultural context.

The assertion that these families perceive schools as mere "**parking lots**" where children are left for the majority of the day suggests a utilitarian view of education, emphasizing its role as a caretaking service rather than a center for intellectual and cultural development. This perspective aligns with *certain cultural attitudes* that might prioritize other aspects of life

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over formal education.

The term "shame" used in the statement implies a normative expectation regarding the value placed on education within the broader societal context. It reflects a cultural viewpoint that deems a lack of emphasis on education for children as socially undesirable or morally problematic.

The statement may additionally suggest an inadequacy in the **collaboration** between the educational institution and parents. This insufficiency could potentially stem from a lower educational attainment among parents, resulting in a diminished comprehension of the extent of parental involvement and an ambiguity regarding their responsibilities. Alternatively, external life pressures may compel prioritization of basic survival necessities, postponing the luxury of dedicating attention to the developmental needs.

Another crucial component in the process of identity construction pertains to the familial context. A notable divergence occurs as children embark on the journey of acquiring the local language and assimilating into the surrounding culture, while their parents remain intricately connected to the Chinese community. This dichotomy underscores a nuanced dynamic wherein the younger generation undergoes a distinct cultural immersion, often at odds with the continued engagement of their parents within the Chinese community.

She plays games at home, and those toys are a little bit more for playing with toys. Sometimes I ask her what the book is about, but she says it, I can't understand, she can speak Spanish, Catalan, she can speak. (Individual Interview No.10)

This scenario highlights the multifaceted nature of inclusive culture within the educational context. The student engages in diverse activities at home, emphasizing inclusivity in her choice of toys and games. However, a language barrier becomes apparent when attempting to comprehend the content of a book. This language diversity, encompassing both Spanish

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and Catalan, reflects the rich tapestry of cultural backgrounds present. The situation underscores the importance of fostering an inclusive environment that accommodates linguistic differences, promoting effective communication and understanding among students with varied language proficiencies. It also draws attention to the role of inclusive practices in accommodating students from diverse linguistic backgrounds, thereby contributing to a more harmonious and supportive educational community.

In our school, a noteworthy observation arises concerning student behavior— a considerable number of students engage in unrestricted activities without adhering to rules or limits. The absence of a structured framework necessitates an increased effort from us, resulting in double the workload to instill a sense of order. The prevailing approach avoids the imposition of traditional rules, with the primary emphasis placed on fostering an appreciation for their actions (Individual Interview No. 15).

The discussion then turns to a specific subgroup within the student population, namely Chinese children. These children are characterized as "very active" due to their apparent isolation within their homes—a circumstance attributed to a cultural norm wherein solitude is an accepted and pervasive aspect of their upbringing. The speaker contextualizes this observation within a broader societal context, suggesting that such familial and social dynamics are prevalent and, to a certain extent, normalized. According to the teacher, these social and familial interactions are common and have even become somewhat acceptable, placing this observation in the perspective of a larger cultural framework.

"What is challenging for them (Chinese children) in mathematics is the application aspect. For instance, they comprehend the problem and know how to solve it, but determining the approach to reach the solution proves to be a hurdle. The tasks we encounter in school are notably demanding" (Individual Interview No.5).

The recognition of their aptitude for understanding and resolving mathematical issues

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demonstrates a certain level of proficiency and supports the notion that difficulties emerge during the phase of implementation or practical application. The statement on the challenge of figuring out how to get to a solution suggests that there may be a range of learning styles or preferences in this group. The statement is in line with inclusive culture concepts that encourage individual capabilities, diversity of approach, and a collaborative learning environment. It reflects a perspective that is sensitive to the many needs and challenges within the group.

According to the interview of parents, there is positive response about the culture of IEA.

"I prefer public schools because they have better teachers compared to private schools. Yes, I believe public schools have more innovative teachers, and they also benefit from greater resources. Furthermore, public schools receive support from the City Council and government, contributing to a happier environment. However, in recent years, with the influx of immigrants, there are challenges. These individuals come to live here, and even though the parents may not speak Spanish or Catalan, their children start school at the age of three and begin learning languages. When I visit the nursery, they communicate in my languages" (Individual Interview No.11).

The individual's expressed preferences and observations provide valuable insights into their perceptions of inclusivity within the educational landscape. Notably, a predilection for public schools is discernible, indicative of an inclination toward institutions that are often recognized for their diversity and accessibility. The attribution of superior teaching quality and innovation to public schools aligns with an acknowledgment of the role educators play in fostering inclusive educational environments.

There are some opportunities in this multicultural school.

"All that, but it seems to me to be positive in society because there are many cultures. It's interesting to me that my daughter has no problems with all of this. I am interested in living with people from diverse backgrounds because it seems to be a positive influence on her

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way of thinking. However, it doesn't make sense either. Let's say I wouldn't like what happens in other schools where there are no immigrants" (Individual interview No.11).

The individual conveys a positive perspective on diversity in society, attributing this positivity to the abundance of cultures. They find it intriguing that their daughter encounters no issues related to diversity and can coexist harmoniously with people from diverse parental backgrounds. The speaker is particularly interested in the positive impact this has on their daughter's mindset. However, they acknowledge a certain lack of coherence in their thoughts, emphasizing that they wouldn't appreciate the situation in schools without immigrants. This suggests a preference for the enriching experiences brought by cultural diversity.

Immigrant make the school community a diversity world. One student's father told me:

"... but I don't perceive it as a shock. I view it as a necessity if my language is to be the language of education. And yes, it is also more logical. However, it doesn't make sense either (au), let's say, I wouldn't appreciate what happens in other schools where there are no immigrants. But that aspect (of culture) opens a window and suggests that not everyone in the world is the same. Wow, good stuff, that's all. (attitude) That's why I believe diversity is important..." (Individual Interview No.11)

This is a perspective on language, culture, and diversity. Firstly, the statement of parent reflect that the role language plays in effective communication and learning. Secondly, an inclusive mentality is indicated by the statement that diversity should not be seen as shocking but rather as necessary. This viewpoint supports **tolerance for cultural diversity** and acknowledges it as **a necessary component of the learning environment**. Thirdly, the claim that diversity makes things more logical implies an understanding of the depth and complexity that different points of view add to the learning process. It suggests that diversity improves the rational and thorough comprehension of a range of topics.

Those Chinese family just want to **adapt, or invisible**.



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"If the school offers help, we will accept it, and it doesn't matter if there is no help. We don't have that kind of fixed job because there are different jobs, and we go to work when we find a job. We can go to any job at any time. In this way, there is no fixed job. The eldest daughter does nail art, and my husband works in the kitchen. He didn't choose any job, and there was no chance that we were not allowed to choose." (Individual Interview No.7)

The thoughts conveyed demonstrate a flexible and receptive attitude towards **accepting aid from the school**, indicating a readiness to interact with the resources that are available for support. This mindset, which emphasizes cooperation and mutual assistance within the school community, is in line with the inclusive culture values. Resilience and a will to overcome obstacles are demonstrated by the admission that the lack of assistance does not lessen their dedication to school.

The statement "We don't have that kind of fixed job because there are different jobs, and we go to work when we find a job, and we can go to any job at any time" indicates a flexible employment approach that may be influenced by economic circumstances. From a low-income perspective, this adaptability could stem from the need to secure various job opportunities as they arise. The absence of a fixed job may be a reflection of the economic challenges that necessitate a dynamic and responsive approach to employment.

In low-income settings, individuals and families often face economic instability, leading to a reliance on multiple employment opportunities to meet financial needs. The family's willingness to engage in various jobs when available suggests a pragmatic response to economic constraints. This adaptability is a **survival strategy** that resonates with the financial realities faced by low-income households. This survival strategy may also influence the drop-out academic experience at teenage.

**Attitudes about the environment** are difference. In a lot of Chinese parents' view, the only

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way to learn is reading books, but not playing.

“[When the teacher suggested children go to the game room after school]. So, the game, also learns language. It is full of people from the neighborhood, all Chinese, so they can't learn anything...I went there once that day and saw that she didn't read any books, but the children played there. Reading, she is there to play. I thought she was going there to study, but she just sat there, playing, and came back after playing for two hours (Individual interview No.10).

#### **5.1.2.2. Dimension of Practice**

It evident that language acquisition, the perceived educational value of kindergarten, and the language policies in place are central concerns. Addressing these concerns requires a comprehensive approach that considers language instruction methods, curriculum design, and the integration of diverse linguistic and cultural elements in the educational environment. Additionally, collaboration between educators and parents can contribute to a more holistic and effective learning experience for children.

The children are all at home. He also needs to improve at Spanish. Kindergarten doesn't teach anything; communication with children is in Spanish, and they often chat in Spanish. Catalan became a course until first grade. They didn't learn before (Individual Interview. No.13).

This answer reflected three points of the educational experience of Chinese children. Firstly, bilingual policy. This mother presents the language, especially under the bilingual policy, is mainly learned at home when the children are less than 6 years old, which may indicate a need for a bilingual environment for the students. Secondly, children at home. This aspect may reflect a broader concern about the impact of the home environment on a child's learning experience. It's important to consider how home-based learning can complement or supplement formal education. Thirdly, Catalan instruction. The mention that Catalan

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becomes a course only from first grade and that "they didn't learn before" suggests a potential gap in the language instruction system. Early exposure to and consistent learning of regional languages are critical for language development and cultural inclusion.

“They are not individuals, bullying people are in groups. It did not happen after I transferred to another school” (Individual Interview No. 6).

This answer from student perspective, provides insights into the dynamics of **bullying** within an educational context. The statement emphasizes that bullying is *a collective phenomenon*, indicating that individuals might engage in such behavior as part of a group dynamic. This insight is important for educators and administrators to understand the social structures contributing to bullying incidents.

The mention that bullying did not occur after transferring to another school raises questions about the role of the school environment in either mitigating or exacerbating bullying behaviors. This highlights the influence of the school culture, policies, and the effectiveness of **anti-bullying measures**.

The statement highlights the social and psychological dimensions of bullying within the school context. It underscores the need for interventions that address group dynamics, promote positive peer relationships, and create supportive school environments to mitigate the occurrence of bullying and enhance the psychological well-being of students.

“(When I encounter interpersonal problems), I will check on the Internet how to deal with it, and if I can't find it, I will go to ask the teacher.” (Individual Interview No. 6)

The provided response reflects a learner who employs a **self-directed** and technologically-informed **problem-solving** approach, acknowledging the teacher as a valuable resource when needed. From a pedagogical perspective, this highlights the significance of fostering digital literacy, independent learning skills, and recognizing the teacher's role in providing guidance

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for interpersonal issues within the educational context.

“my supervisor usually can’t recognize my helpless situation, but my classmates do. The teacher can't find out (my problem on studies, emotion, or interpersonal relationships), because I don't like to talk, and it's all my classmates who help me.” (Individual Interview No. 6)

The statement highlights the significance of recognizing and addressing **emotional challenges** in the learning environment. It underscores the role of **peer support**, the importance of **effective teacher-student communication**, and the need for interventions that enhance communication skills to promote emotional well-being and academic success.

"The training for students with special needs in speaking Catalan consists of two hours each week (11:30-12:30 on Wednesday and 15:00-16:00 on Thursday). ASPACE provides reports to the family, with a copy sent to the school. The special needs group in school offers Student L two hours of training in mathematics and Catalan." (Individual interview No.19)

This statement may indicate that the training and support provided for students with special needs demonstrate a student-centered, collaborative, and comprehensive approach. It addresses both academic and language needs while fostering communication between the school and family, contributing to a more inclusive and supportive educational environment.

“Why? Because we are locked at home, because there is a family member that they are bad, and the parents, not the mothers, do not treat them well. And they are also with the school, also outside the school... the first ones we have to help are the parents.” (Interview No.15)

The assertion that "the first ones we have to help are the parents" suggests a preventive and supportive approach. This addressing family-related challenges often involves providing resources, guidance, and interventions to parents, recognizing their role in shaping the overall learning environment.

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"Before teaching a math class, we need to monitor and ensure that everything is okay on an emotional level" (Interview No.15).

This statement highlights the **interconnectedness** of emotional well-being and learning outcomes. It emphasizes the importance of teachers being attuned to the emotional states of their students, recognizing the impact of emotions on the learning process, and creating an environment that supports both cognitive and emotional development.

"Additionally, as we have previously elucidated, teachers often face challenges due to a lack of training and experience in the context of museums. Furthermore, their expectations of what they can achieve within a museum setting are considerably limited. The deficiency in adequate training for teachers is a recurrent issue, resulting in a predominantly reproductive approach. In my perspective, the necessary evolution must occur in the training of teachers. This evolution should encompass not only a broader and more profound understanding of museums but also the cultivation of innovative methodologies and pedagogical approaches that empower educators to create dynamic and enriching learning experiences" (Individual Interview No.4).

This paragraph from specialty of MNAC highlights the need for a fundamental shift in teacher training to address deficiencies, enhance educators' expectations, and enable them to leverage the full potential of museum-based education for more effective and engaging learning experiences.

(When my first came to school) My classmates translated information for me, and teachers assigned simple homework that I could finish very quickly (Individual Interview No.6)

The act of classmates translating information for student reflects a form of **peer support**, demonstrating an inclusive approach within the cultural context of the school. Inclusive culture, in this instance, is evident through the proactive assistance provided by peers to ensure effective communication for someone who may be navigating language barriers. It underscores the importance of a supportive social environment in fostering inclusivity.

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The teachers' decision to provide with new comer with simple homework that could be completed quickly reflects an awareness of the need for adaptation and accommodation. This approach aligns with inclusive culture principles by **recognizing individual needs** and tailoring tasks to **facilitate a smoother transition**. The emphasis on simplicity acknowledges potential challenges faced by someone new to the school environment and demonstrates a commitment to ensuring an inclusive and accessible educational experience.

The collaboration between classmates and the adjustments made by teachers collectively contribute to a culturally sensitive and inclusive learning environment. The support from both peers and educators fosters a sense of belonging for new coming student, reinforcing the idea that inclusivity extends beyond mere policy to encompass genuine efforts to meet individual needs and ensure a positive educational experience for all.

There are several reasons may influence why students believe teachers' pay less attention: students do not receive the expected attention from teachers due to cultural differences; students encounter difficulties in school life that cannot be resolved in time; students' personality reasons, failure to express needs in a timely manner leads to failure of teachers to discover; or timely intervention is not carried out due to a lack of teacher experience.

Here is an example from an experienced teacher pay attention to a new coming Chinese student.

The teacher walks slowly to the blackboard side and notices the boy. She puts her left hand on the top of the boy's head and presses gently. After asking one question by the teacher, nearly all the students raise their hands except the newcomer. The teacher speaks in a low, private voice to the boy, Are your parents ....., yes? Then, raise your hand. The boy raises his hand (Observation Grade 3 Daily activity).

The teacher's observant behavior, walking slowly to the blackboard side and noticing the boy, reflects an awareness of individual students within the class. The teacher's action of putting

her left hand on the top of the boy's head and pressing gently demonstrates a form of physical interaction that, in this context, appears to convey care or reassurance or may be intended to establish a connection or offer support to the student. When almost all students hold hands up except the new comer, that may mean a non-inclusive situation. Therefore, the teacher's use of a low, private voice when speaking to the boy suggests an understanding of the potential sensitivity of the conversation. Inclusive practices involve recognizing individual needs and creating an environment where students feel comfortable and supported, particularly in private or personal discussions. The teacher's instruction to the boy to raise his hand following a confirmatory question aligns with the goal of encouraging participation.

"The newcomer sits in the first row of the class, which is the nearest seat to the teacher."

(Observation of Grade 3 in Daily activity)



The positioning of a newcomer on the first row of the classroom, the closest seat to the teacher, can be examined through the lens of inclusive practices. This arrangement may be intended to facilitate the integration and support of the newcomer, ensuring immediate access to the

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teacher's guidance and fostering a conducive learning environment.

In terms of inclusive practices, the physical placement of students holds significance. Placing a newcomer in close proximity to the teacher may offer advantages such as enhanced visibility, clearer communication, and a more immediate opportunity for personalized assistance. This aligns with inclusive principles that emphasize equitable access to educational resources and support, especially for individuals navigating the challenges of acclimating to a new educational environment.

In the educational context, educators tend to demonstrate heightened attentiveness towards newly enrolled students. This heightened attention manifests through a dedicated allocation of additional time, closer physical proximity, and more explicit directive gestures extended towards these students. Furthermore, experienced teachers often engage in collaborative efforts with colleagues already acquainted with the nuances of classroom processes, providing valuable assistance in the integration of new students.

An additional manifestation of this supportive approach is observed in the strategic seating arrangement within the classroom. Notably, the seating placements for new students tend to be situated closer to the central area of the classroom, with particular emphasis on positioning them in the first row, which affords enhanced proximity to the teacher. This deliberate seating arrangement is indicative of a pedagogical strategy aimed at fostering a conducive learning environment for new students, offering them immediate access to instructional guidance and facilitating a seamless assimilation into the classroom dynamic.

In the teachers implicit teaching strategy, extra support for students with special needs was applied.

“Before beginning the coding process, the teacher asked one of the Chinese girls and two other students to join her at the front desk to help enhance their concentration.” (Field diary Grade 2 Daily observation)



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The teacher's decision to ask one of the Chinese girls and two other students to sit at the front desk before beginning the coding process indicates an awareness of the students' individual needs and providing individualized support to enhance the learning experience for students who may benefit from specific accommodations or adjustments.

The action of relocating students to the front desk is framed as a strategy to enhance concentration. Inclusive practices recognize that students have different learning styles and attention spans. Creating an environment that supports focus and minimizes distractions aligns with the principles of inclusivity by considering the diverse needs of students.

The explicit mention of enhancing concentration implies a recognition that concentration challenges may be a barrier to effective learning. Inclusive practices involve identifying and addressing barriers to learning, and in this case, the teacher's action aligns with the goal of creating an environment that supports optimal concentration for all students.

However, when the teacher suggested that children go to the playroom after school, parents answered with hesitation and refusal.

It is full of people from the neighborhood, all Chinese, so they can't learn anything. My two boys used to come here, but now they refuse to go. It used to be here on Saturdays, but when they go to school there (playroom), they cry for no apparent reason, and they no longer go." (Individual interview No.10)

When teachers suggested that children need to participate in organizations outside of school life for further social interaction, parents resisted. In addition to not agreeing with this kind of "playing" at designated places during break time (the teacher thinks of communication), there is also a big reason that Chinese children will go to nearby Chinese schools to learn Chinese on Saturdays. This is a very important way of preserving one's national identity. For most of the Chinese parents in this school, they lack the corresponding knowledge background for language communication with their children, and this part of national identity

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is also a very important link to preserve the connection between family and children. This situation reflected the rare participation of Chinese family in group of low education parents in the education process.

### 5.1.2.3. Dimension of Policy

From a wider angle, access and equity are the main value of inclusive policy. The distribution of resources, opportunities, and educational experiences among varied student populations is largely determined by school regulations. Providing fair access to high-quality education is a crucial factor in the formulation of policy.

"We don't have a choice in school selection because we have considered other schools that are expensive, and we cannot afford them due to financial constraints, limiting our ability to provide the best options for our children. (Individual Interview No.7)

The statement emphasizes **a lack of choice in school selection** due to financial limitations. School policies related to tuition fees, financial aid, and socioeconomic diversity come into focus. It prompts considerations about how policy decisions impact families with varying financial means.

We are arranged by the Education Bureau, and the assigned school is far away from our home. Additionally, the nearby schools are full, making it impossible for me to secure a spot." (Individual Interview No.10)

The reference to being **arranged by the Education Bureau** suggests a centralized system for school assignment. From a school policy standpoint, this brings attention to the criteria and processes used by educational authorities in determining student placements and how these policies may affect families' preferences and circumstances.

From a school policy perspective, the analysis of the statement highlights the interconnected challenges of affordability, geographic considerations, and capacity constraints. It

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underscores the importance of designing and revising school policies that prioritize equitable access, address financial barriers, and consider the geographical distribution of schools to better meet the diverse needs of students and families.

"I cook lunch for myself, but time is limited. Sometimes, I can't finish my lunch. School lunch is expensive, and my parents can't afford it." (Individual Interview No. 16)

This statement emphasizes the interconnected aspects of student autonomy, time management, financial constraints, and equity in access to school meals. Policies related to school schedules, meal pricing, and support programs play a crucial role in shaping students' experiences and overall well-being within the educational system.

I'm not from here, I'm from another province of Spain. If I don't speak Catalan, I can't work here at this school. (Individual Interview No. 14)

This statement highlights the language as an employment requirement in Catalonia. The role of language requirements in shaping the composition of school staff, fostering inclusivity, and aligning with broader cultural and linguistic goals. Balancing language expectations with considerations of diversity and inclusion is a key aspect of effective educational policy development.

"After an analysis of psychopathology conducted by the organization EAP, she was diagnosed with a learning disorder in 2017. Subsequently, the organization CREDA arranged for speech therapy to provide assistance." (Individual Interview No. 19)

This statement highlights the diagnostic process processed by EAP<sup>31</sup>, which demonstrates a

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<sup>31</sup> EAP abbreviation of Catalan *equips d'assessorament i orientació psicopedagògica*, counseling and psych pedagogical guidance teams, which support teachers and educational centers in responding to the diversity of students and in relation to students with special educational needs, as well as their families. Information obtained from <https://xtec.gencat.cat/ca/serveis/sez/eap/>

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commitment to understanding the individual's unique challenges. This diagnostic process related to policies which may outline procedures for identifying learning disorders, emphasizing the importance of comprehensive evaluations to inform targeted interventions. The diagnosis of a learning disorder suggests a tailored, individualized approach to support. This reveal IEA has individual educational plan. The decision to send a speech therapist indicates a targeted and specialized form of support.

The collaboration between the organizations EAP and CREDA<sup>32</sup> exemplifies inclusive policy which involve the local organization involved.

On the level of resource distribution, this statement emphasizing the provision of necessary resources to support diverse learning needs. This could involve funding for specialized services like speech therapy, ensuring that resources are distributed equitably.

Apart from it being a public school, it has had the difficulty of enrollment, problems with families, and structure of all this. (Individual Interview No. 15)

This statement signals challenges within the educational context that may be influenced by existing policies. The statement from teacher involves a thorough examination of policies related to enrollment, family engagement, and organizational structure. It would explore how these policies contribute to or hinder inclusivity, with a focus on equity, transparency, and the school's ability to address challenges effectively.

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<sup>32</sup> CREDA abbreviation of Catalan, it supports services for educational centers in adapting to the special needs of students with severe hearing, language or communication difficulties that interfere with their personal, social and curricular development. Its intervention takes place in three major areas: students and families; centers and teachers; educational area. Information obtained from <https://xtec.gencat.cat/ca/serveis/sec/creda/>

## 5.2. The Second Level of Analysis: The Importance of Arts in the Process of Inclusion

In the following part, the data from interview and observation will be presented as the following order: the dimension of participation, dimension of language, dimension of personal and social skills, dimension of school environment, dimension of social cultural development.

### 5.2.1. *Dimension of Participation*

In order to establish a welcoming and inclusive learning environment, it is imperative to understand the connection between participation and social inclusion. Students' sense of community and belonging is enhanced by their active participation in extracurricular, social, and academic activities. However, encouraging an inclusive learning environment in which all students, regardless of their background or skill level, feel appreciated and respected, leads to higher levels of participation and engagement. For all students to have a supportive and enriching educational experience, this reciprocal relationship is essential. Tandem project may improve the **participation** of both families and students from following examples.

"Look, the Tandem Project has enhanced the participation of students on this site. I want to emphasize that because of the project, there is a dedicated family moment—an activity that serves as a family-oriented occasion. This occurs when families visit schools and actively engage with their children, receiving explanations about their activities and more.



The Inclusive Process through an ABP in a Multicultural School with Chinese Students: A case study of the IEA in Barcelon. Liang, T.T. (2024)

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It becomes an opportune time for improvement, providing families with the chance to feel integrated." (Individual interview No.2)

Tandem Project is an active engagement initiative in attending to help family participation in school context. This statement underscores the significant role of **family participation** in school activities as a cornerstone for local community involvement. The reference to the Tandem Project's impact on student participation highlights a specific avenue through which family engagement is facilitated. This could be analyzed through the lens of social capital theory, emphasizing how the active involvement of families in school activities contributes to the creation of social networks within the local community. The designated family moment, characterized by interactive sessions and explanations about student activities, emerges as a strategic point of convergence for families and the school. In an inclusive context, this could be explored as a practical manifestation of the concept of "social inclusion," demonstrating how involving families in school affairs fosters a sense of belonging, not only for students but also for their families within the broader community.

"...you feel included because they say your name; you feel included because your opinion is acknowledged and valued, reflecting the importance you place on your perspective; and because they do not impose their thoughts but rather encourage independent thinking, you find yourself integrated into the conversation. I believe these are modes of inclusion within the Visual Thinking Strategies (VTS) framework in this context. Moreover, the inclusivity extends to the fact that everything unfolding in this discourse embodies peer learning. It is a reciprocal process where you assimilate others' perspectives, and they, in turn, learn from



The Inclusive Process through an ABP in a Multicultural School with Chinese Students: A case study of the IEA in Barcelon. Liang, T.T. (2024)

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your contributions. This reciprocal exchange allows the synthesis of diverse thought processes. The dynamic knowledge-sharing inherent in peer learning encapsulates a holistic form of inclusion." (Individual Interview No.2)

This project plays a pivotal role in fostering **inclusion among students** through various mechanisms. Firstly, the project emphasizes the importance of acknowledging individuals by addressing them by name, creating a sense of personal recognition and inclusion within the learning environment. Secondly, the project values and integrates diverse opinions, allowing students to feel that their perspectives are not only heard but also respected. This contributes significantly to fostering an inclusive atmosphere where students' voices are considered essential.

Furthermore, the project promotes independent thinking by refraining from imposing predetermined thoughts. This aspect encourages students to express their unique viewpoints freely, fostering a sense of autonomy and inclusion within the conversation. Additionally, the use of Visual Thinking Strategies (VTS) serves as a platform for peer learning, where students have the opportunity to learn from each other's insights. This reciprocal exchange of knowledge contributes to a dynamic learning environment, reinforcing the inclusive nature of the project.

"When he attended this school, he ran very fast; however, when he went to that school, he cried and promptly ran home. TN mentioned that he exhibited a fondness for school, listened attentively to his teacher, and expressed joy about attending this particular school where he ran eagerly to school." (Individual Interview No.12)

This statement provides insights into the arts project as a catalyst for student participation. The arts project offers a specific initiative that engages students actively. The role of creative projects in enhancing student participation by providing a medium through which students can express themselves.

Tandem Project increased the **participation of all students**. They found the school is more interesting than ever. Children like to stay at school and feel social available.

My children enjoy attending exhibitions, but due to the severity of the epidemic, I am hesitant about them constantly going out. There seems to be no alternative for studying in school (Individual Interview No.7).

This statement expresses a desire for their children to enjoy school paintings and exhibitions, highlighting the importance of these activities for both social and educational development. This reflects a recognition that social and educational aspects are interconnected, and restrictions due to the epidemic may impact the children's overall learning and social experiences.

However, the concern about the children not being able to "always run out" and study in school suggests a potential impact on their social inclusion. Social inclusion involves providing equitable opportunities for participation, and the limitations imposed by the epidemic may hinder the children's ability to fully engage in both educational and social aspects, potentially affecting their sense of belonging.

Arts are often considered a universal language that transcends cultural and linguistic boundaries. The statement from Individual Interview No. 3 suggests that the Tandem process utilizes arts as tools for inclusive participation. Arts-based activities cater to a diverse range of participants, fostering a sense of inclusivity and equal opportunity for engagement.

After a visit of numismatics museum, the monitor wrote down:





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Thanks to Maria and Esther, we have delved into the world of numismatics, which provides us with a wealth of information not only about coins but also about our history. For example, we learned that the first form of money in China was CAURIS (small mollusks). Additionally, we measured the diameter of the coins using a king's foot (an instrument for measuring widths) (ComisionTandem, 2020).

The mention of the first money in China being CAURIS introduces a cross-cultural dimension. Scholars might explore how incorporating diverse cultural perspectives into the curriculum fosters cultural inclusivity. This can enhance students' understanding of global histories, promoting a more comprehensive and inclusive worldview.

"I hope classes are a little more fun, just like the Tandem Project" (Individual interview No.6).

The desire for classes to be more fun indicates a recognition of the link between enjoyment, motivation, and engagement. ABP may offer an enjoyable environment for students, enhance students' motivation, which may influence students' voluntary participation and positive academic outcome.

Students are satisfied with school life; therefore, participation, including Chinese students, is high.

### ***5.2.2. Dimension of Language***

The Tandem project through VTS firstly will influence students' linguistic capacity. Such as confident for expression, accuracy of expression, etc. However, that deeply influenced by the personal character and training experience of Teachers.

VTS improve students' language skills, which may result from the teacher's interview. Furthermore, teachers may get more information about the children through the VTS activities.

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"Within VTS, it is very effective for developing language skills and understanding various sensitivities in children. I have a particular sensitivity to discern when a child is not engaged or is experiencing emotions beyond nervousness. I may not enjoy those moments as much because, in contrast, I appreciate activities that are clear and conducive to learning (Individual Interview No. 5)

This statement highlights the multifaceted impact of Visual Thinking Strategies (VTS) within the context of artS project, specifically in promoting language development. This teacher acknowledges the efficacy of VTS in fostering language skills, emphasizing its effectiveness in nurturing not only linguistic abilities but also sensitivity to children's emotions and engagement. The "special sensitivity" suggests an **acute awareness** that extends beyond conventional language acquisition, encompassing the nuanced understanding of a child's emotional state during the arts project.

The teacher distinguishes between moments of engagement and potential discomfort, indicating a preference for activities that are clear and conducive to learning.

"A first-year boy doesn't like to talk; in other situations, he doesn't speak. However, when we do VTS, for example, he would say, 'Well, I like this painting because it delights. I don't like it so much because the guy isn't paying attention.' They are nervous because they intervened. After all, this provides a lot of information about how each child is" (Individual Interview No.2).

Firstly, this statement underscores the student's hesitancy to speak in general situations, indicating a potential challenge in **verbal expression**. However, the mention of the student



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actively participating in VTS demonstrates a notable shift in behavior. In the context of the arts project, the student not only communicates preferences but also articulates nuanced opinions about the paintings.

The specific language used, such as "I like this painting because it delights" and "I don't like it so much because the guy isn't paying attention," reflects a development in the student's ability to *express preferences, observations, and opinions*. This engagement in structured discussions about visual stimuli suggests that the arts project, particularly employing VTS methodologies, serves as a catalyst for the student's language development.

Furthermore, the VTS approach provides a context for the student to develop these skills, such as the participating in conversations, expressing opinions, and navigating group interactions are integral aspects of language acquisition. This implies that the Tandem Project, through VTS, contributes significantly to the student's language development by fostering verbal expression, articulation of thoughts, and engagement in group discussion.

"I teach by demonstrating my actions. After many years of experience, I find it challenging to articulate my approach to others or to convey how I perceive and engage with work. Instead, I prefer to exhibit tangible results. While some individuals easily grasp the ideas and answers, others may not. You might be the only one I have reached. I extend an invitation for you to join me on this journey, and I am here to assist and share insights. However, do not confine your life to this path; engage willingly, as this profession is not universally embraced—art is not everyone's pursuit. Some are more inclined toward scientific endeavors, while others may not be inclined at all. Frequently, the visual, the plastic, and music all embody delicate materials. Their significance is negligible, and other aspects may hold greater importance—particularly when personal knowledge is incorporated into one's work. It is the moment when you embark on a journey from within yourself, forging your unique identity and wielding influence across numerous domains without inciting conflict, yet retaining the ability to articulate your opinions. Thus, I

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believe the strategy is to always exhibit. I showcase my work, offer assistance, and remain an ally. For any needs or queries, I am readily available" (Interview No. 2).

The teacher's communication style and the language used can influence not only the understanding of artistic concepts but also the broader language and cognitive development of the students. This discourse reveals an instructional methodology wherein the teacher relies predominantly on non-verbal communication—specifically, the demonstration of actions—to convey the essence of their artistic approach. This inclination suggests an approach that prioritizes experiential learning and tacit knowledge transmission. The teacher articulates challenges in verbalizing their approach, emphasizing a preference for exhibiting tangible results. This choice of communication may have implications for language development, particularly in the context of related **vocabulary** and the nuanced expression of artistic concepts.

“Using VTS, the students spent more than ten minutes appreciating two works. They could sense that the teacher provided a certain direction in the initial stage of guidance, determined by the teacher's own knowledge, cultural background, and sensibility. At this stage, students find themselves in a period of emotional and cultural chaos, grappling with emotional cognition, imagery, and cultural element identification. This is because their exposure to local culture and society primarily occurs within the school, and communication with locals may be limited to outdoor encounters or on the road. Understanding a concept typically begins within one's cognitive scope and cultural background, which is subjective, narrow, and unimaginative. When asked a singular



The Inclusive Process through an ABP in a Multicultural School with Chinese Students: A case study of the IEA in Barcelon. Liang, T.T. (2024)

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question about the food in the painting, the students responded with simple nouns and phrases. Expressing thoughts clearly requires an extensive vocabulary." (Field Diary in November in 2019)

In the context of language development facilitated by the Tandem Project, students exhibited a heightened engagement as they devoted more than ten minutes to appreciating two artworks. This extended exposure not only reflects a sustained interaction with visual stimuli but also implies a potential augmentation of language skills as students navigate the complexities of articulating their thoughts and interpretations. The structured guidance provided by the teacher in the initial stages of the project further signifies a deliberate approach, creating a conducive environment for language improvement.

However, the acknowledgment of students experiencing emotional and cultural chaos during this phase suggests that language development is intricately intertwined with the exploration of diverse emotional and cultural nuances prompted by the visual elements.

Moreover, the recognition that understanding begins within one's subjective cognitive scope underscores the need for expanded vocabulary to express the diverse array of thoughts and interpretations, as evidenced by students relying on simple nouns and phrases in response to inquiries about the artwork.

This observation highlights the potential for the Tandem Project not only to enhance language proficiency through sustained engagement and structured guidance but also to catalyze vocabulary development as students grapple with the intricate facets of cultural and emotional expression within the artistic context.

Tandem Project contributes to language improvement by providing students with extended exposure to visual stimuli, offering guidance in interpretation, and fostering the expression of thoughts within the context of cultural and emotional experiences. Additionally, it highlights the importance of vocabulary development as students engage in discussions

prompted by the project.



The Inclusive Process through an ABP in a Multicultural School with Chinese Students: A case study of the IEA in Barcelon. Liang, T.T. (2024)

### ***5.2.3. Dimension of Personal and Social Skills***

The arts project serves as a catalyst for fostering interaction among students, thereby enhancing interpersonal relationships between student body. This improvement in between-student relationships are evident not only in the observable interactions during the arts project but is also discernible in the outcomes of student interviews. The collaborative nature of the arts project contributes to a positive social environment, fostering connectivity and rapport among students. This observation underscores the broader impact of artistic initiatives on the social dynamics within the educational setting.

"I am not sure if my relationship with my classmates has improved, but there has been an increase in interaction between my classmates and me. In the project, I spoke more words and had more contact with my classmates. The art project involves a substantial amount of verbal expression, primarily focused on language exercises." (Individual Interview No.6)

From the provided statement, it is discernible that the arts project has contributed to the enhancement of social skills among the students. The increased **interaction** and verbal expression within the context of the project signify improvements in communication and interpersonal skills. The student's ability to articulate more words and have heightened contact with classmates suggests a positive impact on verbal communication and **social engagement**. Furthermore, the emphasis on language exercises within the arts project underscores the development of linguistic and communicative competence, essential components of effective social interaction.

This observed improvements in interaction, verbal expression, and language exercises collectively indicate advancements in communication and social skills fostered by the arts project.

The artistic project intricately intertwines with the development of social skills, offering a



platform that cultivates cooperative abilities among students. This connection extends beyond the realm of artistic expression, delving into the collaborative dynamics that emerge during the project. As students engage in shared artistic endeavors, they navigate the complexities of teamwork, communication, and mutual understanding, thereby honing their cooperative skills.

The collaborative nature of the project instills a sense of confidence in students, fostering an environment where they can actively contribute, express their ideas, and work collectively towards shared artistic goals. Consequently, the artistic project becomes not only a canvas for creative expression but also a crucible for the refinement of crucial social and **cooperative skills**, enriching the overall educational experience.

"I have collaborated with my classmates on a project involving building blocks and magnets to create intricate graphics. Upon achieving success, I proudly showcased the outcome to both my parents and teachers." (Individual interview No. 6)

The provided statement illustrates a noteworthy instance of social skill development within the ABP context. The student describes active collaboration with classmates on a project centered around building blocks and magnets, emphasizing the cooperative nature of the endeavor.

The collaborative effort in tackling the challenges of creating intricate graphics not only showcases teamwork but also suggests the cultivation of problem-solving and communica-





tion skills. The subsequent act of sharing the achieved success with parents and teachers reflects a sense of accomplishment and an ability to communicate achievements effectively. This highlights the multidimensional impact of academic projects on social skills, encompassing collaboration, problem-solving, and effective communication as integral components of the learning experience.

The student's engagement in collaborative tasks and the subsequent sharing of accomplishments signify a positive contribution to the enhancement of social skills in an educational setting.

“Tandem project increases my participation in school activities. The project of four people, too few words, there are three people left, there is less effort” (Individual interview No.6).

This statement highlights the dynamics of collaboration within a project involving a specific number of people. The mention of "too few words" and "three people left" suggests a need for effective coordination and cooperation among team members to manage the project's requirements despite a reduced workforce. While cooperation skills involve working together towards a common goal, inclusive participation usually emphasizes the involvement of a diverse range of individuals, irrespective of their numbers, backgrounds, or abilities. In this context, the emphasis is on collaboration and coordination among team members, which aligns more closely with cooperation skills.

Student reflect in the arts project, they improve their language skills, can be more creative and cooperative. Their **self-esteem** improved.

"I appreciate the Tandem Project Events for several reasons. Firstly, they provide a relaxed and cooperative environment with the support of classmates. Secondly, there is active participation in societal events such as Halloween and hair chestnuts. Thirdly, Tandem projects afford me the opportunity to express my creativity. Fourth, I have gained

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increased confidence through my involvement. Throughout this experience, I have learned valuable lessons, including fostering team spirit, enhancing language skills, nurturing creativity, and although specific knowledge levels may elude my memory, the project has undeniably made the learning process more engaging and enjoyable." (Individual interview No. 6)

The individual's expression about the Tandem Project Events provides insights into the cultivation of both personal and social skills within an academic context. The acknowledgement of a relaxed and cooperative atmosphere, supported by classmates, highlights the development of social skills, particularly teamwork and collaboration.

Additionally, active participation in societal events demonstrates an engagement with broader social contexts, fostering a sense of community and shared experiences. The mention of creativity as a component of Tandem Projects underscores the cultivation of personal skills, emphasizing the importance of creative expression in academic endeavors. The assertion of increased confidence suggests a positive impact on the individual's self-esteem and interpersonal interactions.

Moreover, the enumerated learnings encompassing team spirit, language skills, creativity, and enhanced engagement underscore the multifaceted nature of skill development within the Tandem Project Events, contributing not only to individual growth but also fostering a socially enriched educational environment.



The Inclusive Process through an ABP in a Multicultural School with Chinese Students: A case study of the IEA in Barcelon. Liang, T.T. (2024)

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"I believe that in the VTS process, inclusive VTS, in essence, embodies these aspects, with the exception of respect and communication with others. It is intricately tied to self-esteem, a crucial element for inclusion. When you participate in an activity within a group, you experience a sense of inclusion and recognition for who you truly are. This participation not only exposes you to a different culture but also provides a unique experience shaped by factors such as culture or social class." (Individual interview No.4).

The articulation underscores the interplay of personal and social skills within the context of the Visual Thinking Strategies (VTS) process, particularly the inclusive variant of VTS. The statement implies that participation in this process serves as a catalyst for the development of personal skills, emphasizing the importance of *self-esteem* in the realm of inclusion. Engaging in activities within a group dynamic fosters a sense of inclusion and acknowledgment of individual identity, contributing to the cultivation of personal identity and self-esteem. Moreover, the acknowledgment of different cultures and the unique experiences shaped by factors like culture and social class further accentuates the social dimension of this process. This statement highlights the symbiotic relationship between personal development, social inclusion, and the transformative impact of VTS on individuals within a group context.

Arts projects may contribute to the **self-determination** ability of those children. In Tandem project, students may decide what they want to learn about this macro topic. The micro-topic may be organized by the various material of social services, including museums.

"When there is a moment of creation, certainly, now we can study everything related to learning, writing, and reading. However, because they are chosen by children, this selected class needs to be better understood. The other class may choose animals and explore their appearance, but this particular class made a different choice. We also go through a phase of duration where we align with the children's previous experiences and their interests, in addition to the many dynamics we have in the class. Besides these activities, I was

intrigued because they provide more information through books, readings, videos, and songs, making it an interesting topic. In the end, the vast majority, when asked about the subject of learning, reading, and writing, stems from the class itself. Those who express their preferences or desires often guide the direction of our learning topics. It's a delightful subject because the process of learning is simple, motivating for them, and remarkably easy, creating a positive impact." (Individual interview No.2)

The statement illustrates a dynamic approach to learning, emphasizing the pivotal role of student choice in shaping the curriculum. The mention of a "moment of creation" suggests a collaborative and participatory environment, aligning with the principles of personal and social skills development. The acknowledgment that classes are chosen by children underlines the empowerment of students in directing their learning journey, fostering a sense of autonomy and decision-making. The exploration of diverse topics, such as animals or other subjects chosen by students, not only enriches individual understanding but also contributes to the social dynamic within the classroom.

Furthermore, the mention of aligning with children's previous experiences emphasizes a responsive and inclusive teaching approach, catering to the diverse backgrounds and interests of the students. The incorporation of various dynamics within the class, including activities, readings, videos, and songs, adds a multidimensional aspect to the learning process, enhancing both personal and social skills.



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In conclusion, the academic analysis highlights the symbiotic relationship between personal and social skills development in the context of student-driven learning. The passage exemplifies a pedagogical approach that not only nurtures individual growth but also fosters a collaborative and engaging classroom environment.

#### ***5.2.4. Dimension of School Environment***

The cultivation of an inclusive environment, accommodating diverse cultural backgrounds, necessitates the provision of equitable opportunities for students, the facilitation of community engagement to foster cultural integration, the establishment of collaborative values, and the attentive addressal of the emotional well-being of all participants. Subsequently, the manifestation of social influence will become evident. In relating with emotional wellbeing, for example:

"Here (school), children spend many hours, and they perform very well in school. However, when weekends and holidays arrive, children do not want to go back home." (Individual interview No.15)

This statement highlights the significant time commitment and academic performance of students within the school environment. The mention of spending extensive hours at school suggests a dedication to educational pursuits, potentially indicating a positive and engaging learning environment. The observation that children perform very well academically further reinforces the notion of a conducive scholastic atmosphere. However, the intriguing aspect arises during weekends and holidays when, contrary to expectations, children express a reluctance to leave the school premises. This phenomenon could be analyzed in the context of the school environment's impact on students' sense of belonging, social engagement, and attachment. Scholars might explore how the school becomes more than an educational institution, transforming into a community or a space where students find fulfillment and

connection, even beyond formal learning hours. Additionally, this observation prompts considerations about the school's role in providing not just academic but also social and emotional support, fostering an environment that resonates positively with students even during breaks.

" Parents see the project of Tandem (with museum) by web, by newspaper, by museum, they will know us. Then parents are not just immigrants now. This year is the first time we are in first year of kindergarten enrollment, and families come from various autonomous communities, including those that are Catalan, in kindergarten...There are increasingly more students, even from across district borders, trying to register at our school since we initiated this program with the National Arts Museum." (Individual interview No. 15)

The fact that this year marks the first time in kindergarten enrollment for families from various autonomous communities implies that the arts project has made the school more attractive. The project may have contributed to the school's positive reputation, drawing families seeking a welcoming and diverse educational environment for their children.

The engagement with arts, a form of creative expression, may have facilitated **cultural integration**. Through artistic activities, students and their families may have found avenues to express their cultural identity, share traditions, and build bridges between different cultural backgrounds within the school community.



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Furthermore, Tandem projects often involve **community participation** and collaboration. This could have encouraged parents to actively engage with the school, participate in their children's educational experiences, and contribute to a vibrant school community.

The Tandem project appears to have had a positive impact on the school environment by promoting inclusivity, attracting a diverse range of families during enrollment, fostering cultural integration, and encouraging **community engagement**.

(Tandem project) enhancing opportunities for students through project work, art, heritage, current affairs, and environmental exploration contributes to a better understanding of the world. This improvement encompasses increased motivation, teamwork, and a heightened appreciation for diverse opinions and cultures." (Individual Interview No.1)

The Tandem project plays a pivotal role in shaping the school environment by enhancing opportunities for students through engaging in project work, arts, heritage exploration, delving into current affairs, and understanding the environment. This multifaceted approach not only deepens students' comprehension of the world but also results in a tangible improvement in motivation levels. The collaborative nature of project work fosters **teamwork**, instills a greater respect for diverse opinions, and cultivates an appreciation for various cultures within the school community. "Tandem" serves as a catalyst for creating an enriched and inclusive educational setting that goes beyond traditional academic boundaries.

"Tandem creates a conducive environment where individuals feel comfortable. It is crucial that individuals feel at ease, as this enables them to communicate more freely and fosters a sense of security." (Individual interview No. 2)

In the context of the school environment, the impact of Tandem is noteworthy as it contributes to the creation of a favorable atmosphere. By cultivating a comfortable setting, Tandem encourages individuals to feel at ease, promoting *open communication* and establishing a

sense of security. This environment is conducive to meaningful interactions among students, fostering a **collaborative** and supportive ethos within the school. The emphasis on comfort and safety aligns with the principles of inclusive education, where individuals are more likely to express themselves freely and engage in a positive learning experience. Thus, the influence of Tandem in the school environment extends beyond language learning, encompassing the broader aspects of social and emotional well-being.

### ***5.2.5. Dimension of Social Cultural Development***

The development of social culture is intricately intertwined with the refinement of communication skills, constituting a multifaceted array of abilities that encompass expressive proficiency, active listening, and self-advocacy. Within the context of a diverse cultural landscape, the imperative to navigate and negotiate cultural differences becomes a pivotal aspect that significantly influences the cultivation of these skills.

**Emotional education** and development have gained increased attention in recent years, as its importance in shaping children's overall well-being and future success is widely recognized. Emotional education refers to the process of teaching children to understand, manage, and express their emotions, as well as developing empathy and social skills.





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...the best benefit is to lose the fear of art... Where I wanted to start? "You refer to art on a level, on an emotional level. That is to say, those that you have in front of you, do you like it? Yes, okay, why? In a way, it makes me happy. Okay. That's it; you know the art. If you don't like it, why? Because it brings back bad feelings. Okay, well, the good thing about the tandem is that you refer to the art without any knowledge, and everything is valid... There is a museum to enjoy. Of images, you like it or not. Here I do not enter; each one likes one thing. But well, to look for some new material, to see that with a leaf, you can make art (work). It is not only a painter, a canvas, or paint; there are many ways to make art (work). So that's the best thing about Tandem." (Individual interview No. 2)

The mention of referring to arts on an emotional level underscores the importance of affective dimensions in cultural experiences. This emotional engagement serves as a foundation for communication, as individuals articulate their responses to arts based on subjective feelings. The query about liking or disliking arts prompts an exploration of personal preferences, contributing to the intricate tapestry of social and cultural development.

Furthermore, the articulation of emotions in response to arts become form of communication in itself. The acknowledgment that one likes arts because it makes them happy or dislikes it due to evoking negative feelings highlights the communicative aspect of expressing emotions related to cultural stimuli. This process is integral to social cultural development, as it reflects the ability to convey subjective experiences within a given cultural context.

The reference to the museum as a space for enjoying images, and the acknowledgment that individual preferences vary, further underscores the diversity inherent in cultural engagement. This diversity demands adept communication skills to navigate and appreciate the multiplicity of perspectives within a social context. The encouragement to explore new materials and recognize alternative ways to create arts reinforce the idea that communication skills in the cultural sphere involve a continual process of discovery and adaptation.

Having experience in overcoming fear in one aspect may contribute to developing expertise

in overcoming fear in other areas. As curiosity becomes a motivating factor, the emphasis shifts from feelings of fear to the pursuit of understanding.

Especially, those Chinese students are lacking of social confidence, they tend to keep quiet in the social activity since they were very young. And this is also reflected by their family social activity style.

"When student Q didn't raise her hand, teacher A called her name, asking, 'What do you think? What can you see?' Teacher A repeated her question. Student Q didn't respond. Teacher A, in successive attempts, called her name three times, but she remained silent. On the fourth attempt, the girl finally answered, 'I think she should be named Maria.'" (Observation of VTS in MNAC with Grade Two)

Teacher A's persistent effort to engage Student Q in the discussion exemplifies the facilitative role of arts projects in promoting social interaction and communication skills. The arts project serves as catalyst for dialogue, encouraging students to express their thoughts and interpretations. Despite the initial reluctance, the repeated attempts by Teacher A create an inclusive environment where each student's perspective is valued.

The interaction highlights the potential of arts projects to foster a sense of inclusivity and mutual respect within a social context. The encouragement of open communication in the classroom setting contributes to the development of effective interpersonal skills. As students navigate artistic expressions and interpretations, they engage in a shared discourse that transcends cultural and individual differences.



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The eventual response from Student Q, suggesting the name "Maria," signifies a breakthrough and exemplifies the positive impact of arts projects on individual self-expression. The arts project becomes vehicle for Student Q to contribute to the collective creative process, demonstrating the capacity of such endeavors to empower individuals in their social-cultural development.

Furthermore, the episode underscores the potential of arts projects to cultivate curiosity and critical thinking. Despite the initial reticence, Student Q's eventual participation reflects a shift from a passive stance to an active engagement with the artistic process. This transformation speaks to the broader influence of arts projects in nurturing a sense of curiosity, a quality that extends beyond the artistic realm and positively impacts overall social-cultural development.

As for the children in the lower grades, after losing interest, their behavior is to move around and whisper. In this VTS process, Chinese students have an obvious characteristic, their participation is not proactive. The teacher's strategy for Chinese students is: call their names first, give them time, and call their names again after a certain interval. This strategy is also reflected in the fifth-grade teacher.

By observing the daily activities of several classes, I found that answering questions first requires a certain amount of self-confidence. Chinese children may be taught to be obedient at home and to listen to the teacher in class, so the first reaction of the behavior pattern is to sit quietly. They don't answer because they want to be given a template, a template that can go wrong like the template that Mom and Dad gave at home. When there is a template, they follow the template and take it for themselves. Is the problem I found terrible, because such strict discipline may be killing children's creativity. Children's right to speak has been curbed. It is the thought that comes first, and the language that comes with it. Children's minds are built into their minds before they enter school. Of course, their thoughts will rebel and renew with the growth of age and strength, but giving children

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a certain freedom and the possibility of self-development may be exactly what this group of Chinese parents lacks.

Or their lives are relatively closed and single, and they cannot break through the small space to grow, which is also the problem they face (Field Diary in June of 2019).

Obedience can shape how children engage in interpersonal relationships. It may affect their interactions with authority figures, peers, and other members of the community. Obedient behavior can contribute to social harmony and cohesion or, conversely, may lead to issues if taken to extremes.

Upon implementing VTS with sixth graders and extending its practice to other grades, a distinct communication paradigm has emerged within the school community. This paradigm, likely evolving into a school tradition, emphasizes the cultivation of specific communication skills among students. These skills include the ability to formulate questions, actively engage in listening, articulate thoughts effectively, and shift the focus from imposing ideas onto the subject to considering the subject's perspective.

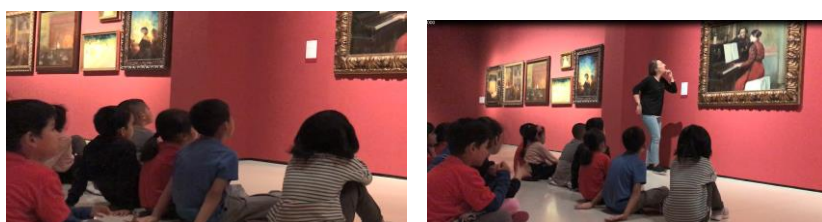


The Inclusive Process through an ABP in a Multicultural School with Chinese Students: A case study of the IEA in Barcelon. Liang, T.T. (2024)

It is noteworthy that the students, when assuming the role of teachers in this context, exhibit distinctive characteristics. The absence of authoritative teacher feedback appears to empower them, allowing for more uninhibited and diverse responses. This observation underscores the potential of student-led discussions to foster independent thinking and a broader range of responses, emphasizing the influence of the communication paradigm on both teaching and learning dynamics within the school environment.

The culture gap exists in all in-experienced or experienced Chinese students. Teachers generally start asking questions with "what", but most of the children in the second grade found the prominent, main, and familiar content in the modern society in the picture, while the details and historical things are easily overlooked. This may be helped by teachers' technical question by guiding the students to acknowledge the unknown experience.

When identifying whether the decoration on the piano is a candle or a vase, this requires constant guidance from the teacher, and many students have lost their attention during this process. It is also difficult for children to recognize what emotions the painter expresses when he uses black as the tone of his work. For example, in Western culture, black dresses are used at funerals to show solemnity and heavy heart, but for Chinese children born in Spain, they have not participated in such funerals, and in traditional Chinese culture, funerals mourn relatives. Generally, they will wear all-vegetarian clothes, that is, all-white clothes. Their parents also did not have the experience of recognizing such cultural symbols, so it was difficult to recognize the emotions in the pictures.



The Inclusive Process through an ABP in a Multicultural School with Chinese Students: A case study of the IEA in Barcelona. Liang, T.T. (2024)

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In Tandem Project, irrespective of students' cultural backgrounds or the languages they speak, an equal opportunity is provided for all participants to engage in the learning process.

“...in the Tandem process, it remains a project where art takes precedence, fostering learning. In this context, individuals with experiences can make valuable contributions... (Individual Interview No. 3).

The paragraph highlights that the Tandem process centers around art, suggesting that artistic activities play a pivotal role. This could be examined as a deliberate choice to leverage arts as means of actively engaging participants.

And students can learn their culture from the Tandem project, and feel sense of proud of their origin, which is **culture confidence**.

*Diversity culture is treated as resource of school pedagogy materials. Which may help student construct their cultural confidence, and enrich the resource of curriculum.*

"(Our teacher will ask students to) sing birthday songs in their native language (when we celebrate someone's birthday). [Additionally,] we will use our culture, as available in the tandem. Chinese students will be encouraged to share [our cultural experiences during the project]. (Individual Interview No. 6)

The incorporation of singing birthday songs in students' native languages during celebratory occasions signifies an acknowledgment and celebration of cultural diversity within the educational setting. This practice contributes to the recognition and validation of individual cultural identities, fostering an inclusive environment.

Furthermore, the intentional utilization of cultural elements within the tandem, and the specific encouragement for Chinese students to share their cultural experiences during the project, demonstrates a commitment to promoting cross-cultural understanding. Arts project, as a platform for cultural expression, enable students to articulate and share aspects of their

cultural heritage. This not only enriches the educational experience but also encourages dialogue and appreciation for diverse perspectives.

The emphasis on cultural engagement within arts project aligns with broader goals of social-cultural development in education. It encourages students to explore, understand, and respect different cultural backgrounds, fostering a sense of interconnectedness and shared learning. The incorporation of cultural elements in artistic endeavors contributes to a holistic educational environment that values and integrates cultural diversity, promoting social-cultural development among students.

"...Some of them explain things related to culture. For example, on other days, we work with the theme of colors. It evokes sadness. A gypsy girl mentioned, 'Here, when someone dies, women dress in black,' and then a Chinese boy added, 'There, they wear white.' I asked them to explain why they wear white. He hesitated, saying, 'Well, well, explain it. You understand, maybe... white, but that thing (about culture). I open a window and say, 'Well, not everyone is the same. Okay, welcome to all that.' That's why I believe diversity is important. (Individual Interview No. 2)



The Inclusive Process through an ABP in a Multicultural School with Chinese Students: A case study of the IEA in Barcelon. Liang, T.T. (2024)

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Within the realm of social culture, the described scenario encapsulates a rich interplay of diverse perspectives and cultural interpretations. The thematic exploration of colors serves as a conduit for unveiling the nuances embedded within cultural practices. The contrasting observations from a Gypsy girl and a Chinese boy regarding mourning attire—black and white, respectively—underscore the cultural specificity that informs human behavior in response to significant life events.

The Gypsy girl's assertion that, in her community, women don black attire as a symbolic expression of grief contrasts vividly with the Chinese boy's account of white being the preferred color during similar circumstances. This divergence underscores the intricacies of cultural norms, suggesting that mourning rituals are culturally contingent and elicit varied expressions. The subsequent hesitation on the part of the Chinese boy to articulate the rationale behind the choice of white attires hints at the complexity and perhaps an internalized nature of these cultural practices.

The narrator's response, characterized by the open acknowledgment that cultural diversity exists and the subsequent welcoming stance, exemplifies an appreciation for pluralism. This attitude fosters an environment where divergent cultural expressions are not only recognized but embraced. The act of opening a window metaphorically to signify the recognition of cultural diversity reinforces the notion that societal norms and practices are multifaceted and warrant a nuanced understanding.

Moreover, the narrator's belief in the importance of diversity extends beyond a mere acknowledgment of differences. It implies a recognition of the intrinsic value embedded within varied cultural perspectives. From a social cultural perspective, this viewpoint aligns with the idea that a diverse range of cultural expressions contributes to the richness and vibrancy of societal tapestry.



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In sum, this narrative serves as a microcosm of the broader social culture, illustrating how individuals within a group negotiate and navigate cultural differences. The open dialogue and acceptance of diverse viewpoints contribute to the cultivation of an inclusive social environment, reflecting the significance of embracing cultural diversity in fostering a more interconnected and understanding society.

Teacher B has an open attitude about diversity of culture, which she also takes as curriculum content.

A young girl talked with me a lot when I entered year 1 in 2018--2019. She told me that:

“I want to be a grocery store manager in a Chinese grocery shop when I grow up.”  
(Observation of Grade two in daily activity)

This statement expresses a desire to manage a grocery store within a Chinese cultural context suggests a strong cultural identity or connection. The choice of becoming a grocery store manager in a Chinese grocery shop indicates specific career aspirations aligned with a cultural context. This may be influenced by familiarity with the culture of running a Chinese grocery store or a desire to serve and connect with the local Chinese community.

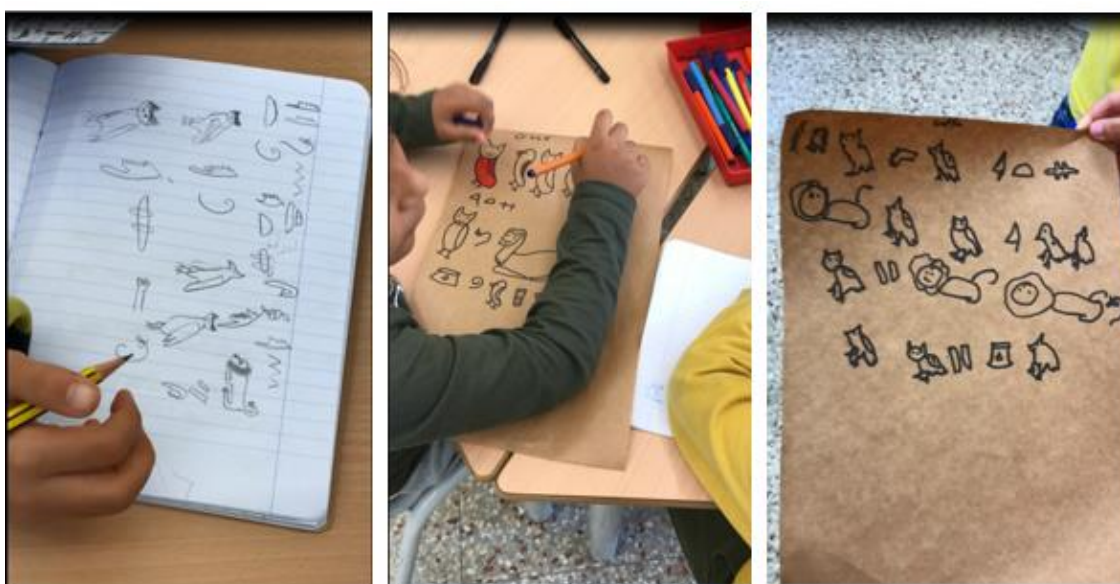
This student' mother was good at stone carving at hometown in China, which is a craftsmanship mastered by many local villagers. But this skill can't afford the daily expenses. After her husband found a job in Barcelona, she also moved here. She did massage at the beach for a short time. After the attracting of cervical spondylosis, the husband become the only labor force of this family. Their older son is already an adult who moved here recently from China. Now he is studying in a language school for future working. Working as a grocery store manager implies not only a role in business management but also a potential for community engagement.

This expression signifies a potential commitment to preserving and promoting cultural

elements through business. This could involve sourcing culturally significant products, maintaining traditional practices, and contributing to the cultural vibrancy of the community. After several year of project tandem proceed, one girl's mother came into across the guider of MNAC. She asked her,

"Hello, staff. How can someone pursue a career like yours? My daughter is interested in a profession similar to yours in the future." (Individual Interview No.4)

From the standpoint of cultural integration, the change in future job aspirations represents a dissociation from parental expectations or parental cognition. First-generation immigrants will maintain their customs in a dependent manner, living close to the immigrant group. The community formed under these conditions retains the group's interpersonal relationships, social interactions, career expectations, and social cognition. Allow them to exist in reasonably autonomous circles. Seeking a career in the dominant society is a change that disrupts the community's largely closed existence. It is a significant sign of integration into the dominant society for the group that breaks through.











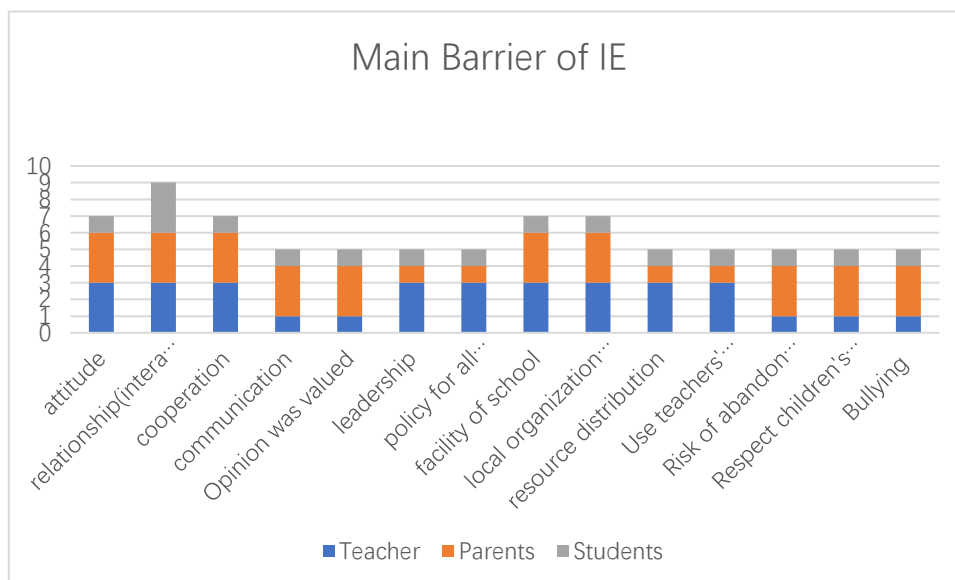


### 5.3. Triangulation of the Results

The triangulation process was systematically implemented by cross-referencing information derived from two distinct levels of sources. This methodological approach seeks to enhance the validity and reliability of the data by corroborating findings from multiple perspectives, thereby strengthening the overall robustness of the research framework.

**Figure 26**

*Main barriers from three group's perspective*



*Note:* Self-elaborated by the results of questionnaires from students, teachers, and parents.

In the initial phase of analysis from the students' perspective, the incorporation of the arts in school integration was found to present a dual facet, posing both challenges and favorable aspects. From the student viewpoint, IEA cultivates an inclusive environment, fostering positive relationships among students and between teachers and students.

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However, attention is required to address the needs of students by instructors, and there is a demand for enhancing social skills to navigate interpersonal conflicts among students. The collaboration between the school and families is described as unfavorable.

From the teachers' standpoint, as revealed through questionnaires, educators express agreement with the harmonious school environment and the ongoing construction of inclusive values. Nonetheless, the relationships among students, between teachers and parents, and between the school and social organizations exhibit a less agreeable dimension. The questionnaire data further indicates a perceived lack of cooperation between staff and governors and between the school and families, corroborating the findings from the students' perspective.

Teachers highlight challenges related to physical accessibility, organizational support, and the school's policies for inclusivity. In practice, educators underscore a less inclusive situation regarding the distribution and utilization of staff expertise.

In the parental perspective, the relationships between teachers and parents, encompassing attitude and communication, are viewed unfavorably. Parents also express concerns about the involvement of local organizations and the school's facilities, with instances of bullying contributing to a less inclusive perception of IEA.

In the second level of analysis, the dimensions are categorized into five distinct areas. Regarding participation, both students and families demonstrate increased involvement in the Tandem project, supported by evidence from teachers and students. However, museum experts note a perceived lack of participation from Chinese families.

On the language dimension, students, parents, and teachers unanimously attest that the Tandem Project and VTS contribute to the enhancement of students' language skills, primarily in verbal expression and vocabulary expansion.



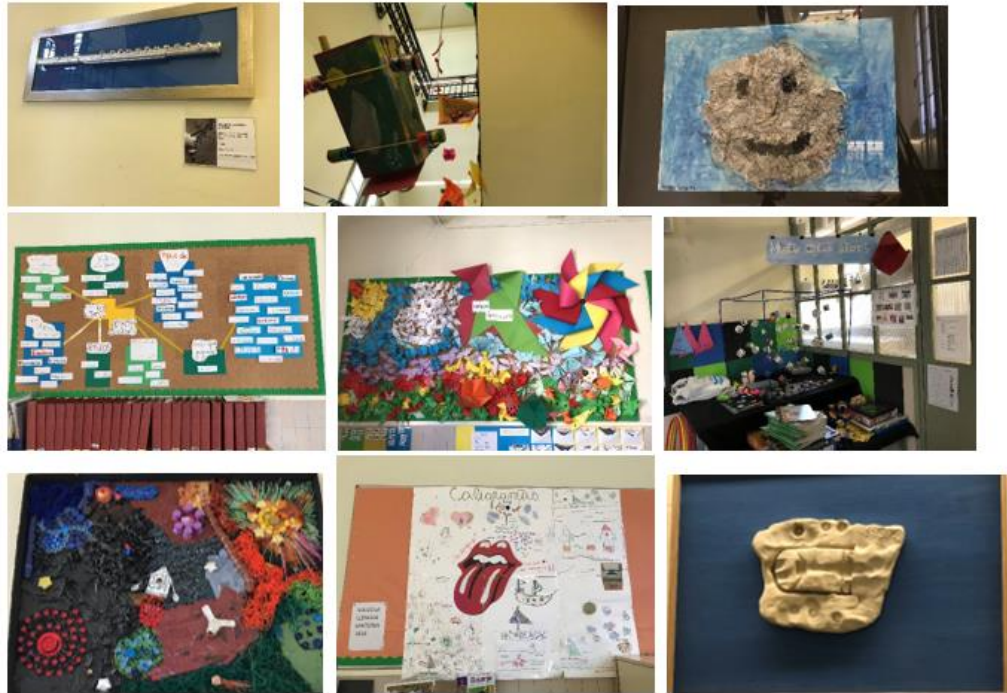
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Concerning personal and social skills, students exhibit increased utilization of social skills in the Tandem project, as reflected in their cooperation, teamwork, and communication abilities, a sentiment echoed in teachers' responses. Moreover, the project aids in improving students' self-esteem and self-determination, positively influencing their well-being, as observed in the responses from students, teachers, and museum specialists.

In the realm of school environment, the Tandem Project contributes to the emotional well-being of students, as evidenced by responses from both students and teachers. Additionally, the project garners social recognition from teachers and parents, potentially fostering collaboration with various social institutions and organizations to facilitate cultural integration and positive community participation.

Concerning social-cultural development, education through ABP is identified as a catalyst for social-emotional development, as indicated by teachers' responses. While no direct responses are provided by students and parents, the project successfully presents diverse cultures, acknowledging the heritage of various cultures within the school community. Through interactions with the museum, this project may also influence students' social expectations, although this is currently derived from the responses of museum experts.

## Part IV. Discussion and Conclusion



*Note:* Image obtained from observation of *Insitut Escola Arts*  
Students' group work exhibition

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**Chapter 6. Discussion**

6.1. The First level of Analysis Discussion

6.2. The Second level of Analysis Discussion

**Chapter 7. Conclusion**

7.1. Conclusion

7.2. Limitation and Future Investigation

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## Chapter 6. Discussion

In this chapter, the data will be analyzed in two level according to the two analysis of data, the first level is analysis the process of inclusion of Chinese student, the second level is analysis the important role of arts in the process of inclusion.

### 6.1. The First Level of Analysis Discussion

Under the first level of analysis, teachers' attitude, family-school collaboration, relationship between each group, and external support in functioning in Inclusive Education will be talked.

There is a widely recognized understanding that **the attitude of teachers** plays a crucial role in promoting students' inclusion (Avramidis & Norwich, 2002; de Boer, Pijl, & Minnaert, 2011). In some scholar's opinion, teacher's attitude is influenced by teacher related variable, such as working experiences, this can be verified by the research of de Boer et al. (2011). On the contrary, according to Avramidis and Norwich (2002), children-related variables are positive correlation with teacher's attitude, such as the knowledge about students' background, availability of physical and human support. In this investigation, teacher's experience, understanding of student's culture background, distribution of human resource is verified correlation with teachers' attitudes towards student with diversity background.

Several researchers believe that relationship between family and school is one important role of Inclusive process. **Family-school collaboration**, could also be called "parent involvement" "family engagement" or "parental participation" or "family-school partnership" or "school-family collaboration".

Many scholars emphasize the significance of family collaboration (Mapp & Kuttner, 2013;

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Willemse, Thompson, Vanderlinde, & Mutton, 2018; Yamauchi, Ponte, Ratliffe, & Traynor, 2017). According to Epstein parental involvement framework (Caño et al., 2016), there are six types of parent involvement, including: parenting helping, effective communication, volunteering-organizing and participating in activities, efficient help in learning at home, decision making, and collaboration with community. Under first level of analysis, effective communication, efficient help in learning at home, decision making will be focused.

This investigation showed that family-school collaboration is not efficiently in this school. As presented in this investigation in chapter 5, part 5.1, those family with diversity culture background usually have communication problem with teachers, this may explain that the inefficient communication exist with school. On the other hand, parenting style is like a trans-generation culture capital. This may lead to the problem of home-family involvement (Tárraga García, García Fernández, & Ruiz-Gallardo, 2018), time and resource commitment (Mahuro & Hungi, 2016), etc. That explained the general low parenting involvement of Chinese family in school activity.

From the school perspective, there is an academic attitude towards family, that schools and educators should view families as community resources, rather than individuals who only participate when invited (Yamauchi et al., 2017). Combined with Epstein parental involvement framework (Caño et al., 2016), it seemed that the strategy to involve Chinese family is not working very well, this group will only be attracted with something prepare just for them. The non-cognate language seems especially difficult for them to understand. The non-cognate culture will be a higher level of understanding for this group.

Teachers may believe that students' academic achievement are related with the length of parent's involvement. There are some scholars believed family-school cooperation influence students' academic mainly in language achievement (Jones & White, 2000) and social

benefits achievement (Mahuro & Hungi, 2016). However, there is also investigation argued the correlate negative connection between parent involvement and student's academic achievement (Jeynes, 2005; Niia, Almqvist, Brunnberg, & Granlund, 2015; Tárraga García et al., 2018). It seems a more reasonable explanation related to students' academic performance depends on the parents' social experience, this may involve both parents' working experience (Tárraga García et al., 2018).

Several scholars pointed out that children's social performance is positively related to parent involvement (El Nokali, Bachman, & Votruba-Drzal, 2010; Mahuro & Hungi, 2016). The main dependent variables are declining students' problem behavior (El Nokali et al., 2010). Conversely speaking, student's problem behavior will increase with less or no parent involvement. This is verified from the investigation results of possible problem of students' relationship (see Figure 18, Figure 19, Figure 20).

If there is no significant positive influence of students' academic achievement, especially the target parents are not educated in local educational system, one possible answer of hoping for more parent involvement could be the teacher need special strategy to deal with diverse situation. This could be verified by several researches (Banks, 2008; Melnick & Zeichner, 1995; Szelei, Tinoca, & Pinho, 2020).

Furthermore, family-school collaboration is complex unresolved issue that involved various social layers (Dusi, 2012). It seems that more translators are necessary for efficiency in communication between family and school at the first stage, which may last 4 or 5 years. Additionally, if teachers may get efficient information from family-school communication, there may be less need for special training in diversity culture for teachers.

**Peer relationship** mainly refer the peer interaction between students. There is a view that “cultural context plays an important role in the development of individual social and behavioral characteristics and peer relationships” (X.Y. Chen, French, & Schneider, 2006:3). Therefore, the interaction style is determined by individual’s cultural background. As this research talked the culture iceberg theory in 2.3.1, culture is like an iceberg which can be divided into the visible part, and invisible part. Social interaction problem mainly come from the invisible part, such as culture believes, values, customs, communication style, etc. This can be proved by several researches (X. Y. Chen et al., 2006).

According to Chen and French’s processing model<sup>33</sup>, this model focus on the social initiative, which means the tendency to initiate and maintain social interaction. However, internal anxiety may lead the social initiative to a low level. Most children with immigrant background have higher anxiety test scores than the original students (Celik, Altay, Yurttutan, & Toruner, 2019).

There is a tendency of overall same-race selectivity, mutual cross-race friends, once selected, did not differ significantly from same race (Aboud, Mendelson, & Purdy, 2003). This is verified in this investigation. The students at young age (Grade one and two) tend to have more interaction with same race. Students about ten (Grade four) beginning to make cross-culture friends, without appearance differences.

The possible conflict in students with immigrant background may be classified with several causes, language problem, adaptation to peers and tendency to violence, indifference of

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<sup>33</sup> For more detail, please check [https://books.google.es/books?hl=zh-CN&lr=&id=PdJAWztnJAIC&oi=fnd&pg=PA432&dq=peer+relationships+in+diversity+culture+background+primary&ots=0bGZOCtCLT&sig=7O4-am9vBUwDUYRMupBXYWvL0P4&redir\\_esc=y#v=onepage&q=peer%20relationships%20in%20diversity%20culture%20background%20primary&f=false](https://books.google.es/books?hl=zh-CN&lr=&id=PdJAWztnJAIC&oi=fnd&pg=PA432&dq=peer+relationships+in+diversity+culture+background+primary&ots=0bGZOCtCLT&sig=7O4-am9vBUwDUYRMupBXYWvL0P4&redir_esc=y#v=onepage&q=peer%20relationships%20in%20diversity%20culture%20background%20primary&f=false)

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parents and deficiencies about the education given by the teachers (Ünsal & Baskan, 2021). If we consider the lacking of sharing family time is kind of indifference of parents, physical punishment of children by parents may cause the tendency of violence, both tendency to violence, and indifference of parents are elements involved in conflict in student's relationship. And both variables were discussed in chapter 5.

There are investigations proved that playing offer benefits for human social brain, that is the more playing children did at young, they have more social ability when they grow up (Christie & Johnsen, 1983; Henricks, 2020; Pellis, Pellis, & Bell, 2010; Smith, 2005).

Examining an alternative angle on peer relationships, the results of this investigation reveal a significant disparity in perspectives between Chinese parents and the local school regarding the importance of play. Chinese parents tend to perceive children's play with others as lacking meaning when juxtaposed with the substantial educational value they associate with it. Within this study, Chinese parents often perceived the primary objective of the school as achieving academic success, with reading identified as a more potent means to attain such achievements. For example, to get the local language skill for upward mobility (Gao & Park, 2012; Greenman & Xie, 2008). This could form a minority ideology (Li, 2001).

However, this is contrary to the construction of welfare of children (S. Yang & Shin, 2008). According to many researches, playing with others is a powerful tool to get social achievement at school (Jaafar, Zain, & Eshak, 2020; Lourenço, Martins, Pereira, & Mendes, 2021; MacCormack & Kilmer, 2023; Pellis et al., 2010; Rogers, 1985). The main achievement involve social skills, such as communication (Jaafar et al., 2020), children's welfare construction (Lourenço et al., 2021) , etc. In later stage of teenage, this skill could transform to social skills, such as cooperation, resolve conflicts, negotiation, etc. Therefore, it is very important to help parents to understand the importance of interactive activity



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between peers.

There are several researches showed the importance of **external resource** in inclusive education (Miyauchi, 2020; Peperkorn, Müller, Mertz, & Paulus, 2020). In light of the investigation results, there appears to be a limited external resource support for schools, as indicated by both teachers' and parents' responses. One plausible explanation could be the necessity for a reorganization of resource distribution within the center. In a multicultural school characterized by diverse cultures, values, and behaviors, teachers are required to invest more time in communication with families and students. This communication necessitates knowledge to comprehend and overcome language barriers, occasionally requiring the assistance of an adept translator. Despite the availability of external support from the International Education Association (IEA), some families face challenges due to a lack of upward social willingness, hindering their ability to participate in volunteer activities.

## 6.2. The Second Level of Analysis Discussion

In this level, the ABPL helped language learning, school environment development, assessment transformation will be discussed.

According to assimilation theory, **native language** proficiency significantly influences the process of social inclusion (Cavicchiolo et al., 2023; Greenman & Xie, 2008). In the assimilation or localization model, scholars believe that immigrant children will be more acculturated if they live in a local language-speaking environment (Greenman & Xie, 2008). However, language research indicates that the level of native language acquisition influences the acquisition of a second language. Immigrant students may find it challenging to understand concepts not encountered or learned in their native language (Denizer, 2017; Lemhöfer et al., 2008; Swan, 1998; Yadav, 2014). Considering the impact of the mother language, it plays a role in the language acquisition process in the host language, especially in a two-language policy province. The high level of learning barriers faced by children whose first language is not Spanish in social and science classes is attributed to bilingual language policy being perceived as an excluding government policy (Dagenais, 2013).

The influence of the post-colonial right-based approach aims to localize all immigrants, resembling a traditional assimilation approach (Elias & Mansouri, 2020). The intercultural model is based on "interaction, dialogue, exchange, and transformation," emphasizing a bidirectional approach rather than one-directional input.

In second language learning, students come from non-cognate country can't use cognate strategy (X. Chen, Ramirez, Luo, Geva, & Ku, 2012), length of residence may influence the noncognate vocabulary. Spanish and Chinese are not-cognate language, which may lead the learning barrier in academic performance.

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Research proved the interaction with people may increase sense of inclusion (Hyväri, Lindholm, & Nummela, 2019). Cooperation is one of strategy to enforce the interaction with people in a stressless way.

**School environment**, encompassing school climate and institutional environment, is a term defined by various scholars (C. S. Anderson, 1982; Thapa, Cohen, Guffey, & Higgins-D'Alessandro, 2013; Wang & Degol, 2016). School climate includes the school's social influence or reputation, attitudes towards diverse cultures, and safety.

The first transformation of school environment is located particularly in terms of enrollment and the diversity of families. The project played a role in fostering inclusivity and attracting families from various autonomous communities, including those with Catalan backgrounds. The second transformation is the opportunity for all. In Tandem Project, a fundamental principle is the equitable facilitation of learning opportunities for all students, regardless of their cultural backgrounds or the languages they speak. This commitment underscores the project's dedication to fostering a diverse and enriched educational environment. By acknowledging and embracing the cultural diversity present among students, the Tandem project not only recognizes the inherent value of varied perspectives but also actively cultivates an atmosphere where every participant can contribute meaningfully to the collective learning experience. The emphasis on equal chances for learning serves as a cornerstone, ensuring that the project promotes a sense of belonging and encourages the exploration of knowledge across a spectrum of cultural and linguistic contexts. This inclusive approach, rooted in the principles of diversity and equal opportunity, aligns with contemporary pedagogical ideals and contributes to the overall enrichment of the educational landscape.

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The third transformation is that VTS opens a door for narrative, revealing the interconnectedness of emotions, communication, and cultural experiences. It highlights the importance of inclusive communication skills in social cultural development. The ability to express and navigate personal responses to arts within a diverse cultural framework contributes to the richness of societal discourse, fostering an environment where individuals can engage with and appreciate the cultural diversity that defines social interactions.

Concerning the **assessment process**, as elucidated in this investigation, the Tandem Project's pedagogical approach diverges from conventional norms by eschewing a rigid dichotomy of right or wrong. Notably, there exists no prescribed evaluation process for responses. Teachers leverage Visual Thinking Strategies (VTS) as a pedagogical tool to foster students' language expression skills. Furthermore, students are granted additional room for creative exploration, eliminating the conventional paradigm of assessing correctness.

The assessment of students' contributions is intricately woven into collaborative teamwork, spotlighted annually during the academic exhibition. However, the impact of the Tandem Project on shaping the school atmosphere, culture, or climate is contingent upon the nuanced approaches adopted by teachers. This perspective resonates with the insights shared by various scholars in the field. (Akin & Radford, 2018; Hoge, Smit, & Hanson, 1990; Scott, Murray, Mertens, & Dustin, 1996).

Another point of assessment transformation to self-assessment is the enforcement of sense of identity and belonging (Bourke & Mentis, 2013). According to the self-esteem definition of Kalliopuska (1990), it refers to the personal feeling by self- evaluation and others' evaluation in a long term. Therefore, the evaluation is a strong correlation variable in student self-esteem achievement. As several scholars stressed, assessment transformation may help

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inclusive process, especially in student's self-esteem construction (Bourke & Mentis, 2013) .

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## Chapter 7. Conclusion

This chapter including two parts, the first part is conclusion, the second part is limitation and future.

### 7.1. Conclusion

Now, let us review the research purpose of this study, which is to assess the inclusive process of Chinese students through ABPL in a multicultural school. Under this general goal, there are three specific objectives. The first Specific Objective is identifying the barriers and opportunities to develop inclusive settings in a multicultural school. The second Specific Objective is analyzing the inclusion process for Chinese children. The third Specific Objective is analyzing artistic education in the process of inclusive, especially in the Chinese students.

Let's first look at the first specific objective, Identifying the barriers and opportunities to develop inclusive settings in a multicultural school. Using Tony Booth's Inclusive Education Indicator Questionnaire, this study investigated the feedback of students, teachers, and parents on the school's culture, policies, and practices in three groups. According to the standard of the Inclusive Education Indicator Questionnaire, the three sets of data counted a total of 14 items of integration barriers. At least two sets of data reflect barriers to integration that focus on 5 items, namely attitudes, relationships, cooperation, registration policies for all, and support from local institutions. Those 5 items are main barriers verified by at least two of the groups, that indicate the most need intervention in all the items.

Let's check the second specific objective, analyzing the inclusion process for Chinese children. After the observation and interview, the results regard that the main barrier in inclusion lay upon the cooperation between family and school, that is influenced by parents'

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language and educational background, parenting style at home. Children study at the mainstream school may achieve the local society knowledge,

It seems that inclusive value has established among teachers. That all teacher's say that they will treat all students equally. In practice, teachers think the main barrier is the communication problem. That is the main objective of a multicultural school. The misunderstanding mainly exists in the interaction of different cultures. Teachers may take the culture differences as the resource of curriculum and respect the difference. There is a significant expectation of parents from teachers that more efficient cooperation such as home-accompany for homework accomplish, weekend accompany for more social activities, because they think Chinese children are too lonely, that is not good for their social inclusion. The multicultural school have a character that students come and go frequently, which may influence the pedagogy rhythm of regular class. Another obvious character of this group is the emotion problem. Teachers need to deal with students' emotion problem with lot of efforts. Let's turn to the third Specific Objective, analyzing artistic education in the process of inclusive, especially in the Chinese students. Teachers take diversity culture as the resource of curriculum, especially in Tandem project. Tandem project enriches students' curriculum, sharing Chinese students personal experience and culture background, that make deeper understanding of Chinese students. Chinese students have the tradition obedient behavior, which is contrary to present in public. While in Tandem project, Chinese students have the "can't avoid" opportunity to present their opinion, and participate eagerly in group work in Tandem project for the responsibility and motivation. Therefore, the participation was highly improved. Additionally, in the cooperation process, they enrich the interaction with other students, that influence the sense of identity, psychological well-being. Another specialty of Tandem project is the method of evaluation. It is not traditional evaluation, students' outcome

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can be evaluated through artwork and contribution, which are usually don't evaluate in a standard way. This contribution presentation the standard is "accomplish" but not "perfect", which help the self-esteem establishing.

Artistic language formed the main language in this multicultural school. There is no doubt that learning through VTS is a hard way at the beginning. It needs to input the visualized artwork, decoded with the self-culture language, and expressed with the local language. That is an unwilling part or even "boring part" in children's eyes. However, in this undesirable part, children acquiring six habits to involved in school community.

In ABPL process, host culture and multicultural exchanged frequently. After experiencing the multicultural interaction, teachers may have higher tolerance for students with diversity cultural background (Unianu, 2012).

In the process of inclusion, diverse culture exchange culture information. After that, student's -self system (Ricoeur, 1992) exist a phenomenon of cultural embedding. On the other hand, diverse culture underneath part, such as values, believes rendering each other, constructing a -other system, which is called cultural rendering.

The cultural embedded means an individual who encountered with more than two cultures in one environment will influenced by those values of culture, which locate the underwater part of iceberg (E. T. Hall, 1973). The combination of two culture has mutual influence, conflict, selecting and compromise. The new value and believe construct after the grafting of multiple cultural values.

The culture rendering means other culture is transformed and planted into individual. For example, fathers rendered their value and believes to their children, and school culture rendered local values to students. After all, students become the center of information of storing, transforming, cultural embedding, reorganization. Then maybe one day, after the



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whole process of separation, descendants will influence their parents' generation. Especially after they got economic independence.

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## 7.2. Limitation and Future Investigation

The primary limitation pertains to the qualitative data collection phase. Observational data gathering commenced in February 2019, extending until March 2020. Despite efforts to immerse in the IEA environment, access constraints prevented data collection for the entire academic year (September 2019-June 2020) due to the global pandemic. The shift to online classes from March 2020, sustained for a year, further restricted the potential for qualitative data acquisition through observation. Following a year of a national alert situation, the graduation of six Grade 6 students prompted the removal of categories from the original framework. Insightful perspectives remaining must be gleaned from school documents.

Interviews were conducted online in February 2022, contributing partially to the qualitative research data. However, some memories proved unclear. The investigation's sample data is inherently limited due to the pandemic's impact in 2020, confining the investigator to her country for nearly three years. Restricted internet connectivity during this period not only hindered communication with interviewees but also with school directors.

In future academic analyses, scholars may delve into the nuanced mechanisms through which arts projects, like VTS, enhance language proficiency. Factors such as engagement, emotional intelligence, and communication clarity within the learning context could be considered. Exploring the intentional incorporation or design of various artistic forms within these projects to bolster inclusive education is an avenue for investigation. The impact of diverse artistic modalities strategically integrated into initiatives like VTS on language development could yield valuable insights.

Furthermore, future investigations could explore additional possibilities, including interdisciplinary project design, the involvement of external resources, and the development of strategies to evoke family cooperation both in theory and practice. Understanding how

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these elements contribute to the overall effectiveness of educational initiatives could provide valuable guidance for educators and policymakers seeking to enhance inclusive education strategies.

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# Appendix


## Appendix 1. Informed Letter of Ethic Investigation

Benvolgudes famílies

Us demanen la vostra col·laboració per omplir aquest qüestionari. Forma part d'un projecte de doctorat que esta fent Tingting Liang, una alumna de la Facultat de Ciències de l'Educación de la Universidad Autònoma de Barcelona. El projecte es diu "Análisis del proceso de inclusión a través del Arts en el Institut Escola ARTs". La data límit per donar el qüestionari a l'escola és abans del dia 16 de desembre.

Moltes gràcies per la vostra col·laboració.

## Appendix 2: Image Rights Authorization



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Bellaterra (Cerdanyola del Vallès),  de  de 20

### Appendix 3: Index for Inclusion for Students

#### Cuestionario de inclusión para los niños

¿Qué edad tienes?  ¿De qué curso vienes? 1º ☐ 2º ☐ 3º ☐ 4º ☐ 5º ☐ 6º ☐

¿En qué medida los siguientes enunciados describen el centro? Por favor danos su opinión marcando una sola casilla para cada enunciado.

	Totalmente acuerdo	Ni de acuerdo ni en desacuerdo	Desacuerdo	Necesito más información
1. Me gusta venir a este sitio.				
2. Me gusta jugar aquí con mis amigos.				
3. A mis amigos les gusta jugar connmigo aquí.				
4. A mis profesores les gusta escucharme.				
5. A mis profesores les gusta ayudarme.				
6. Me gusta ayudar a mis profesores cuando tienen cosas que hacer.				
7. Algunos niños insultan a otros.				
8. A veces los niños no son muy amables connmigo.				
9. Cuando me siento triste siempre hay algún adulto que me presta atención.				
10. Cuando los niños se pelean el profesor sabe cómo arreglarlo.				
11. Me siento satisfecho de mis logros cuando consigo algo.				
12. A mis profesores les gusta que les cuenta lo que hago en casa.				
13. Mi familia piensa que este es un buen sitio.				

Lo que más me gusta de este sitio es \_\_\_\_\_

Mis cosas favoritas para jugar son \_\_\_\_\_

Lo que no me gusta de este sitio es \_\_\_\_\_

Appendix 4: Index for Inclusion for Parents (Chinese Version)

融合教育调查问卷

您的子女是几岁来本校就读的？

您的子女在本校就读几年了？

下面每一项对本校的描述，请在您认为最符合实际情况的一栏内打勾。

	完全同意	不同意也不反对	完全不同意	不了解
1.初来学校时能感受到学校工作人员很热情。				
2.学校的气氛让人愉悦。				
3.孩子来此上学前，我了解到学校不错。				
4.不论孩子自身状况是健康或有缺陷，学校都欢迎学生的到来。				
5.学校的无障碍设施完备，不论孩子还是成年人，身体有缺陷或是携带婴儿车的大人都能无障碍出入。				
6.当地其他机构会参与学校的工作生活。				
7.在周围的学校里，我更愿意我的孩子来这所学校上学。				
8.老师和学生互相尊重。				
9.老师们认为所有的孩子都是一样重要的。				
10.有专业人员帮助孩子们融洽相处。				
11.我的孩子在学校结交了朋友。				
12.我的孩子和各种各样的孩子以及成人一起在学校学习。				
13.我的孩子喜欢到这里上学。				
14.我的孩子在学校有安全感。				
15.孩子们有健康的饮食习惯。				
16.学校专业人员对家长一视同仁。				
17.不论家长是否积极参与活动，学校人员对家长都一视同仁。				

18.如果我担心自己的孩子,我知道我可以和谁了解情况。				
19.如果我和学校教职员讲述我的担心,他们会认真严肃对待。				
20.学校总和我们保持信息畅通,保证我们了解最新信息。				
22.教职员很关心我们是否了解孩子。				
23.学校会让我了解在家抚养孩子的最佳方法。				
24.学校老师和学生会让新生感觉像家一样温暖。				
25.学校老师会帮助家长熟悉了解学校。				
26.如果学生转学或升学,该学校老师都会做好相应准备。				
27.当孩子没能去上课时,老师很关心了解缺勤原因。				
28.如果儿童和他们的父母/照料者难以定期参与,专业人员可以帮助他们。				
29.老师们为了帮助孩子度过困难尽心尽力。				
30.学校老师为了不让孩子辍学倾尽全力。				
31.学校霸凌几乎不存在。				
32.教职员合作融洽。				
33.我的孩子对学校的许多活动都很感兴趣。				
34.孩子能学到人与人之间的不同,以及不同的生活方式。				
35.多样的语言环境让所有孩子都能受益。				
36.学校老师能将学校活动与孩子们的家庭生活联系起来。				
37.老师会确保所有的孩子都参加活动。				
38.老师能保证尽可能多地和学生交流、玩耍以及工作时间。				
39.学校鼓励孩子们在游戏和学习中做				

出选择。				
40.孩子们会在游戏和学习中互相合作。				
41.学校环境干净整洁。				
42.学校布置井井有条，以方便学生学习游戏。				
43.学校内外皆有空间供孩子们玩耍。				

您希望学校进行哪些改变？ \_\_\_\_\_

您对学校还有哪些其他评价？ \_\_\_\_\_

## Appendix 5: Index for Inclusion for Parents (Spanish Version)

	Totalmente de acuerdo	Ni de acuerdo ni en desacuerdo	desacuerdo	Necesito más información
1. Todo el mundo se siente bienvenido la primera vez que llega a este centro				
2. Existe una atmósfera de alegría en el centro				
3. Recibí excelente información sobre este centro antes de que mi hijo empezara				
4. Cualquier niño de la localidad, independientemente de su procedencia o discapacidad, es bienvenido en el centro.				
5. El centro es accesible para todos los niños y adultos, incluyendo aquellos con discapacidad y a los padres con cochecitos de bebés.				
6. Las instituciones de la localidad están implicadas en el centro				
7. De entre todos los centros de la localidad, yo quería que mi hijo asistiera a éste				
8. Los profesionales y los niños se tratan unos a otros con respeto				
9. Los profesionales piensan que todos los niños son igualmente importantes				
10. Los profesionales ayudan a los niños a llevarse bien entre ellos				
11. Mi hijo esta haciendo amigos en el centro				
12. Mi hijo convive en el centro con niños y adultos de procedencia variada				
13. A mi hijo le gusta venir al centro				
14. Mi hijo se siente seguro en el centro				
15. Existen pautas de alimentación saludables				
16. Los profesionales tratan a los padres/cuidadores como iguales				
17. Los profesionales tienen una percepción positiva de				



	los padres/cuidadores independientemente de que colaboren o no en las actividades				
18.	Si estoy preocupado sobre mi(s) hijo(s) se con quien puedo hablar				
19.	Si hablo con los profesionales sobre algo que me preocupa, sé que se me tomarán en serio				
20.	Me mantienen informado sobre lo que ocurre en el centro				
21.	Los profesionales preguntan su opinión a los padres/ cuidadores antes de hacer cambios				
22.	Los profesionales están interesados en conocer lo que sé sobre mi(s) hijo(s)				
23.	Me dan la oportunidad de discutir sobre el mejor modo de apoyar a mi(s) hijo(s) en el centro y en casa				
24.	Los profesionales y otros niños ayudan a los niños nuevos a sentirse como en casa				
25.	Los profesionales ayudan a los padres/cuidadores a familiarizarse con el centro				
26.	Los profesionales preparan adecuadamente a los niños para pasar a otros centros				
27.	Cuando los niños no asisten a clase los profesionales se interesan por conocer las razones				
28.	Los profesionales ayudan a los niños y a sus padres/cuidadores si tienen dificultades para asistir con regularidad				
29.	Los profesionales trabajan duro para ayudar a los niños a superar las dificultades				
30.	Los profesionales trabajan duro para evitar que un niño tenga que dejar el centro				
31.	El bullying es poco frecuente				
32.	Los profesionales trabajan bien juntos				
33.	Existen muchas				

	actividades que interesan a mi hijo				
34.	Los niños aprenden sobre semejanzas y diferencias entre personas y modos de vida				
35.	La variedad de idiomas hablados en el centro beneficia a todos los niños				
36.	Los profesionales asocian las actividades en el centro con las vidas de los niños en sus casas				
37.	Los profesionales se aseguran de que todos los niños participen en las actividades				
38.	Los profesionales pasan suficiente tiempo jugando, hablando y trabajando con los niños				
39.	Se anima a los niños a realizar elecciones en sus juegos y aprendizaje				
40.	Los niños colaboran en el juego y el aprendizaje				
41.	El centro está limpio y ordenado				
42.	El centro está organizado adecuadamente para apoyar el juego y el aprendizaje				
43.	Los niños pueden jugar tanto fuera como dentro del centro				

¿Qué cambios le gustaría ver en el centro?

1.....

2.....

3.....

4.....

¿Qué otros comentarios le gustaría realizar acerca del centro?

.....

.....

## Appendix 6: Index for Inclusion for Teachers

Item	Agree	Neither agree nor disagree	Disagree	Need more information
A1.1 Everyone is made to feel welcome				
A1.2 Students help each other				
A1.3 Staff work well together				
A1.4 Staff and students treat each other with respect				
A1.5 There is a partnership between staff and parents/careers.				
A.1.6 Staff associate what happens in the center with the experiences of children at home				
A.1.7 Staff and governors work well together				
A.1.8 All local communities are involved in the school				
A.2.1 In the center everyone shares the commitment to inclusion				
A.2.2 There are high expectations for all students				
A.2.3 All students are treated equally				
A.2.4 School helps children feel good about themselves				
A.2.5 School helps parents/careers feel good about themselves				
B.1.1 Fair treatment is given to professionals concerning employment and promotion opportunities				

B.1.2 All new professionals receive help for the initial adaptation				
B.1.3 All children in the area are encouraged to be part of the center				
B.1.4 The center is physically accessible to all people				
B.1.5 It helps all children in their initial adaptation				
B.1.6 Professionals prepare children properly to move to other centers				
B.2.1 All supports are coordinated				
B.2.2 Continuing education activities help professionals respond to the diversity of children				
B.2.3 The “special educational needs” policy is inclusive				
B.2.4 Current regulations on special educational needs are used to reduce barriers to play, learning, and participation of all children				
B.2.5 The support for those whose mother tongue is different from Spanish benefits all children				
B.2.6 The rules of conduct make the center work better				
B.2.7 There is little pressure to exclude children considered disruptive/Pressures for disciplinary exclusion are decreased.				
B.2.8 There are few barriers to assistance				
B.2.9 Attempts to eliminate bullying (bullying)				
C.1.1 The activities are planned to consider all children				

C.1.2 The activities encourage communication between all children				
C.1.3 The activities encourage the participation of all children				
C.1.4 The activities serve to better understand the differences between people				
C.1.5 Activities avoid stereotypes				
C.1.6 Children are actively involved in play and learning.				
C.1.7 Children cooperate in play and learning				
C.1.8 Evaluations encourage the achievement of all children				
C.1.9 Professionals foster a calm atmosphere based on respect				
C.1.10 Professional's plan, review and get involved in collaborative activities				
C.1.11 Support teachers/helpers support the play, learning, and participation of all children				
C.1.12 All children participate when there are special activities				
C.2.1 The center is organized to encourage play, learning, and participation				
C.2.2 Resources are distributed fairly				
C.2.3 Differences between children are used as a resource to support play, learning, and participation				
C.2.4 The experience of professionals is fully utilized				
C.2.5 Professionals create shared resources to support play, learning, and participation				

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C.2.6 Environment resources are known and used				
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What kind of change do you want to see in this school?

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## Appendix 7: Invitation Letter for Teachers

### Invitación carta de entrevista en la *Institut Escola ARTs*

Estimado(a) maestros,

Gracias por atender mi asunto. Soy Tingting Liang, una alumna doctoranda de la Facultad de Ciencias de Educación de la Universidad Autónoma de Barcelona. Estoy haciendo un proyecto sobre "¿cómo el Proyecto Tándem influencia la inclusión de los niños chinos en una escuela multicultural?" Creo que ya me conocen unos maestros.

Ahora tengo una lista de preguntas para hacer la entrevista con los maestros que habían tenido alumnos chinos, o tenían experiencia con los alumnos chinos.

Ahora tengo un documento online para organizar el horario y fecha de las entrevistas. Para hacer esto, tiene opciones

Enviarme un email para que yo pueda añadir tú en la lista de Google drive.

Conecta conmigo por WhatsApp +86 138\*\*\*\*3485

El plan de entrevista será por internet desde 8:00 hasta 14:00.

Mi Skype: victorial\*\*\*\*@gmail.com.

Mi Teams: Tingting.\*\*\*\*\*@e-campus.uab.cat

Si tiene alguna dificultad para programar una entrevista, no dude en enviarme un correo electrónico a victoria\*\*\*\*\*@gmail.com.

Mejor,

Tingting Liang

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## Appendix 8. Invitation Letter to Museum

E\*\*\*\*\*,

¡Buenos días! ¡Mucho gusto!

Soy Tingting Liang. Una alumna doctorando de la Universidad Autónoma de Barcelona. Mi tutora es Mar Morón Velasco.

Había un proyecto sobre “cómo el proyecto Tándem influye el proceso de inclusión en una escuela multicultural”.

Ahora estoy en el proceso de hacer entrevistas. ¿Me podría ayudar a hacer una entrevista dura una hora próxima semana (13-18 de diciembre) por internet, por favor?

¿Te va bien alguna día desde 13-18 de Diciembre?

¿Cual manera te va bien, por Skype o Microsoft Teams?

Te mando mis preguntas conjunto con este correo en anexo.

Puede encontrarme por victoria\*\*\*\*\*@gmail.com

¿Me podría avisar cuando llegue este email, por favor?

Saludos,

Tingting Liang



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## Appendix 9: Interview Questions for Students

1. How many years have you been in this school? And in Barcelona?
2. Do you have siblings in this school?
3. How did teachers and classmates helped you when you come to this school the very first moment?
4. Do you think you are the same with your classmates? If the answer is no, what experience makes you feel that?
5. If you met any difficult at school, such as learning, emotion, and relationships, will the teacher find out and help you? Is there any experience about that ?
6. If you would have any social relationship difficulty, who would you turn to for asking help?
7. How do you evaluate your academic performance? Do you feel hard to achieve your goal? Do you think learning is interesting?
8. Did you have experience in cooperation with your classmates? Do you have any interesting story?
9. Do you like your teacher's teaching strategy? Why? Do you like arts-based learning project? Why?
10. Do you have any difficulty in participating school-organized activity? What is the difficulty? Will school help you with any strategy?
11. What transformation will you want to see in this school for a better environment?
12. Is there any chance that use your mother language or your culture? Do you think your culture background will influence school in a positive way? Does Tandem Project give you the opportunity for applying your language and culture?
13. Do you like Tandem project? Why? What did you learn from this project?

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## Appendix 10: Interview Questions for Parents

1. How many years have you been in Barcelona?
2. How many children in this school? In which grade are they?
3. Where have your children been before your children come to Barcelona? How long have they been studying in other places?
4. What are your and your family member work?
5. Why did you choose this school for your children? Do you have other choices?
6. What support did you get from this school at the very beginning?
7. Did this school prepare a complete document for your children?
8. What is the main family responsibility in children's education in your opinion?
9. Did Chinese culture be valued at this school? Did Chinese culture involved in education? Did Tandem Project refer Chinese culture?
10. Did your children achieved social skills in this school?
11. Did Tandem Project improve students' participation?
12. What did your children learn from Arts-based Project Learning from Tandem Project?
13. What are the main barriers of your child(ren) at school? What support may this school offer to you? What help do you need?

## Appendix 11: Interview Questions for School Vice-Principle

1. ¿Cuántos años estaba en esta escuela? ¿Cuántos años estaba en esta escuela?
2. ¿Tienes experiencia y formación en educación especial?
3. ¿Cómo es la relación entre el instituto-escuela y la comunidad educativa o social? ¿Es unido o alienado?
4. ¿Cómo considera la colaboración en relación a la diversidad del equipo docente?
5. ¿Cuál es su estrategia para mantener la participación de la familia y qué ocurre con las familias chinas?
6. ¿Cuál es el proceso de atención a todos los estudiantes en esta escuela? ¿Y los niños chinos?
7. ¿Qué metodologías utiliza la escuela para atender la diversidad? ¿Alguna específica para los alumnos chinos?
8. ¿Utilizas el UDL (diseño universal de aprendizaje) para atender a todos los estudiantes? ¿Y qué pasa con los niños chinos?
9. ¿Cuáles son los recursos que utilizáis para apoyar la diversidad lingüística? Y específicamente con los niños chinos, ¿Tenéis recursos especiales?
10. ¿Cómo organiza la escuela los recursos y el apoyo para el proceso de inclusión? ¿Especialmente cuando tienes estudiantes Chinos?
11. ¿Se utilizó la diversidad de culturas como recurso de aprendizaje en la escuela? ¿Especialmente en el curriculum de Proyecto Tándem? ¿Y la cultura China?
12. ¿Cuáles son las barreras/oportunidades más importantes para desarrollar un proceso inclusivo en esta escuela? ¿Y especialmente para los niños chinos? ¿Y qué pasa en el Proyecto Tándem?
13. ¿Qué necesitas para mejorar el proceso inclusivo en esta escuela? ¿Y especialmente para los niños chinos?
14. ¿Ha beneficiado el Proyecto Tándem en la participación de los niños y la familia? ¿Tiene otros beneficios? (a la escuela / estudiantes / personal / familia?) ¿Y especialmente para los estudiantes chinos?
15. ¿Crees que el arte, y específicamente el proyecto Tándem, beneficia el proceso de

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inclusión? ¿Crees que ayuda en la inclusión de los niños chinos? ¿De qué manera?

16. ¿Cómo son los principios de Proyecto Tándem?

17. ¿Cuál crees que es el rol de MNAC? ¿Cómo ha apoyado el proyecto el MNAC? ¿De qué manera podría mejorar este apoyo? ¿Y en específico, en relación a la inclusión de los niños chinos?

18. Después de estos años de trabajar en este proyecto ¿de qué manera lo mejorarías en este aspecto?

## Appendix 12: Interview Questions for Teachers

Entrevista preguntas a los maestros, profesional de los niños chinos y especialista de arte de la Escuela. Esta entrevista va a durar desde 30 minutos a una hora.

1. ¿Cuántos años has estado trabajando en esta escuela? ¿Qué especialidad tienes?
2. ¿Has participado en algún tipo de formación sobre la inclusión? ¿Y sobre el Proyecto Tándem?
3. ¿Cuáles son tus expectativas en relación a los estudiantes en general? ¿Y de los niños chinos?
4. ¿Cómo es la colaboración entre la escuela y la familia? ¿Y específicamente, con las familias de los niños chinos?
5. ¿Cuál es la estrategia que utilizas para fomentar la participación de la familia de los niños y niñas en su educación? ¿Y utilizas alguna estrategia especial para las familias chinas?
6. ¿Qué metodologías utilizadas para atender la diversidad? ¿Y especialmente cuando tienen hijos chinos?
7. ¿Qué metodologías utiliza la escuela para atender la diversidad? ¿Alguna específica para los alumnos chinos?
8. ¿Utilizas el UDL (diseño universal de aprendizaje) para atender a todos los estudiantes? ¿Y qué pasa con los niños chinos?
9. ¿Se considera la diversidad de estudiantes como un recurso de enseñanza y aprendizaje? ¿Y qué hay de los niños chinos y su cultura?
10. ¿Cuáles son las barreras/oportunidades más importantes para desarrollar un proceso inclusivo en esta escuela? ¿Y especialmente para los niños chinos?
11. ¿Mejora el Proyecto Tándem las relaciones de los niños? ¿Y especialmente para los niños chinos?
12. ¿El Proyecto Tándem mejoró la participación de los estudiantes y las familias? ¿Y especialmente para los niños chinos? Por favor, dame un ejemplo.
13. ¿Qué beneficios crees que aporta el Proyecto Tándem a los alumnos, familias y la comunidad educativa?

- 
14. ¿Crees que el arte, y específicamente el proyecto Tándem, beneficia el proceso de inclusión? ¿Qué estrategias / actividades docentes utilizas para lograrlo?
15. ¿Cuál es el papel del MNAC en el proyecto Tándem? ¿Cómo ha apoyado el MNAC el proyecto? ¿De qué manera mejorarías este apoyo? ¿Y en especialmente, en relación a la inclusión de los niños chinos?
16. Y después de estos años de trabajar en este proyecto ¿de qué manera lo mejorarías en este aspecto?

---

## Appendix 13: Interview Questions for Museum Technician

1. ¿Cuál es tu formación y la función en el museo?
2. ¿Cuánto tiempo llevas trabajando en el departamento de educación?
3. ¿Tienes experiencia en Educación Inclusiva? ¿De qué tipo?
4. ¿Cómo atiende el museo la diversidad? ¿Qué recurso utilizar para atender la diversidad?
5. ¿Qué metodología se utiliza en el Proyecto Tándem? ¿Me la defines?
6. ¿Crees que la educación a través del arte mejora la inclusión de todos los estudiantes? ¿Y específicamente, de los estudiantes chinos? ¿Qué estrategias / actividades docentes utilizas para lograrlo?
7. ¿Cuáles son las barreras/ más importantes del museo para desarrollar un proceso en el que participen todas las personas? ¿Y especialmente para los niños chinos?
8. ¿Cuál es el papel del MNAC en el Proyecto Tándem?

## Appendix 14: Interview No. 1. School Vice-Principle

Esta entrevista va a durar desde 30 minutos a una hora. Respuestas de Mar Ortega, coordinadora de Educación Infantil y del Proyecto Tándem

### 1. ¿Cuántos años llevas en esta escuela?

*Este es el tercer año de l'Institut escola ARTs, en el antiguo Miquel Bleach desde el curso 2002-2008*

### 2. ¿Tienes experiencia y formación en educación inclusiva?

*si*

### 3. ¿Cómo es la relación entre el instituto-escuela y la comunidad educativa/social? ¿Es unido o alienado?

*(Incluido el apoyo social para la diversidad, el servicio cívico, los recursos sociales, como el museo) Es una relación unida con el museo y entidades del barrio, también con centros que ayudan al desarrollo del alumnado y Servicios Sociales*

### 4. ¿Cómo considera la colaboración en relación a la diversidad del equipo docente?

Muy buena.

### 5. ¿Cuál es su estrategia para mantener la participación de la familia y qué ocurre con las familias chinas?

*La participación de las familias se gestiona desde el equipo directivo, con la AFA, en diferentes actividades promovidas por el profesorado. Las familias chinas no suelen participar en el AFA, pero sí en actividades más del día a día en la escuela.*

### 6. ¿Cuál es el proceso de atención a todos los estudiantes en esta escuela? ¿Y los niños chinos?

*La atención es igual para todo el alumnado: individualizada y respetando sus ritmos de aprendizaje. Para los niños chinos que están en Primària existe el Aula d'acollida donde se les ayuda con el aprendizaje de la lengua catalana*

### 7. ¿Qué metodologías utiliza la escuela para atender la diversidad? ¿Alguna específica para los alumnos chinos?

*Metodologías como el trabajo por proyectos, ambientes, en pequeños grupos ayudan a todo*



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*el alumnado. También el VTS.*

**8. ¿Utilizas el UDL (diseño universal de aprendizaje) para atender a todos los estudiantes? ¿Y qué pasa con los niños chinos?**

*Las metodologías que utilizamos tienen en cuenta los principios del diseño universal de aprendizaje*

**9. ¿Cuáles son los recursos que utilizáis para apoyar la diversidad lingüística? Y específicamente con los niños chinos, ¿Tenéis recursos especiales?**

*El aula d'acollida. En educación infantil hacemos uso de imágenes y las rutinas diarias ayudan a los alumnos que no conocen la lengua a poder seguir el ritmo del día a día en el aula.*

**10. ¿Cómo organiza la escuela los recursos y el apoyo para el proceso de inclusión? ¿Especialmente cuando tienes estudiantes Chinos?**

*Se destinan unas horas semanales de una profesora para el aula d'acollida. También en los momentos que hay dos profesores en el aula se tiene una atención más individualizada con los alumnos chinos y otros que puedan tener cualquier tipo de dificultad.*

**11. ¿Se utilizó la diversidad de culturas como recurso de aprendizaje en la escuela? ¿Especialmente en el curriculum de Proyecto Tándem? ¿Y la cultura China?**

*La diversidad de culturas siempre se ha tenido presente en el centro, en el proyecto tándem se tiene en cuenta para mostrar la diversidad de artistas de otros países y cuando se programan actividades en las que pueden colaborar las familias.*

**12. ¿Cuáles son las barreras/oportunidades más importantes para desarrollar un proceso inclusivo en esta escuela? ¿Y especialmente para los niños chinos? ¿Y qué pasa en el proyecto tándem?**

*Las barreras más importantes con las familias chinas son la dificultad para comunicarse y la poca apertura de la comunidad china con el resto de las familias del centro.*

**13. ¿Qué necesitas para mejorar el proceso inclusivo en esta escuela? ¿Y especialmente para los niños chinos?**

*Un mayor conocimiento de la cultura china.*

**14. ¿Ha beneficiado el Proyecto Tándem en la participación de los niños y la familia? ¿Tiene otros beneficios? (a la escuela / estudiantes / personal / familia?) ¿Y**

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**especialmente para los estudiantes chinos?**

*Mi opinión es que, si ha mejorado la participación de las familias en general, también de los estudiantes chinos. La participación de las familias sobre todo en actividades como Momentos en familia o actividades con el grupo de sus hijos/as dentro del aula.*

**15. ¿Crees que el arte, y específicamente el proyecto Tándem, beneficia el proceso de inclusión? ¿Crees que ayuda en la inclusión de los niños chinos? ¿De qué manera?**

*Estoy totalmente convencida que el proyecto tándem mejora la inclusión de todo el alumnado, en general ya que las actividades del proyecto son abiertas y permitan contemplar los distintos ritmos de aprendizaje. El uso de imágenes de obras de arte favorece la comprensión y comunicación, aunque no se tenga un dominio completo de la lengua catalana.*

**16. ¿Cómo son los principios de Proyecto Tándem?**

*Mejora de las oportunidades del alumnado, trabajo por proyectos, el arte, el patrimonio, la actualidad y el entorno ayudan a comprender el mundo. Mejora de la motivación, del trabajo en equipo, respeto a las opiniones y culturas...*

**17. ¿Cuál crees que es el rol de MNAC? ¿Cómo ha apoyado el proyecto el MNAC? ¿De qué manera podría mejorar este apoyo? ¿Y en específico, en relación a la inclusión de los niños chinos?**

*En estos momentos el rol del Museo es de acompañamiento y reflexión en el desarrollo del proyecto, especialmente desde que somos Instituto Escola. El MNAC siempre ha apoyado el proyecto del centro y lo continúa haciendo a través de un convenio que hay entre el museo y el Instituto Escola. El proyecto tiene que mejorar en la implementación con el alumnado de Secundaria teniendo en cuenta las características de los alumnos de estas edades y en concreto con los alumnos chinos.*

**18. Después de estos años de trabajar en este proyecto ¿de qué manera lo mejorarías en este aspecto?**

*Una opción podría ser incluir más a las familias chinas en las actividades del centro, mejorando desde los servicios correspondientes el servicio de traducción, ofreciendo a los alumnos más variedad de artistas especialmente de la cultura oriental.*

## Appendix 15. Interview No. 2. Teacher A

**1. ¿Cuántos años has estado trabajando en esta escuela? ¿Qué especialidad tienes?**

*En primaria 4 años.*

**2. ¿Has participado en algún tipo de formación sobre la inclusión? ¿Y sobre el Proyecto Tándem?**

*Varia. Si*

**3. ¿Cuáles son tus expectativas en relación a los estudiantes en general? ¿Y de los niños chinos?**

*No hay diferencia en los estudiantes, son iguales. Con los que recién llegado, con dibujo y signos.*

**4. ¿Cuál es la estrategia que utilizas para fomentar la participación de la familia de los niños y niñas en su educación? ¿Y utilizas alguna estrategia especial para las familias chinas?**

*Estrategia es agenda entrevistas. Necesitamos traductor.*

**5. ¿Qué metodologías utilizadas para atender la diversidad? ¿Y especialmente cuando tienen hijos chinos?**

*Arte hablan, escribir, di volúmenes materiales.*

**6. ¿Qué metodologías utiliza la escuela para atender la diversidad? ¿Alguna específica para los alumnos chinos?**

*MANERA, hacer es importante, conversación, con referentes.*

**7. ¿Utilizas el UDL (diseño universal de aprendizaje) para atender a todos los estudiantes? ¿Y qué pasa con los niños chinos?**

*Curriculares, competencia, crear, expresarse, reducción .. nove come llega ....*

**8. ¿Se considera la diversidad de estudiantes como un recurso de enseñanza y aprendizaje? ¿Y qué hay de los niños chinos y su cultura?**

*Ahora para arriba, ahora por gira, ahora por doble, y lo tiene hecho. En dos minutos. Ya ESTA. Entonces, sigue me ha provecho, cuando tengo alumnos así, les digo, voy a enseñar a vosotros, entonces hago un poco protagonista. Pues enseñar un poco de esto. Alguna sique*

*explica a cosa delicada a cultura. Por ejemplo, otros días, estamos hablando lo da la tristeza, estamos trabajando los colores, alguien de aquí, una niña de la gitana, aquí cuando se muere alguien, ¿las mujeres se vistan? negro, y los otros vente negro, y niño chino digo, allí, ven de blanco. Y les dije, vale, pues explícame, entonces, ¿son aquellas cosas que dice, que van de blanco?*

*Dice bueno, pues explicarla, endientes, a lo mejor ... blanco, pero aquella cosa (de la cultura) se abro una ventana y dices, pues no todo el mundo es igual. Vale, bienvenido todo eso. Por eso, yo creo que es importante la diversidad.*

**9. Cuáles son las barreras/oportunidades más importantes para desarrollar un proceso inclusivo en esta escuela? ¿Y especialmente para los niños chinos?**

*yo creo que es la manera de tratarlo, sentir cómodos. Si ellos sienten cómodos, y a un buen ambiente, creo que es importante. Porque si tú crees un buen ambiente, y ellos sienten cómodos, es muy importante cuando la persona se siente cómoda, puede hablar más, entiéndete más segura. Si estas lisas, ... yo creo que estas cosas, sobre todo respecto, somos todo iguales, hay que tratar todos iguales. Estas cosas, ya hemos hecho muchos años.*

**10. ¿Mejora el Proyecto Tándem las relaciones de los niños? ¿Y especialmente para los niños chinos?**

*Yo creo que, en todo, en todo, mejora. No tiene nada que ver, yo creo que no mejora, de donde eres.*

*Tienen siempre curiosidad, por saber, claro, él lo del Tándem, es un proyecto, que según le tema que salga, vas por un sitio o vas por otro. Pero es que son todo iguales. Es que me da lo mismo de dónde sean.*

*0403 no tiene nada que ver con la criatura con un sitio o con otro. No es una distinción por origen. Es una distinción por persona. Yo tengo más vivencia, pues dar más, no tengo esta vivencia, pues dar menos. Pero, si tu refiera tus vivencias, y ellos una edad entre 6 y 11 años, y bastante corta, es una flanja tienen pocas experiencias, otros de nosotros objetivos como profesional de educación, es general vivencias. Puede conectar con aprendizaje, y hacer conexiones, pero da lo mismo de dónde sea.*

**11. ¿El Proyecto Tándem mejoró la participación de los estudiantes y las familias? ¿Y especialmente para los niños chinos? Por favor, dame un ejemplo.**

*Mira, mejora, en este sitio quiero decir porque proyecto hay un momento de las familias, una actividad es momento de familia, es cuando las familias vienen las escuelas, y participan con*

*sus hijos, se les explican lo que hacen y todo. Entonces es un buen momento para mejorar. Es un buen momento que las familias se sienta integradas, es una cogida y Vian todos sus hijos hacen en la escuela. Pero a todas las familias. Vale, sique, por ejemplo, hemos tenido que hacer un trabajo más asuntivo con los chinos a partir de la pandemia de corona virus.*

*...otras familias no han tenido a sus hijos a las excursiones, no quieren a educación física muy reducidos, y mucha actividad que sean hecho, y aquí sique hemos tenido que hacer un trabajo, más expulsado con estas familias. Pero por el miedo. Claro, puede llegar un momento que tú no puedes exigir mucho, porque es una pandemia, es una enfermedad, nos dejan una enfermedad, y no puede llevar esto extremo. Porque **es un rendimiento que tienen**. Pero sique es intenta siempre..., explica les las cosas muy bien cada que vean, es que bueno para sus hijos, no sean tan cerrados. Yo supongo que es muy, bueno, pues vosotros llegáis aquí es lo mismo yo llego allí a China.*

*El shock... todo el proceso de adaptación, de ver y de las costumbres que tenemos hay veces que nos pueden sorprender, es igual que muchas veces nosotros vengámoste, no, los costumbres pueden suspenda nosotros. Por ejemplo, cuando son muy pequeño, el primero entra las clases es que quedan los zapatos. Ahora ya acostumbrado eso. Ya sabes que normalmente, los alumnos chinos que yo entiendo de pequeños siempre quedado todo los zapados. Es una cosa de costumbre. Dices pues vale. Pero en lo que es en el proceso Tándem, no deja de ser un proyecto donde arte es el principal, generado aprendizajes. Con lo cual, si ellos tienen vivencias, pueden aportar.*

*También pueden aportar, sique tenemos una suerte, un padre arquitecto chino, o un padre pintor, un padre que tiene algo que ver con el arte. Sique puede venir aquí. Puede explicar. Vale. Pero siempre intentamos, sobre todos los momentos de familia, se implique. Que sea un momento que pueda compartir con ellos.*

## **12. ¿Qué beneficios crees que aporta el Proyecto Tándem a los alumnos, familias y la comunidad educativa?**

*El mejor beneficio es perder el miedo al arte. Hasta ahora, yo con lo que, hablado con la gente, no de aquí, de muchos de las escuelas, para las compañeras, yo tengo un ejemplo muy práctico, ...yo tengo una amiga que nunca ha venido al museo, nunca querido, cuando veía las cosas, decía "no entiendo" y yo le decía, ¿"que no entiendes?" "no entiendo esta obra"*

*Yo decía que "no tienes que entender." ya. Pero, "te da lo mismo, quien ha pintado en que época, en que año, y que quería decir, porque es un muerto no vas a saber nunca. ¿Lo que*

*quería empezar? Tu refrentas al arte, a nivel emocional. ¿Es decir, aquellos que tiene delante, te gusta? "si" vale, "por qué?" "por una forma, me pone alegre" "vale." "ya está, ya estas. Ya sabes del arte. ¿Sabes lo que use? "No te gusta" "no" "Por qué?" "Porque resurta reciba" vale, pues, lo bueno que tienen el tándem, es que tu referente el arte, sin ninguno conocimiento, y todo es válido.*

*Todo es válido, después muchos años, empiezas a, cuando ves una obra de arte, hacer que las pregonadas sobre que este arte, y muchas veces no tendrás respuesta. Puedes tener una respuesta de los teóricos, pero que la respuesta exacta, no la tendrás. Sea tendrá la teoría, pero lo sabíamos ...porque cobre, pero. píntalos girasoles. Vale.*

*Entonces como estas respuestas, verdadera, ¿intocable la tienes? Has perdido el miedo del arte. Es lo mismo cuando les la de moderno y contemporáneo. ...la gente no entiende los trazos, no entiende las cosas las trata. No hay que entenderlas. Hay que sentirlas. Te gusta o no te gusta, que te trasmite a partir de aquí, hablemos, pero hablemos con todas las maldades. No es especialista, parece ya está, la gente historia del arte, yo voy un poco para allá.*

*...es el perder miedo a este afrente de arte. Hay un museo y disfrutar. De imagines, te gusta o que no. aquí no entro, cada uno lo gusta una cosa, pero bueno, a descubrir unos nuevo materiales, a ver que con una hojas y puedes hacer arte. Que no solo es un pincel, un lienzo o pintura, hay muchas maneras de hacer arte. Entonces es lo mejor que tiene Tándem.*

### **13. ¿Crees que el arte, y específicamente el proyecto Tándem, beneficia el proceso de inclusión? ¿Qué estrategias / actividades docentes utilizas para lograrlo?**

*Si, porque todos participamos en el mismo nivel. Nadie somos especialistas, con lo cual, todos participamos, todo que tu dirás sobre el arte, cuando haces un VTS, todos lo que tu digas, ¿desde que tu invento? una historia que me digas hay un árbol, una ventana, una señora que nariz, em parece, genial. Porque yo conseguido tu observe que un arte, por unos minutos, es muerto de arte, y que atracas, y ... que hay. **Sin que nadie te juzgue.** Que nadie te juzga no, no, bien, está bien, que yo también veo acá hay un señor, o hay una ventana, o hay una nube", **es una manera muy bonita**, ¿de poder hablar con una criadora? Y de saber criadoras, ¿hay unas luchas?, porque sabes hay unas luchas que relaciona lo que ven con lo que sea pasado. ¿Es decir, hay una obra de arte que... sea un avión, y yo les digan, ay, yo este año, puede viaje en un avión, "has viste un avión?" "si, explicarnos lo." les explica su*

*viaje en avión, pues muy bien. Este cuatro, puedes que tu aquí en este avión, y al quien, pintar el cuadro cuando tu estaba volando, hacia tu país o tus vacaciones. Es una manera muy bonita. También de introducir temas. Muchas veces, sobre todo, a nivel, por ejemplo, de conocimiento sociales, y conocimiento natural, hay muchas obras de arte que podían hacer la primera actividad, la introducir cualquier tema, desde el cuerpo humano, a las plantas, a los edificios, cualquiera cosa, y si lo haces a partir el arte, estas acostumbrando. Como Una rutina, es hacer ...perder el miedo.*

*hay un museo, enfrentarse un cuadro blanco. Hay que saber, te gusta, o no te gusta, te transmite, no te transmite. Hablamos de este cuadro blanco. Pero Es perder el miedo, es quitar el miedo.*

***Yo enseña que hago.** Después de tantos años de experiencia, es que no puedo explicar a nadie, a trabajar o ver las cosas como tu las ves. Entonces, muestra los resultados. Las ideas, las respuestas, hay gente que les coge, pero hay gente que no. Puedes la única que tengo. Yo estoy subida un carro y que subir a este carro, y bienvenida lo sea, yo le ayudaré. Y lo puedo rial. Pero no piensa su vida en el carro, sino dispuestos, porque es un trabajo que no todo el mundo ...el arte, no. hay gente que es más científica. Y no, y piensa que no. Muchas veces la visual, y la plástica, como la música es como los materiales delicada. Las no Tiene importancia. Y posiblemente y que sean cosas más importantes, ...es cuando trabajado todo el conocimiento personal, es cuando empieza de ti misma, es cuando creas tu propia identidad, es una manera de surtir de poder de muchas ... de muchos temas, sin entrar conflicto, pero puedes responder tus opiniones.*

*entonces creo que la estrategia siempre es muestra. Yo muestro que yo hago.*

*Ayudo, siempre estoy aliada. Cualquiera ayuda, o necesidad, yo estoy aquí.*

**14. ¿Cuál es el papel del MNAC en el proyecto Tándem? ¿Cómo ha apoyado el MNAC el proyecto? ¿De qué manera mejorarías este apoyo? ¿Y en especialmente, en relación a la inclusión de los niños chinos?**

*El MNAC es una entidad, lo que hace conectar, nos da un servicio. Nosotros podemos ir al MNAC dotod les que queramos, hay veces que hacemos cosas conjuntas, hay muchas veces que servimos, de conocerlo de indias. Cuando tiene una actividad, que quiere... las escuelas, muchas veces que somos nosotros, hacemos actividad a ver que podemos mejorar, un funciona una actividad con criadoras, como los privadores de actividades.*

*El proyecto tándem nos hacemos muchos años, conseguimos, continuar trabajando con el*

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*MNAC, es una mistad, es como una relación que continua, creo que siempre continuará. Es una retribución, y un feedback, si alguien necesita alguna cosa nos ayuda a nosotros, y nosotros ayuda a ellos. Con lo cual esta relación es muy bien, de tener un par de un museo. o alquilen con que puede dar conversación.*

*Digo museo, pero mejor que dentro el museo hay alguien, que te fresca que ...da posibilidades. Porque el museo está Cerca, pero la gente que no dispuesta. Hay voluclarse, o ayudarte, es más difícil ... por muy cerca este museo. yo creo que todo es cuestiona individualiza. Es generalizamos, pero cada uno como vez y cada uno dirá por un camino, y es cual de donde sea, conecta y sin conncetar. Y es así, y da lo mismo, de donde vengas, de nivel de económico, todo esto es una criatura... parte de persona, bueno todos somos iguales. Dalos respeto, y trabajar, enseña, "hacer personas".... Cuadro cifras, hay una ... se llama calcuradora, ya no saber hacer, pero hacer personas, hacer criticos, habla de arte preguntas, ha tener un vision un poco estetica, hacer que si, que no, tiene importancia, aunque cada uno tiene cosas importancias, a lo mejor unas pirares, les cuales tiene que respetar, ... los valores, y otras cosas no ...van, yo siempre lo digo lo mismo "no,no, yo logo?para que sean personas". Para que sepa de aquí, sin molestar nadie, que sepa inter? Una concversación, con una mayor, con una pequeña, que puede a un mueso (2000) que pueda hablar con lo cual el museo, es les guste me da lo mismo, y que sean curiosos. Que no sean con la primera información que busque su camino, y que te da un rolly impresionante.*

*Manera mejora. Yo veo el apoyo bastante bien el MNAC, Yo ... el MNAC tendrá obra de todo tipo. ...a mí me gusta MNAC como un mon. MNAC que tiene una sala expresionismo. Una sala de arte moderno... así mismo. sitio para tener todo el abanico, no puede tenerlo eso. ... cuando más, mejor. Somos diferentes, todo. Entonces no vamos todo estilo igual. Gracias, dios. No pensamos iguales. Con lo cual, para me, cuando más validez, es mejor. Siempre intento, cuando trabajamos un tema, siempre intento mostrar las imagines de diferentes,*

*estilos de diferente, de diferentes técnicas, yo por ejemplo muy amenté?? Relaciones artísticas, claro, para ellos, ...claro, todo esto a mí me falta. También me falta todas las cosas. Me encantaría que el MNAC que ... también dentro el MNAC, las exposiciones, fórum, colección del mapa, claro, y tener todo allí. Como que no, pues moviéndome, y las internet y buscamos allí. Año pasado, por ejemplo, hicimos ciencia, no pudimos coger una obra de arte, que relaciona con la ciencia. Porque es un estilo no encontramos ninguna, y si hay una, por el título, pero cuando veías la imagen, no les podías decir a los niños esto es ciencia. Porque lo ven a un señor, medio desnudo, y ya está. Era una presentación de la ciencia. No sé que. Claro. No puedes. Hay veces que te falta. **A me a veces que falta esto. Hay temas que si.***



*Temas que hay imagina muy potente, hay imaginas que puede relaciona muy bien. Observe muy claramente. Pero hay temas que cuesta. Te da cuando de todo de .. románico, es muy cuadriculado, tiene que ser muy experto, hay que pedirte? mucho muerta? para encontrar algo que pueda relacionar. Y si. A ti como algún adulto, a ti te cuesta, imagínate, ...las criaturas, es cuesta más. Las criaduras ..., entre mucho a figurativo, pero encontrar mucho contemporáneo, entonces entiende mucho el contemporáneo.*

*Incluido más obras de artista chinos. O obras de arte que relación más, de más pudieran dilucidar que aquello tiene que ver con chino con la cultura.*

*2500 por ejemplo, es una cosa que me aprende nunca. Pero cuando trabajo las tipo de letras, o tipo de ..grafía, las escritura, nunca .. me abiadado por los caracteres. Es todo aprendizaje. Supongo estas cosas cuesta más porque no tenemos dumiño? Si yo también informada, y yo si por ejemplo, una vecindario de los caracteres, de cómo se hacen y que sean rulares, y hay cosas que muchas veces encuentra por internet, y luego que dice, esto no es, me dio una pola los niños mucho cuidado, es unas cosa sique me gustaría tener. A mi personal mucho la cultura asiática. ¿Yo por ejemplo una cosa es sipoly? Es la técnica de zampado (zapado?) a mi me gusta mucho*

*el quinsubi, todas estas cosas hubra intento. Enseñar los intendos, mostra que tenga un poco más el abanico? No . de apreta estas cosas. Son cosas que yo puedo hacer. Hay cosas que me falta información, o por falta de tiempo, por falta de... , no vas a caminar, entonces sino hay una cosa que no? Domine mucho, pero tengo claro lo que estoy haciendo, es como un fleno, no? Bien , me ... los ojos.*

### **15. Y después de estos años de trabajar en este proyecto ¿de qué manera lo mejorarías en este aspecto?**

*Yo creo que llega un momento de evolucionar. Te da un poco de duelca? No siente bien como seria, acuerda de duelca? Pero creo que es un proyecto que esta muy bien, pero que se tendria más alla. Creo que ese tienen se incluye pocos las tecnologia, y creo que es un tema que olvidemos? Que la fotografía también es arte. Que el cine también es un tipo de arte. Y creo que tendria que*

*2800 entrar más las teconologiás. Supongo al mejor también por tipo de obras, o por tema, pero creo que tenemos que avanzar asi?? Es mismo que hablamos antes que ... salgamos de ..., salgamos ya de picasso, salgamos ya de miro, hay más artistas, hay artistas vivo, hay artistas que puede venir a la escuela. Que nos pueden ofrecer cosas. Que no es criadoras, siempre tean cosas , gente que no puede hablar con ella. Yo tengo un compañero que siempre dice, yo tengo un alumno que siempre dice .... Que quiere Ser cuando ...mayor, y uno dijo,*

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yo no quiero ser artista. ¿Y dijo "porque no te gusta artista?"

"2858 porque son... muertos. Si lo trabajamos contra e...gentes estan muerto, y muchas veces todo refrente son muertos, no avanzamos. Vale. Que muy comodo. Todo el mundo explicar?? ... mismo de Picasso, pero vayamos un poco más. El arte o enseñar arte, no es enseñar reproducir. Para eso es maravioso, falsificadores vayasen perfectamente, no quiero, no haces unas exposición una trabajo de una clase donde ... 25 caras de picasso, consera de cada pince un color. No . para mi no es arte, parame es hacer fotocopia y pintar.

vale, o sea es mucho más alla. Con lo cual yo creo que todas estas cosas. Es igual que las ..conversacion y hacer feedback, y siempre digo, cuando digo los estudiantes de practicas, yo siempre les digo, "no puedes el primer dia que entra y decir, va esto" no, esto porque? Presentarle algo y hay que habla? Mira les si interesa o si no o dónde podemos dirar. Pero probabre un dibujo, un mantar que pinte un montana, no, el pintar un montana no es arte. Hace 25 trabajo iguales para me no es arte.

Hace fotocopia de un famoso arte no es huajo.

Creativa es una lencuaje. Explica cosas, hay que .. libros, y te emocionan, y pinta y que cose, y hace fotografia, aprender, saber que queremos decir; foto de una mesa, solo una mesa. Yo dice "una mesa de clase, muy bien. "

Vale, que?

Y tu me dice , para mi, la mesa significa las soledad, porque la puesto un sitio donde sola, no tiene sillas alrededor, esta sola, y yo me hoy siento asi, yo siento una mesa. Yo a la mesa hacer fotografia, la puedo llamar autoretrato.

Yo te dire. Ole tu, no hace falta autoretrato en un dibujo de tu cara. Has cojido un objeto con... más menus indificado, por el damaño, por el color, me da lo mismo, por el material,. Si tu vas un lugar y has hech un imagin de un punto de vista que para ti, tu eres eso. Pues eso ...arte. Es arte por que me explica casas mediento una fotografia. Parame eso es importante. No la foto de la mesa. La foto de la mesa ya conseguiran maravillosa, con una .. destecurar; y yo te diga, es que yo me la podria la casa, ya es el sumo. Yo muchas veces cuando miramos los trabajos, y hacemos dimención critica, para ver que podemos mejorar, siempre digo lo mismo. "de todos los arte llevar a casa y colgarias" este, porque? Muchas veces no es suyo. Es un de compañero. Y dicen "porque?" por color, o por confonde lo ha hecho. Pues consiquemos algo de nuestro trabajos, sean igual de buenos, que este y todo el mundo quiere llevar a la casa. O Trabajo, burrosos, pero la gente no puede dejar miran. Porque queremos transmitir algo. hay que entender extraer mejor de cada uno.



## Appendix 16. Interview No. 3 Teacher B

### 1. ¿Cuántos años estaba trabajando en esta escuela? ¿Has participado que tipo de formación por necesidad especial o VTS-Proyecto Tándem?

*Llevo cuatro años aquí. Si he participado formación de VTS. Yo no soy de aquí, yo soy de Madrid. Pero no hablo catalán no puedo trabajar. Llegue de Madrid, no puede trabajar.*

### 2. ¿Qué son los procesos importantes en proyecto arte visual?

*porque ...luego dentro de VTS, está muy bien pues para desarrollar el lenguaje, todo esto, pero luego también, se ven las sensibilidades de los niños, no y mis tiene una sensibilidad muy especial, para detectar de pues un niño de primero no da, no está nerviosos a otro tipo de sentimiento, ¿no? No me ha gustado tanto, porque nos gustado atendo, pues me gusta el cuatro, porque limpian...un niño de primero año no gusta hablar, otros no, pero este niño si, los otros sí. Pues me gusta el cuadro, limpiado no me gusta tanto, porque el tío no está atendo. Están nerviosos, porque intervenido pues esto te da mucha información de cómo son cada niño.*

### 3. ¿Cómo que el proyecto arte visual influencia el curricular?

*en VTS, como una artística nos no podemos mover. No tenemos educación artística. Como piel de todo el mundo. Entonces este niño sique llega mucho, nosotros pues mejor si para desarrolla idioma, para otro, pero este niño ya es captar algo más en VTS. Entonces es como eso es muy bonito. y entiendo las necesidades de hacer lo para que ellos mismos se encuentra aporte que los busca sí que me sentido a gusto, si esta nerviosos, si no, eso me parecen muy bien que ellos se auto- evalúa. lo hacen nos una al mes el VTS. Hacemos diez veces del curricular del esto y van uno por mes más o menos.*

## Appendix 17. Interview No. 4 Museum Technician

### 1. ¿Cuál es tu formación y la función en el museo?

*...me formación primero, me forme como humanidades, soy maestra, y después hice historia de arte, y después también museología en la escuela de Rublo, estuve 2 años en Paris, estudiando museología, y me especialice en mediación, y después también hice un postgrado en didáctica en las artes de como enseñar.*

*mi función en el museo hace 18 años, que estoy, empecé trabajar prácticamente 17 años en el departamento de educación del museo, llevan dos proyectos, concesión del arte, con el público escolar, con lo que sería educación formar, desde los 3 años hasta la universidad. un poco si .*

*Y también muchas veces, hemos hecho también proyectos para las familias, esto quiero decir, hace actividades, le para actividades presenciales, en el museo pero también actividades autónomas, por ejemplo juegos, los indignas del MNAC, por ejemplo los juegos que diseñe yo, también juego de pistas, o materiales educativos autónomos, para las exposiciones temporales, alguna vez exposición para la familia, o por ejemplo, exposición educativas, relación con alguna exposición, hemos hecho espacio pequeño en el museo, aquí tiene círculo pequeño, educar, a veces hecho exposición pequeño, o propuestas, disipativa para las públicos en el museo relaciona en los exposiciones, temporales.*

### 2. ¿Cuánto tiempo llevas trabajando en el departamento de educación?

*...desde este verano, he cambiado un poco de posición, dentro del museo, y ahora me dedico a coordinar equipo educación del museo, equipo generaba actividades para otros públicos, como publico adultos, y los publico general del museo se han funcionado ahora es un departamento actividades, 0646 educación como educaciones públicas, pero más grande, y ahora yo coordino que te dijo este departamento. Yo ahora manejo las líneas generales estrategia en relación a estas actividades danto para las escuelas y como para los otros públicos.*

### 3. ¿Tienes experiencia en Educación Inclusiva? ¿De qué tipo?

*yo trabajo como profesora durante 17 años, antes de sale del museo estuve en escuelas y también un instituto, los últimos años estuve como dirigiendo departamento de dibujo, de plástica de un instituto, y dentro de este instituto, pues había espacio para inclusivabilidad de diferente manera que hacía ahora, pero, como los créditos? Que había las respuestas que artísticas que había lo instituto, pues apodia muchos alumnos que tenía necesidades de*

*inclusión, sobre todo, por temas más conductuales, que, por temas, por ejemplo, diversidades culturales, porque claro, estoy hablando de 18 años, yo he trabajaba fuera de Barcelona, en un pueblo, bella franca de veneres. Y ahí, por este momento no había tanta diversidad cultural como hoy, ¿sabes? Era diferente, pero nivel inclusión, por alumno que tiene necesidades especial por temas conductuales, dificultades diversas, esa es mi experiencia. Y después las verdades que el museo intentamos que las actividades, sean inclusivas, pero bueno, estamos haciendo el proceso de trabajo, tanto para que sean accesible, como que sea inclusivas, para, sobre todo, la diversidad cultural y las lenguas también.*

*También trabajamos con alumno con necesidades especiales, entonces, los alumnos, nos escriben los maestros, nos cuentan cuales las dificultarles (dificultades) de sus alumnos, intentamos de lo afrenta. cuando recibimos los alumnos en el museo.*

*Pero también es verdad que ahora se creado un programa, un departamento de accesibilidad donde todo lo que son necesidades especiales, de tipo físico, por ejemplo, con dificultades de visión, dificultades de auditivas, pues esto te lleva de este departamento, entonces digamos, hacemos más una cogida general a grupo de persona, o sea de alumnos, que algún momento que tiene algunas necesidades especiales, pero si todo el grupo que tiene necesidades, se atiende este departamento de accesibilidad.*

#### **4. ¿Cómo atiende el museo la diversidad? ¿Qué recurso utilizar para atender la diversidad?**

*SI, hay otro departamento que se llama departamento accesibilidad, de alguna manera atiende personales con necesidades específicas, a grupo ... de diversidad funciona, es decir, persona con problema auditivos, con problema de visión, con problemas, pues yo que si de parte cerebral, salud mental, lo llevan de este departamento.*

*Entonces, nosotros damos servicio, a la escuela, que digamos normalizada que dentro que tiene persona que tienen necesidades de inclusión, y también de grupos de educación especial, .... Todo el grupo que tiene necesidad especiales entonces, este se trata también atreves un programa que se llama aprobar cultura, de Velázquez, hay museo participa, hay museo de la ciudad también, y ofrece actividades para colectivos con necesidades especiales, (esto importante que lo mires), esto digamos que afuera, que nosotros lo atendemos, pero digamos que hay unas actividades que se ofrecen especiales para estos grupos, (este lo mire aprobar cultura, veras la programación que ofrecen actividades no solo nuestro museo, sino también de otros, para personales con necesidades específicas).*

*y después nuestro programa de actividades para todas las escuelas, lo que estamos trabajando es, conoces la metodología de Pensamiento visual, no, la VTS, entonces que*

*hicimos, de proyecto tándem, y de conocer poco de practica con la diversidad de una experiencia muy intensa con la tema de diversidad, pues dese ese momento, decidimos que manera que podíamos integrar de esta estrategia pensamiento visual, a las actividades del museo, ... dentro del programa educativo, ya hay unas actividades, que utiliza estrategias, con unas estrategia de mediación, pero de mediación inclusiva, (te acuerdo) porque sabes estrategia de pensamiento visual ayudan las persona participan delante de una obra de arte desde sus propio referentes, culturales, personales, por tanto esto facilita que se puedan conectar, que se pueda sentir incluidos en esa conversación, es decir, es una conversación que no es autoría?*

*No es Museo que os explica la obra, sino a partir de la mirada de esta diversidad cultural y personal, construimos conocimiento sobre las obras de arte, en el cual, todo lo sentimos, incluido se participantes de este resultado, no, de este relato. No. Son un poco de ese sentido. Que trabajamos la inclusión. otra manera de trabajarla, además con extra estrategia de pensamiento visual, es acompañar a los públicos el conocimiento de los lenguajes del museo. Es decir, por ejemplo, hacer sensibles a la museografía, es decir porque una obra de arte esta colocada al lado de otra, por ejemplo, no. Cuál es la idea que hizo eso, no. Es porque se parece, porque es misma artista, porque se contrasta, porque habla de un tema, porque...es decir, intentamos las personas que nos visitan, se den cuenta, se educen en alguna manera en ese lenguaje del museo, el lenguaje museográfico, que tiene que ver como están colocada las cosas en el museo, i también como podemos tener informaciones sobre las obras del museo. Por ejemplo, una cosa que parece normal, parece evidente, es que las persona saben que la información que hay en las carteras, que hay al lado del arte, donde pone autor, el año que hizo la obra, tinto, nos sabe todo el mundo sabe eso, y eso todo el mundo entiende, todo el mundo lo conoce, todo el mundo lo mira, y no es así, es decir, damos la cuenta que la información 1534 muchas veces queda oculta, para muchas personas, porque no la sabe de interpretar, no tiene relamientos para interpretar. Entonces intencamos de alguna manera de algunas visitas, estas helamientos, hacer cuenta, de consiente, cuales les lenguaje del museográfico, que estamos criando contar ¿? El comisario o el museógrafo, que han planteado este discurso, aparte de esta arte,*

*Y luego también, no solamente atreves cartera, sino, puede dar información que nos da museo, por ejemplo de textos, de sala que nos dan contando, que tipo de discurso también nos han contado, yo creo que el museo que tiene mucho que hacer en este sentido, no, porque muchas veces, los textos que aparecen en la salas, tiene mucho que ver en la historia de arte, que no siempre es un tema, no siempre todo el mundo conectarse contenido de la historia del arte. No. Es un poco exclusivo el museo.*

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*...muchas veces por relatos que el museo hace, no son todo para el mundo, no son inclusivos. Porque muchas veces tiene riesgo de la historia del arte, de las diferentes épocas, es un lenguaje, ¿un tipo de relato que no todo el mundo tiene exposición? Ni complete porque saber. Entonces yo creo que también hay mucho que hacer manera como contamos, de las obras de arte, como contamos el museo se tiene que ir más para todas las personas. Habla la historia de arte, para que el personal les interesa, porque al final es un museo de arte, pero también explicar el arte, se conecta con otros aspectos de la vida, de cada día, y aspecto que pueden tocar a todas las personas, que pueden también relacionarse con lo que las personas viven en el hoy, en su época, sea actualidad, sea pues la historia, contemporánea, sea los problemas los temas discutir, etc.*

### **5.¿Qué metodología se utiliza en el Proyecto Tándem? ¿Me la defines?**

*...esto no tiene que ver con el tándem, nosotros cuando hicimos el proyecto tándem, nos dimos la cuenta de que había mucha diversidad en las personas que venían al museo, las familias, los niños, y había que buscar manera de poder acercar; entonces en este caso, la estrategia de pensamiento visual fueron una de las estrategias de herramientas que hemos utilizado a raíz del proyecto tándem, para usarlo con otros públicos. (Te acuerdo) Esto es una de las ideas.*

*Y la otra idea es que en general, en el museo fuera del proyecto tándem, sino para todo el mundo, una forma de ese inclusivo, es hacer actividades, además de esta estrategia de pensamiento visual, hagamos con las personas consientes, las había experimental y entender y ser capaz de interpretar el lenguaje del museo. el lenguaje de la museografía, el lenguaje de información.*

*Sería como alfabetiza a las personas en el uso del museo, por ejemplo, tú vas a la biblioteca, sabes cómo usarla, tiene un aprendizaje previo, todo el mundo aprende a leer, la mayoría de personal puede leer un libro, entonces va a biblioteca, coge un libro, y saben cómo usarlo. Y el arte, en un museo, no pasa lo mismo. No tenemos una educación de base sobre arte, sobre interpretar del arte, sobre comprender arte, entonces es mucho más difícil, tenemos que buscar estrategias para incluir, no solamente la diversidad cultural, no solamente la diversidad de persona, si interese al artes, sino también ayudar a alfabetizar a las personas, (es como enseñar a leer) como enseñar a leer el arte, las imaginas como ayuda a interpretar y como crear espacios para que las personas pueden compartir esas visiones diferentes, no. Yo creo que esta cosa todavía puedo hacer, hay mucho puedo hacer, la conexión del parte moderno, veras que tipo de información que da, es histórica, y de movimiento artístico, y es eso. Eso no es inclusivo. No es para todo el mundo. Tiene que ver eso y más. Es decir, y otra cosa más radicar, todavía, sería de qué manera, los relatos del público, de los diferentes*



*públicos, de diferentes culturales, está presente de una forma evidente en el museo. esto hay muchas veces que hay exposiciones, de este tipo de trabajo. Yo creo que el museo todavía es muy tímido. Es tímido el museo. hay que relaciona más allá, hay que ser más valiente. Yo pienso. Porque siempre estos discursos, o otro relato que construye el público de diferente cultural, al final, están en la web, están online alguna manera, pero no exponemos allí, al mismo nivel que los de más, sabes. En una forma presente, cuando tu visita ese museo. no. (este puede ser algo también interesante.)*

*y el otro (metodología), podemos conocer el mundo, y nos que interesa el mundo, y las preguntas sobre el mundo a través del arte. Entonces, a partir de esa idea, del arte, nos explica el mundo, y también nos ayudan entender a nosotros mismos, como ser humanos, a partir de esa idea, se introducir la metodología de trabajo por proyectos, utilizando el arte cómo transversal, esa sería la otra de metodología de proyecto tándem. Por un lado, la VTS, para delante de obras, sobre arte, y acostumbrarse, alfabetizarse, saber comprender las imágenes, puede compartir, y por otro lado, ser capaz de investigar a través del arte, sobre cualquier tema que puede interesar sobre el mundo. Es la otra línea, la investigación. Y, por tanto, como el arte refleja los diferentes problemas, historia, relatos de la vida humanos. Nosotros podemos entender hoy problema que nos afectan a nosotros, no. Un poco sería eso. Y como también el arte, se puede convertir con la respuesta. Es decir, que el arte también sirve para construir respuestas. Personales, a un problema. Personales o colectiva. En un caso de clase. Por ejemplo, el arte como una práctica de investigación, y el arte como respuesta a problemas que nos investiga, sino importan.*

**6.¿Crees que la educación a través del arte mejora la inclusión de todos los estudiantes? ¿Y específicamente, de los estudiantes chinos? ¿Qué estrategias / actividades docentes utilizas para lograrlo?**

*Yo aquí puedo hablando un poco los estudiantes chinos conocida cuando estamos trabajando en Tándem. Pero yo creo que el arte general facilita la inclusión de todas las personas. Sean de la cultura que sean. Por eso porque, permite, integrar lenguajes diferentes, también, no solamente las artes plásticas, sino por ejemplo la danza, o la escritura, o la literatura, es decir, todas las artes, para me, toca aspectos, que son inclusivos, que pueden favorecer eso la integración, pero también el bienestar de las personas. Yo creo que sabían poner al mismo nivel que se ponen, pues eso aprender escribir, o a leer, pues también aprende trabajar con imágenes, y aparte con arte general, contar las cosas de otra manera. No todo el mundo tiene la misma forma de comunicarse, de explicarse, explicar del mundo, y el arte permite ser inclusive, permite la diversidad, permite la diferencia, y eso está bien, ¿no?*

*Yo creo que de todas maneras hay un problema grave que es que el arte sobre todos niveles*

*en nivel escolares básicos en las escuelas, está todavía falta mucho por hacer, es decir, no hay una formación adecuada o suficiente profundidad de los profesores, para ser capaz de después cuando sale de las aulas de comprender o de poder hacer un trabajo artístico interesante con sus alumnos. Muchas veces es una cosa completamente reproductiva. Tiene que ver más con los trabajos manuales, con la que yo hace que sea desde la manualidad, y no integra ni pensamiento ni tampoco las emociones, y las creencias, yo creo que eso no sirve para nada. Trabajar con las manos, pues igual amasar pan que hacer un trabajo que es reproductivo, o que es copiado. O que es, imagen de otra persona, o de otra artista, no*

*yo creo que la evolución tiene que estar la formación de los profesores. Y la experiencia que ellos tienen sobre el arte, en el consumo que ellos hacen sobre arte. No puede enseñar arte alguien que no lo vive, que no experimenta como humano, como persona, más allá como profesor. Si tu no tienen espacio para ti, para este tema en tu vida, ¿es muy difícil trazar? unos niños o unos alumnos. Por tanto, para mí, hay todavía mucho que hacer, en el tema de la formación de los profesores, empezar porque hay una especialista, sería importante, también en la escuela primaria, es muy importante esto, ¿y ahora no existe? Y luego relaciona con los alumnos chinos, yo lo que observe en tándem, es que en general, iría que son muy hábiles. Muy hábiles en todo lo que sería las artes plásticas. En este caso. En momento la presentación visual, eran muy Hábiles. ¿Muy minucioso, (no sea lo que eso, lo que ve) eso es una cosa que me gustaría saber, porque me quedaba siempre pasmada? de sus dibujos, de la minuciosidad, de gaullismo, mucho detalle, cuando dibujaban, una capacidad de ver importante, eso me llamaba atención, no sé si tienen que ver con la tema de escritura, no por ejemplo, tiene una escritura que es muy visual, no, está muy cercana al dibujo, no, bueno, todas las escritura cerca ese dibujo, pero no sé, es una cosa que sorprendido muchísimo, y la capacidad de representación de los niños chinos, en relaciona al dibujo. Sea muy excelentes.*

*Me llama atención porque luego tiene artistas en china que fantástico, que son capaces de sobre todos hacer cosas muy cercano, muy buenas, en relación del arte, pero con un niño, a lo mejor tiene, pues yo que si, 7,8 años, o 9 años, y que haga sus dibujos, me sorprende mucho. Me sorprendía mucho. La habilidad de esos niños.*

*Yo creo que en el proceso de VTS, seguro que si, el VTS de inclusivo en si mismo, es todo así, (excepto respeto, comunicarse con otros), tiene que ver autoestima, una cosa muy importante para la inclusión es la autoestima, es decir, que tu esta participando la actividad con un grupo, te sientes incluido, te sientes reconocido, como quién eres en realidad, te dar una cultura diferente, tengas una experiencia distinta, por cultura, o por clase social, o por lo que sea. Por tanto, en el momento, que tu, eres capaz de poder participar, y hay alguien*

*también te llamaba por tu nombre, que dice, ah "María quiere comenta esto", es decir, la mediadora en la creadito, siempre utiliza el nombre de esa persona para incluir su comentario en el grupo, no, luego, no hay juicio. Sobre lo que se dice, no hay juicio, eso es muy importante para sentirse incluido, siempre preguntan, que has visto para pensar eso, te piden volanta, de una manera visual, a la voluntad aparte de inicio visuales tu opinión, pero son inicios visuales, no te están preguntando el porqué de las cosas, sino siempre mente que has visto que hecho pensar eso, no. Soportante tu, te siente incluido porque se dicen tu nombre, te siente incluido, porque tu opinión es la vida te cuenda, y porque no te juzgan con lo que opina sobre dejar opinar, sino que estas incluido en la conversación. Yo creo que esas son vías de inclusión en el VTS, en este caso. Y también es inclusivo, que todo lo que ocurren en este debate, es aprendizaje entre iguales. Sea tu aprende que dice otro. Y otro aprende lo que dices tu. Y puede cambiar tu forma de pensar. Gracias a lo que, oído, que ha opinado otra persona. Hay un dinamismo del pensamiento del conocimiento, que está completamente incluido, que es aprender entre iguales. En el tema de investigación de trabajo por proyecto. Yo creo que la inclusión viene porque todos los estudiantes pueden manifestar sus interese, es decir, no es el profesor que deciden que se va a investigar, sino que son los intereses de los alumnos, los que, de alguna manera, dirigen la investigación, dirigen el tema que es lo que vamos a investigar, pero de más también si esta bien hecho, es otro tema, es decir, depende la habilidad de profesor para realizar esto. Pero si está bien llevado, el plan de investigación, cuales los pasos que vamos seguir, a quien vamos a preguntar, que obras de arte vamos a utilizar, a que artista vamos a conocer, a donde vamos a ir, que museo va a ir para que cuente esto, o a qué lugar, no, todo este plan de investigación también tiene que estar gestionado por los alumnos, de esta manera, tú también sientes incluido, en el proceso.*

*No ha de ser liderado, mente por profesor, sino que todo los alumnos se hay pueden ser líderes, y por tanto poder comentar intercambiar sus intereses y llegar al recuerdos, sobre se realiza.*

### **7.¿Cuáles son las barreras/ más importantes del museo para desarrollar un proceso en el que participen todas las personas? ¿Y especialmente para los niños chinos?**

*yo creo que primero una de las barreras importante es la comunicación, es decir, no llega a todo el mundo, el museo, yo creo que, todavía no está comunicando de la manera adecuada, el mensaje del museo, el mensaje del museo para todos que el museo puede ofrecer experiencias interesantes para todos, sea que seas la cultura que sea todavía no llega a la población. Yo creo que eso es una barrera importante. Yo también creo que otra barrera importante más que la comunicación, sobre las expectativas, que las personas tienen sobre lo va a encontrar en un museo. porque lo que deseamos, yo creo que falta educación. No se*

*educa o le uso de eso espacios de la misma manera que se nos enseña a usar una biblioteca, un hospital, un mercado, o una plaza. Creo que eso es algo todavía sea de llevar a la educación de base. Es decir, para todas las personas, tienen que saber primero, que se puede encontrar en un museo, que tipo de experiencia este puede ofrecer, y también en este caso serán capaz de proponer ellos otras nuevas. Es decir, todavía participan pocas personas, pocos públicos, era programación de lo que se hacen en el museo. todavía es el museo, lo decidimos, que actividades vamos a hacer. El lugar de tener equipo, donde también los ciudadanos, o las personas, se incorporen, en los equipos deciden que va a ocurrir allí. Hay que todavía falta un poco eso.*

*Sigue es verdad que el museo ha generado desde este año, un programa nuevo, que es un programa comunitario. Que allí está trabajando con la comunidad más cercana del barrio, del museo, de las calles próxima del barrio, y con diferentes colectivos de personas, para elaborar propuestas, estas en medio camino, todos hago en una forma, son deciden, que es lo que quieren hacer con el museo.*

*Creo que es una buena vía para trabajar. Creo que en el caso de las escuelas, sequemos intentado incorporar los profesores, en lo que sería el diseño de las actividades. Pero todavía, yo creo que los profesores se sitúan más, también son ellos, hemos explica antes, una falta formación, y de experiencia sobre museo, también tiene una expectativa muy limitada de lo que puede hacer en un museo. limites, tienen prejuicio respecto a lo que se puede hacer en un museo. se siente un poco libres. Lo que hacen es siempre contratar lo que exponemos. Contratan lo que proponemos, y ya está. No se preguntan nada más, incluso te diría, luego que también pasa, que avicies. Visita el museo que se empieza se acaba en sí misma. No hay trabajo previo, un trabajo posterior en la escuela. Con lo cual eso, también es una barrera, porque lo limita la influencia que podría tener en un grupo de niños. O un grupo de personas la visita al museo. cómo se puede tirar, la experiencia que nos puede hacer allí, pues, a seguir investigando, hacer otro desarrollo, actividades, etc. Creo que allí es barreras.*

*La comunica en el museo no comunica suficientemente en la manera adecuada, creo que estamos trabajando en ello, después las expectativas del público, los profesores, los niños, las familias, se hacen sobre lo que van a encontrar allí. Mucha persona cree que no va a encontrar nada interese.*

*4005 muchas familias no vienen al museo porque piensan allí que no hay nada que les pueda interesar. Que sea hecho para ellos. Todavía hay un uso tendría que tendría que crecer el uso tanto en el público, escolares sigue, pero podría viene más, como sobre todo, las familias, yo creo que es una barrera importante.*

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*Y luego otra barrera es lo que cementaba antes, los relatos, que el museo hace sobre lo que contiene, a veces no son inclusivos, entonces eso también es una barrera.*

*La familia china no viene. Es muy importante eso, tu piensa que las familias, estos no pasaban con Tándem, pero también pasa con otro proyecto, otros programas, es decir la familia vienen cuando les propone venían, desde la escuela con un proyecto concreto. Vamos a venir al museo a hacer VTS, O vamos a hacer otras cosas, entonces vienen. Pero cuando, por ejemplo, cuando pasa tu les dices, oye que los sábados por la tarde el museo es gratis, podéis venir aquí a pasar la tarde, hay actividades autónomas, no hace falta que contareis nada. Todo eso primero la gente no sabe que es gratuito, pero también es eso, piensa que también es verdad, que depende de desclavo cultural de las personas, tampoco tienen experiencias de un museo en su cultura. ¿Es decir, cuándo familias chinas, van a los museos en China? Sabes, es lo mismo. Es un problema grave, es decir, hay otro programa, no sé si has visto que se llama lart de parla (míralo dentro del web del museo), un programa que hemos generado para aprender lengua, utilizando las VTS. Y allí participan muchos, son escuela para adultos, donde van muchas personas de otras culturas. Porque la persona de otra cultura que llegan aquí, a Barcelona, pues quieren aprender la lengua, castellano, o el catalán, para puédesse integrar. Entonces que iban hay mucha diversidad cultural. Como en tándem, igual. Estamos haciendo un programa para utilizar las VTS en el museo, para aprender lenguas. Aprende castellano, catalán, e inglés.*

*entonces los pasen igual, cuando vienen los alumnos, muchos no han venido nunca al museo, no han visitado el museo, y pensaban allí no hay nada que les interesaban. Hay alguien cambio cuando descubren, les encanta. Es una vía de inclusión muy importante. Pero muchas veces ocurre, lo que pasa es que nunca fueron al museo en su cultura cuando estaba en sus países de origen. Eso es una barrera también. Es decir, falta cultura en general de lo que los museos pueden hacer la vida de las personas en cualquiera cultura. Si tu tiene una cultura alto, es una persona educada, es posible que en tu educación hay visito al museo, o que tu familia te ha llevado a un museo. pero en general, para las personas que tienen un nivel medio, bajo, nunca piensa es un lugar que puede ver algo para ellos. Es una barrera.*

*las familias chinas que no vienen al museo. ni las familias indias tampoco. Ni las familias Pakistán tampoco. Vienen cuando hay algo que se prepara especialmente para ellas. O a través de las escuelas, vienen, pero por sí mismas, no vienen. Hay una escuela cerca del museo, ...tienen tanto diversidad cultural como tienen Tándem, igual, o más. Estamos hablando con la directora, de la escuela para preguntarle si podía hacer una fiesta para las familias, porque pensábamos de qué manera podemos que hacer que las familias del barrio, conozcan el museo, y los sábados por la tarde el lugar de ir hacer comercial, o ir algún sitio,*

*venga al museo. Porque siempre aprender cosas nuevas, no, y entonces resulta que nos dijeron que hacíamos una fiesta para enseñar algo que había pasado antes en las escuelas, por ejemplo, imagínate que hacemos una actividad que los niños vienen a dibujar, y luego hacemos una exposición en el museo de los dibujos, pongamos, entonces vienen. Pero si nosotros hacemos una fiesta para las familias, en general, no van a venir. Primero no vas llegan las informaciones. Los llegara, si conseguimos que llegara a través de la escuela será mucho, pero no tienen, no esperan llegan que nos hablan directamente a ellos, entiendes. Hay que buscar alguna manera de llegar algo que pueden interesar.*

*no está muy claro, no es fácil. ¿Tu qué opinas? Porque no vienen las familias chinas al museo.*

*Una de las cosa se produce en tándem muy importante, que una alumna China, el hecho que yo fuera la escuela, y que la niña, en este caso era una familia China, va a la escuela, hace otras cosas, ellos venían el museo, me veían, además de la maestra, había alguien que hace algo en el museo, y que trataba con ellos, sique tener un oficio, un trabajo, me di cuenta, me cuenta, no me da la cuenta, que yo estaba siempre un modelo de vida para estos niños, un modelo de vida, es decir. Yo puedo ser una maestra como esta profesora, pero mira, esta profesora, esta chica, trabaja en el museo y fíjate, habla cosas de arte, trabajar con los niños, trabajar con la gente, hacer plástica, y me di cuenta que es que estaba haciendo modelo. y entonces un día, me encontró por la calle, con una persona, queda la madre de estos niños, no, y me dice "ah, ustedes es la señora del museo, mi hija cuando sea mayor, quiere ser como usted" y la niña me pregunta "cómo se estudia, esto que hace donde estudia, como se hace para un trabajo como tu ...."*

## **8.¿Cuál es el papel del MNAC en el Proyecto Tándem?**

*Al transformación de aprendizaje, al cooperación de formación de profesor.*

## Appendix 18. Interview No. 5. Teacher C

**1. ¿Cuáles son tus expectativas en relación a los estudiantes en general? ¿Y de los niños chinos?**

Nos escuela que muchos hacen lo que quieran, no tienen normas, no tienen límites y aquí nos acosta doble de trabajo. Intentar marcar son las normas, limites, que solo necesitan que ellos agradecen que ellos.

**2. ¿Cómo es la colaboración entre la escuela y la familia? ¿Y específicamente, con las familias de los niños chinos?**

"Familiar por desgracia muchas familias, sobre todo, árabes y china y suramericanos, respondía todos. No le dan muchas importancias a la educación de los hijos. Y es una pena. nos ven como parking donde dejaban los niños de las nueve a las cinco. pero no les interesa nada. Eso es muy triste. Los niños no ven lo captan. ...muchos tienen negocio, en la tienda y se pasan todas las horas en el colegio. Los viene entre semana, o cierran en casa, o la calle solos, o los negocios de los padres, no van a museos,

Porque como muchos van a acompañas a los papas a comprar, pero no hacen cosas de niños, y no hacen las cosas de familiar, que no se afuera de trabajo.

Estos familiares tienen, su objetivo es el negocio, y los niños van a escuela, para ayudar le después a ellos a continuar con el negocio. Es el la mentalidad y resumen, y es muy triste. Pero es así.

Hay pocos padres, suramericanos, de origen árabe, o chinos, que de verdad te escuchen, se interesan cuando se hablan de sus hijos de escuela, que te pidan,"

Podemos hablar que te pidan ellos a ti una entrevista- quiero saber cómo va mi hijo, como lo ve, porque yo voy a casa que pasan esto, o por favor (en) pueden ayudar con este tema, o tenemos un problema en casa y pasa esto, y si podemos ayudar en la escuela. Eso no pasa, eso no pasa., tendría que pasar.

"Aquí se pasan muchas horas y están muy bien en escuelas. Los niños cuando llegan los fines de semanas y las vacaciones, no quieran.

¿Porqué? Porque estamos están cerrado en casa, porque hay familiar es que están mal y los papas, pues no las mamás, no les trata bien. Y están también con la escuela., también fuera la escuela. "

**3. ¿Cuál es la estrategia que utilizas para fomentar la participación de la familia de los niños y niñas en su educación? ¿Y utilizas alguna estrategia especial para las familias chinas?**

Nos escuela que muchos hacen lo que quieran, no tienen normas, no tienen límites y aquí nos acosta doble de trabajo. Intentar marcar son las normas, límites, que solo necesitan que ellos agradecen que ellos

**4. ¿Qué metodologías utilizadas para atender la diversidad? ¿Y especialmente cuando tienen hijos chinos?**

Soy profesora de acogida. Cuando los niños tienen necesidad o barrera de idioma, pues yo hago unos cursos individuales a ellos. Pero, andes de nada, tenemos que evaluar el nivel de los niños. Los niños chinos también, si tiene problema de idioma, pues hacemos unos cursos cada semana para ellos.

**5. ¿Qué metodologías utiliza la escuela para atender la diversidad? ¿Alguna específica para los alumnos chinos?**

Atendemos los niños como iguales. Los niños son esponjas. Pero para que pueden dominar y sale ahora acogida 3 o 4 años tiene que estar combinando. Unas horas en aula de acogido para responsar el catalán, Y luego también la clase iguales con la tutora.

**6. ¿Utilizas el UDL (diseño universal de aprendizaje) para atender a todos los estudiantes? ¿Y qué pasa con los niños chinos?**

"Pero cuando hay un niño, solo uno en una clase de 25, los 25 se resientan.

Nosotros vinieron en el enero. Juliano, un niño con un nivel mucho más inferior. No se entiende la letra, no sabe case escribir, estamos en el primero, también el nivel de primero.

Este año que yo lleva a Carmen a la tutora. YO soy la cotutora. El nivel ya que nivel es bueno, estamos muy contentas, y son unos niños que lo cojan todo en seguida. Pues vinos un día Juliano y durante una semana, no sé porque, estuvimos todos, un poco descolocados. Los niños nosotras, vale? Solo por esto. Porque vino un niño fuera de horario, con un nivel mucho más bajo, con un problema emocional muy importante, que hay que encuentra y todo esto destrozó una semana. armonía de la clase. Bajo el ritmo. No nivel. Bajo un poco ritmo y hagamos un ritmo muy bueno, y bueno, nos colocamos un poquito.

Lo voy a pusimos a tono. Vale? Pero el tiene un nivel mucho más bajo que otros. Si. o



a través, un niño que por ejemplo es muy disruptivo en segunda. Un niño que tiene rabia.

dentro acumulada que, por la mínima, sea tu estas así, necesita el clumo y copotier liar la y que puedes pegar. Vale. y esto afecta. Esta afecta los compañeros. Esta afecta las maestras. El trabajo que tendremos en la escuela es muy duro."

7. ¿Se considera la diversidad de estudiantes como un recurso de enseñanza y aprendizaje? ¿Y qué hay de los niños chinos y su cultura?

"Ya entran con muchas diferenciales, ya entran, ¿vale? Está bien en nivel cultural, como los educan, como son las familias, y ese tenemos que intentar arreglar. nuestro trabajo, yo siempre digo que es más asistencial de popular, una mejoría social y emocional, y después, y aprendemos sumar, vale? si no, no va a entrar."

8. Cuáles son las barreras/oportunidades más importantes para desarrollar un proceso inclusivo en esta escuela? ¿Y especialmente para los niños chinos?

"Los niños chinos son muy movidos" Poco dispersos. Tienes que repetir muchas veces "escucha, mira aquí, tranquila, siéntate, no te muevas, no."

son muy movidos, porque son muy solos en sus casas, están solos, y están acostumbrados, ya son generales...árabe, cabrán, también falta mucho escueta hablar, y es muy tímido, va poquito por debajo del nivel.

Del primero, porque falta mucho, porque en su casa es un poco desorden y eso que afecta aquí en la escuela...es muy importante como usted en casa. Porque luego se refleja todo lo demás." "cuando llegan (los niños chinos) (idioma es una barrera) si, chino y romántica a veces cuesta más diferente fonética de nosotros. Por tema de racismo. Yo soy maestra de acollida a los nuevos de los/otros países, normalmente son entre dos o tres años máximos, si de hace un caso especial, que se ha mucho Necesidad especial. Cuatro años para que pueden, aprender una lengua, aprende una lengua no, aprende una lengua cuesta más años. Pero para que pueden defenderse a nivel escolar y comunicarse, ya sí."

9. ¿Mejora el Proyecto Tándem las relaciones de los niños? ¿Y especialmente para los niños chinos?

Y también hacen otra cosa, el respeto, el turno de palabra, el escucha al compañero y lo que ha dicho, estoy acuerdo, no estoy acuerdo.

10. ¿El Proyecto Tándem mejoró la participación de los estudiantes y las familias? ¿Y

especialmente para los niños chinos? Por favor, dame un ejemplo.

"Y por aquí también estamos ve que tenemos un pequeño cambio que no solo vengas de fuera, también vengan eso de aquí. Porque los ... que vienen, se van a otros públicos muy buenos, donde no has tanta inmigración. "

11.¿Qué beneficios crees que aporta el Proyecto Tándem a los alumnos, familias y la comunidad educativa?

"sí, por ejemplo, nosotros hicimos un que está en la estación, no, una del proyecto, también, transversal del tándem, es la instalación de navidad que hacemos en navidad, y hacemos todo grupo, todo la escuela y cada clase pues a portar alguna cosa artística que ya han hecho.

Ya con el tema ya cogido. Nosotros como, como, el tema es, cómo podemos fabricar juguetes sin costar dinero por material reciclado, hicimos un coche con lo que teníamos, y ese es el coche que está colgando las escaleras de la escuela, a partir de aquí, cochivimos, formal,...métrico, ya estamos trabajando matemáticas."

Los padres ver el proyecto de Tándem (con museo) por web, por periódico, por museo, nos van conociendo.

Los padres son (no solo de inmigrantes) de todo Ahora, este año, es el primero año que nos venido en P3, matricula, de familias que son de varias autónomas, que son catalanas, en P3. Se puede... aquí dos años próximos, come el ... la subiendo, ya tendrán nos más familiares que hablan catalana. De la lengua materna de catalán."

"si. (VTS, TÁNDEM) Porque la manera que hacemos el VTS...No estoy tanto en la clase de arte, yo estoy en la clase ayudan los niños que hablan de lo que ven. Me da igual que está bien o que está mal. No estamos por allí por decir los colores son cinco o si son flores o rayo. A ver, tampoco que ...concepto erróneo. Pero todo lo que digan entre lamente y desarrollen su discurso, está bien, está bien.

Y a la larga, todos más o menos con mayor o menor dificultad, o de la manera que son, que son más divertidos, ...todos tienen algo que decir.

aunque sea..., que no sepan hablar, pero algún momento, se hablan lanzarse. Es una buena manera para que todos hablen"

12. ¿Crees que el arte, y específicamente el proyecto Tándem, beneficia el proceso de inclusión? ¿Qué estrategias / actividades docentes utilizas para lograrlo?

"sí, por ejemplo, nosotros hicimos un que está en la estación, no, una del proyecto, también, transversal del tándem, es la instalación de navidad que hacemos en navidad, y hacemos todo grupo, todo la escuela y cada clase pues a portar alguna cosa artística que ya han hecho.

ya con el tema ya cogido. Nosotros como, como, el tema es, cómo podemos fabricar juguetes sin costar dinero por material reciclado, hicimos un coche con lo que teníamos, y ese es el coche que está colgando las escaleras de la escuela, a partir de aquí, cochivimos, formal, metrica, ya estamos trabajando matematicas."

13. ¿Cuál es el papel del MNAC en el proyecto Tándem? ¿Cómo ha apoyado el MNAC el proyecto? ¿De qué manera mejorarías este apoyo? ¿Y en especialmente, en relación a la inclusión de los niños chinos?

cada año, escogemos un nombre, proyecto de este año es juego, y siempre intentamos que MNAC sea también nuestro Lacer. lo que pasa este año sea un poco menos, porque aquí no hay tantos temas de

juego. Pero si hemos sacado una imagen del autor, de pintor Joaquín va llega, que es valenciano, dónde se ven dos niños jugando en un campo. "

"Y siempre partimos al principio del curso, toda la escuela de una pintura, de una obra artística, por una cultura. Todos partimos esta obra, hacemos un VTS en la escuela, A partir de allí, es como nuestra primera actividad, nos puesta en marcha. Y nos conecta a partir de allí y vamos a cada clase a tirando, vas cogento se va defendido por les interés de los niños hacia el tema hacia el proyecto.

todos trabajamos en el juego...y hemos partido todos de la misma imagen. Y siempre arte nos habla el parte las épocas. siempre podemos encontrar en el arte, algún, que nos hablan el tema.

En una actividad, podemos enseñar todos los contenidos, pero niños mayores, por ejemplo, hay una clase no sé si es 4 que son el gran tema es el juego para todos, pero cada grupo, se ha de canta por su opción. ...pero, por ejemplo, la clase de P3, les han ingresado investigar las pelotas, nosotros en primero con Carmen los niños, seguimos mucho por el tema de patriarse reciclado caldo, de cómo se puede jugar, parificar cosas juguetes con material la fábrica y no costa dineros, sabes? videojuegos, ¿sabes? tema, ¿sabes?

Es para larga ayuda, cuando vamos a un sitio... Que estos años que estamos haciendo, nos ayudan. A que cuando estamos...los niños ven las cosas desde otro punto de vista.

**14. Y después de estos años de trabajar en este proyecto ¿de qué manera lo mejorarías en este aspecto?**

"aparte es una escuela pública, ha tenido dificultad de la matricula, de los problemas de las familias, estructurada de todo esto. Claro, esto te rica que eso lo hacen que rendimiento que niño se inferior. El primero de aquí no es el primero de otra escuela pública, o de otra escuela del primero concertada. El nivel siempre es más bajo nuestro.

porque somos una escuela de máxima complejidad. Por eso, tenemos 90 y pico por ciento de inmigración."

"cada año, escogemos un nombre, proyecto de este año es juego, y siempre intentamos que MNAC sea también nuestro Lace. Lo que pasa este año sea un poco menos, porque aquí no hay tantos temas de juego. Pero si hemos sacado una imagen del autor, de pintor Joaquín va llega, que es valenciano, dónde se ven dos niños jugando en un campo. "

## **Appendix 19. Interview No. 6. Student**

**1. 你来这所学校几年啦？在巴塞罗那几年了？**

*四年级起至初一。3 至 4 年。 今年初三（2021-2022）。 17 年来的。*

**2. 你在这所学校有兄弟姐妹吗？**

*没有*

**3. 你初到学校的时候，学校和你周围的人，比如老师同学是如何帮助你的？**

*同学翻译。老师 简单作业，挺快的。*

**4. 你觉得自己和其他同学一样吗？如果不一样，什么事情让你有这样的感觉？**

*不一样，格格不入，西语听不懂。*

**5. 如果你遇到学习、情感、人际关系方面的问题，老师会发现这些情况并且帮助你吗？有什么值得回忆的事情或细节吗？**

*老师发现不了，因为我不爱说，都是同学帮助。初一离开（转学）之前，和朋友打了一架。他和我说，我打赢了就走（转学），他赢就留下。对方是葡萄牙人。*

*起因是他知道我要走，说要不他也转，他父母不同意。后面没联系了，学校邮箱抹除了。WhatsApp 不用。*

6. 那么, 如果遇到人际关系方面的问题, 你会向谁寻求帮助, 或者会采用什么方式?

我会上网查怎么处理, 查不到去找老师。

7. 你觉得自己的学习成绩怎么样? 你觉得在学校学习难吗? 或者有趣吗?

我觉得提高挺多。有几科不懂, 像社科, 不会 social, 数学简单, 语言进步快。

挺有趣, 玩有趣 (没有)

8. 你和同学、朋友在学校合作一起做过项目吗? 关于这些经历有什么值得回忆的故事吗?

合作过。积木 (磁铁) 做很难的图形。会和父母老师炫耀。

9. 你喜欢老师上课的方式吗? 为什么? 你喜欢通过艺术学习吗? 为什么?

老师上课, 还行, 要更有趣就好了。艺术: 书有很多话用来表达, 语言练习为主。

10. 你是否参加学校组织的某些活动有困难? 是什么困难? 学校会做些什么?

活动: 不会邀请家长。要交一点钱就出去了。没有困难。累了, 走路多, 根据距离定。邀请家长, 母亲美甲, 父亲餐饮。

11. 学校在哪些方面需要做出改变, 从而变得更好呢?

建议: 让欺负同学的人少一点。男生多。(他们) 很喜欢别人出丑, 还手会被打。

他是单个人, 欺负人是以群体。换学校后不会了。上课多一点趣味性。

12. 在学校有机会使用你的母语或谈到你的文化吗? 你觉得你的母语和文化会让学校受益吗? 双人单车项目是否有机会应用你的语言和文化呢?

母语: 生日唱生日歌。会用到母文化, 教材 (tandem) 上有。会让中国人讲。

12. 你觉得双人单车项目对你和同学的关系有改善吗? 为什么?

关系有改善吗? 不太清楚。增加了互动, 话多了。接触多了。情绪差, 很容易哭, 在国内不会发生。告诉他深呼吸, 老师不会干预, 除非大家。

13. 你觉得双人单车项目能提高你在课堂活动以及博物馆活动中的参与吗? 或者你会因为这个项目而积极参与课堂活动以及博物馆活动吗?

能提高。四个人的项目, 话太少, 就剩了三个人, 就少了一份力。

13. 你喜欢参与双人单车项目吗? 为什么, 你学到了什么?

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喜欢。因为一，很轻松，合作，有同学帮助。二，有参与社会。万圣节，发栗子。三  
艺术项目可以创作。四更自信了。学到了：团队，语言，创造力，知识层面（想不起  
来）

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## Appendix 20. Interview No. 7. Family LNN

1. 你来巴塞罗那多久啦？

答：我来西班牙14年了

2. 你有几个孩子在这所学校？都是几年级？

答：我有四个小孩。我从老大到最小的啊，一直老大没，嗯没有，老二读初二，老三四年级，那老四P5

3. 来巴塞罗那之前，你的孩子们在哪里学习？学习了多久呢？

答：我们一直都在这个学校上课，小孩子四个都在这个学校上课

4. 你和你的家人做什么工作？

答：工作，上什么班。因为我们是没有什么那个工作，因为有什么班上什么班，找到工作就上班，随时上什么班，这样子的，没有固定的工作。大女儿是做美甲的，我老公上上厨房里，没有挑什么工作，没有让我们挑的机会。

5 你为什么选这所学校？有别的选择吗？

答：学校的选择，我们没有选择。因为我们经选择别的学校贵，我们又选择不起，没有这个经济能力帮助孩子。

6. 你的孩子刚到这所学校时，得到了哪些帮助？

答：是帮助的问题，学校有帮助。

7.学校是否为你的孩子建立了一份完备的档案？

答：有

8. 你觉得在孩子的教育中，家庭的责任是什么？

答：是重要的吧。我选择重要。

9. 中国文化是否被学校重视，是否在教学过程中有涉及？在双人单车项目里是否有涉及你的文化？

答：我不知道

10. 你觉得自己的孩子在学校学到东西了吗？

答：有

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**11. “双人单车项目”是否提高了孩子的出勤？**

答：小朋友，我那些孩子呢，那些学校的画画，去跟展览，他们很喜欢去，但是疫情很严重，我也不希望他们老是往外跑，在学校里读书是没办法。

**12. 你知道学校正在进行的“双人单人车”项目吗？你觉得通过艺术内容，你的孩子学到什么呢？**

答：我不懂

**13. 孩子在学校遇到的困难是什么？在融合方面学校可以做些什么呢？你还需要哪些帮助？**

答：学校有帮助，我们能接受，没有帮助也无所谓。



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## Appendix 21. Interview No. 8. Family SH

1. 你来巴塞罗那多久啦？

答：12 年

2. 你有几个孩子在这所学校？都是几年级？

答：(2021 年) 1 个，五年级 (2019 年 2 个，一个在三年级，一个五年级)

3. 来巴塞罗那之前，你的孩子们在哪里学习？学习了多久呢？

答：孩子在巴塞罗那出生的，有回中国读过一年的书

4. 你和你的家人做什么工作？

答：我和我老公开餐馆的

5. 你为什么选这所学校？有别的选择吗？

答：教育局安排的，离我们家比较远，离我们近的学校生源已经满了，进不去

6. 你的孩子刚到这所学校时，得到了哪些帮助？

答：语言不通，语言方面有补课

7. 学校是否为你的孩子建立了一份完备的档案？

答：我不知道，但是我想应该有

8. 你觉得在孩子的教育中，家庭的责任是什么？

答：我觉得父母要树立一个好榜样，多陪伴孩子

9. 中国文化是否被学校重视，是否在教学过程中有涉及？在双人单车项目里是否有涉及你的文化？

答：没有，学校没有学习跟中文有关的东西。我觉得这个项目不错，可以增加孩子见识，学习不显得枯燥

10. 你觉得自己的孩子在学校学到东西了吗？

答：我觉得当然有学到东西

11. “双人单车项目”是否提高了孩子的出勤？

答：不知道

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12. 你知道学校正在进行的“双人单人车”项目吗？你觉得通过艺术内容，你的孩子学到什么呢？

答：不知道

13. 孩子在学校遇到的困难是什么？在融合方面学校可以做些什么呢？你还需要哪些帮助？

答：现在孩子适应挺好的，老师说语言方面没有什么问题了，暂时不需要什么帮助。

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## Appendix 22. Interview No. 9. Family CH

1. 你来巴塞罗那多久啦？

答：14 年，我老公更久。

2. 你有几个孩子在 IEAS？都是几年级？

答：3 个，在一年级，五年级，初中一年级

3. 来巴塞罗那之前，你的孩子们在哪里学习？学习了多久呢？

答：老二、老三在这边出生的，都在这边上学，老大是后面上学时过来的

4. 你和你的家人做什么工作？

答：我们开店（杂货店）

5. 你为什么选这所学校？有别的选择吗？

答：教育局安排的，我们的店就在学校附件，这样比较方便

6. 你的孩子刚到这所学校时，得到了哪些帮助？

答：他们语言不是很好。像学校和家里的沟通他们是翻译不了的。学校里有补课的。

7. 学校是否为你的孩子建立了一份完备的档案？

答：应该是有的，会叫我们去学校开会，说说孩子的情况，但我们听不懂。

8. 你觉得在孩子的教育中，家庭的责任是什么？

答：我们平时都在店里，周末会带孩子出去玩玩。但是孩子大了，有时候不愿意和我们在一起。他们平时放了学就来店里，在那边写作业。

9. 中国文化是否被学校重视，是否在教学过程中有涉及？在双人单车项目里是否有涉及你的文化？

答：他们很喜欢这里的，到别的地方去上课有可能会哭，但到这里都是跑着来的。我很高兴的。不知道（有没有涉及中国文化）。

10. 你觉得自己的孩子在学校学到东西了吗？

答：有吧。

11. “双人单车项目” 是否提高了孩子的出勤？

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答：当然啦，他们来这里都是很高兴的。也交到了朋友。

**12. 你知道学校正在进行的“双人单人车”项目吗？你觉得通过艺术内容，你的孩子学到什么呢？**

答：知道。我觉得有时候是洗脑。他们有他们的文化，我们有我们的。

**13. 孩子在学校遇到的困难是什么？在融合方面学校可以做些什么呢？你还需要哪些帮助？**

答：老师有时候会反映和其他孩子打架呀，同学关系这些的。他们可能觉得是我们家庭教育的问题，但是我觉得孩子们之间闹矛盾很正常，其他孩子也会欺负我的小孩，比方说有一次我去接孩子，就看到有一个同学在那里骂我儿子。我就问他，如果我儿子也这样骂你，你什么感觉呢？来学校开会呢，我们是听不懂的，简单的可以，有时候需要翻译。我大儿子，二儿子现在也翻译不了。

## Appendix 23. Interview No. 10. Family ZY

1. *Llamo porque, te llamado porque nos tenemos otra oportunidad tingting con nosotras, así podemos hablamos tranquilas. ....hemos tenido conversaciones, pero no como profundizar.*

Me gustaría, como nuestra aquí, sabe ZY en casa , entonces yo, tu hija, yo luego explicaría, como es aquí, como la veo, porque La Niña que siqui inteligente, movilidad), entonces quiero saber cómo es en casa primero.

她在家玩游戏，那些玩具，都是玩玩具多一点，有时候我问她这书都是说的什么，但她说过来，我听不懂，她会西班牙语，Catalan，她都会说。

2. **vale, ella en casa es individual? ¿Escucha la mama?**

她在家是这样的，她不会坐在那里的。她不停的，有时候把那些玩具她放在里面，就在那玩，他就在那里找来找去，不停的。有时候那个手机放在那里，按起来会跳舞的，她学，在那里跳舞。跳的。

3. **lo hace eso en casa? ¿Vale, y mama habla con ella tranquilamente?**

我也没有，有时候问她书上说什么，颜色啊什么的，她都可以说出来的。现在一年级了，现在她有很多话都是西班牙语的。以前我在百元店做过几个月，那些百元店都是说这些话，一样的话的。“交流时是平静的吗？情绪是什么样的”那没有的，都很平静。

4. **La habla castellano, y con mama chine? Ella y el papa, a qué se dedican? Cual su trabajo.**

我在家里带小孩，我因为颈椎，*celvicar eña*，翻译成中文是什么意思？老外医院说 *Aniña*，是什么意思啊？*aniña* 是不是颈椎突出啊。

5. **No trabaja entonces. Y el papa**

他在中国餐馆制作餐。帮老板做的。

7. **Vale, mucho tiempo?**

九点家里走，到晚上九点半才回来。

8. **casi todo el día, .y hermano, tiene ZY. Un hermano creo.**

她有个哥哥。

**9. Uno. Solo uno. Ella me hablada una hermana que sabe catalán. No lo sé, una prima o algo.**

没有的，他弟弟的女儿都在 Malaga。就我一个人在这，没有啦。（‘有没有可能是朋友家的孩子？’）没有的。

**10. ¿Y el hermano mayor, habla catalán y castellano?**

没有，我儿子，我觉得西班牙语还是邹颖好一点呐。我们在家里都是说中国话的。

**11. Que edad tiene?**

他 19。中国岁 19, 这里 18 啦。

12. vale, ahora lo explico como es en la escuela. ZY es una niña muy cariñosa, muy buenita, y muy inteligente, lo que pasa, claro, aquí siempre movimientose, bules ella pendiente por eso de jugar, de otras cosas, de hablar con sus amigos chino, tal, no atiendo la classe todo lo quería.

她动的太多，是这样。

Ahora estoy pensando, es muy importante que La Niña, en casa tiene que un hermano, unos deberes, ella, hay que coger un hábito de estudio, entonces, yo, los primero de la semana, una hoja, que tiene que hacer en casa, para que ellos, aunque pequeñito, coge un habito, de hacer faenas. Entonces La Niña muchas veces, no trae, supongo que estes jugar, y no, no pasa nada, porque no es obgatorio, pero me gustaría que cogido un habito de estudia en casa, porque en clase, cuando y esta connmigo, y lee, veo muy bien, pero cuando está en gran grupo, se dispersa un poco, ZY, ZY, ZY atiende, entonces me gustaría que en casa ayudaran a que en calma un poquito, y dies minuto, a diga, la Postdam tranquila, como centrar en una faena, vale? En castellano, pues los números, hasta 20, suma, diez minutos, ya esta.

“阅读习惯?? 带回家的作业”。我都没看到，她都没做。她回家都没有提，只有玩玩具。

“每天十分钟能做到吗”

那是做得到的。

Para que coge un habito de concentración. Porque La Niña realmente, muy inteligente, de verdad, La Niña que todo lo que puede. Porque solo falta eso, y La Niña tiene un poco de concentración, ya está. Porque cuando está connmigo, le entiendo. Bueno, y entiende todo, tiene un nivel bastante bueno de la clase, cuando está sola, cuando esta así, connmigo, allí, cuando está sola, dispersa, hace otra cosa, entonces, quiero coger un hábito de concentración.

Diez minutos ya está bien.

她不管认识不认识都是一样的，尤其小孩子，不认识他不会跟他走的呢，她都会的，带注意力很难带的，带到公园去玩，也要把她看住，不看住就会跟别人走了。所以在学校里读书，他觉得在这里玩一样，这个意思。

Tenemos que intentar que la familia con nosotros, la escuela no es solo para jugar, también es para otras cosas. Entonces, quiero la mama, si yo, es complicado, porque si ella no sabe castellano, porque La Niña tiene una agenda, en la mochila, creo que la deja en casa. Voy a pedida una agenda para la mama la conoces. La tiene en casa. Porque muchas veces, La Niña tiene la agenda, por ejemplo, por primero agenda, ye me decía esta en casa, y no la dale, y entonces yo quiero que la mama, a ver si en casa tiene ese.

日程本，嗯，家里有一本，看到啦。

comunicar esta ...yo escribo aquí, me gustaría tener, luego, firma aquí.

我们是不会写的，写得乱七八糟。

Dada Día no, pero esta bien que cada día lleve en la mochila y revisi la mama por sea caso. Vale, pero cada día no escribimos, por ejemplo, a veces que los niños las cosas, hay que lleva la camisita de color, material de veinte clave, depende, depende ves,

哦，那些小孩子也在那里写，

entonces, ...alguna cosita del cole,

我们是不会写西班牙语的。

“你们就签名就可以啦，阅后签名”

Si ella tiene alguna cosa, que venga aquí, y a vemos como juega, pero ella no hace falta escriba. ¿Hombre, si el hermano mejor escribe algo en castellano?

我们三个都不行，都写不了。他哥哥十岁开始读书，现在读到19岁了。

vale. No pasa nada, cualquier cosa, ya me diría. A ver como entendemos. Y otro tema que también soluciona llega siempre a ZY en la mochila.

你问她邹颖西班牙语，Catalan 怎么样

A nivel oral, habla mejor en castellano, pero en catalán, también se , ella entiende todo, entiende todo, pero se desprecia más catalán que castellano. Después, a nivel lectura, esta falta de leer, y leer, sobre todo en catalán, para coger... catalán. Y bastante bien el nivel es

bueno, muy bueno.

*听她回家说，说得很多西班牙语，我是听不懂。*

es muy típica. La Niña esta avance, la nivel dificultad, esta haciendo avance. Creo, bueno, no creo, segurísima, La Niña tiene capacidad intelectual muy buena, pero claro, la dificultancias, no le ayuda. ey, por eso digo que si querer, siempre conmigo acompañada, pensar, en casa muy difícil, la mamá puede ayudar el número, los números, es para todo los mismo, sobre todo, numero que hasta 20, si lo sabe, el catalán, lo sabe, pero falta la suma, la suma ac,,, y las restas, hasta numero 20, sin llevar??? Si enseñan como quieren (idioma), llevándolo, todavía.

*数字她都是说的对的，但 20,30 加起来她就乱说了。西班牙语，中国话也会说的。再往上说她就乱说了。“我女儿中国岁八岁，这里七岁。*

No, hasta 20. En clase, pasito a pasito. No. A partir de este año, vamos al 20. Y el año que viene, ya seguimos. Entonces quedamos que ayuda en casa un poquito la suma, que agenda avisa todos los días, y ahora lo quería preguntar si llevo los libros de la escuela al semana, allá. Hay libros allá, pon tata. Esta en frente,

Allí los sábados, coge extensión en catalán. Pero importa de juega, jugar.

*那天去了一次，看她没读什么书，就是小孩子都在那里玩。读书，她就是在那里玩玩。我以为她是去那里读书，可她就是在那里坐坐，玩玩，玩两个小时就回来。*

Aquí claro tenemos educación en otra manera, me propuesta de apuntar allí, que es juega con otros niños. Y cogido el tema de comunicación es muy importante. Porque en casa, no puede hacer la.

*那个学校里都是这里附近的孩子*

Yo, a mí me gusta El Niño juega, y hacer deberes, pero creo que también es importante que juegue, ... entonces, el juego, también aprende idioma.

*里面全是附近的人，都是中国人，所以学不到什么。*

Que quería combinamos a otro sitios? Hay otro lugar, se llama esplai y Con otro chico que haga esto, que podemos hablar, y entonces, me puede comunicar .. hasta ella.

*平时也是和这些小孩玩，下来也是和这些小孩玩。去了也没有学到什么。*

Yo lo quería esta conversación, porque yo no sabía Todo son chino. Entonces, claro, para mí, yo quiero saca chico de esto, pensaba para que podría construir relación de los otros chinos,



sabía que iban. Pero no pensaba todos están chino. Entonces, como ella funcionamiento de los esplanais. Yo quería poner ZY a otro sitio que hay poco chinos, de más variedad, niños de aquí, niños de Paquistán, así, la lengua catalana avanza.

*说老外话都是一样。那个学校都是这个旁边，我们都认识的小孩，平时都是星期天，学校都是跟他们一起玩的。*

Ahora, tenemos un documento aquí, esta escuela está haciendo con esta palabra, se haciendo un proyecto convivencia en la escuela. ¿Pedimos participación de unas familias, lo explique que es importante para La Niña, ella esta contenta conmigo? Vale, cualquiera cosa, yo estoy aquí para servir La Niña, cualquiera cosa quiero ayudarlas.

sobre todo, las dos cositas, la agenda, en casa revisa. Tarea un poquito, en catalán también, si puede.

去医院运动。norma que certificar, la ropa, obligatorio, 不能搬重物,

yo creo que entiende mas que ella piensa. Mucha información no puede. Hay clases graduadas de catalán.

*“参加加语班”。那我不行的。简单的，其他的啰哩啰嗦听不懂。*

yo no soy de aquí, yo soy de madri. Pero no hablo catalán no puedo trabajar. Llegue de Madrid, no puede trabajar. Bueno, nos animamos. Aprende no cabe nunca.

*我语言不行的，有一次找地铁票用了四个小时。两个方向，找了四个小时。*

## Appendix 24. Interview No. 11. Family M

### 1. ¿De dónde eres? ¿Eres de aquí de Barcelona?

*Yo no he nacido en Cataluña, pero yo soy de Valencia, si, a ver, pero mi pueblo mayoría hablan catalán. vivimos cerca del cole.*

### 2. ¿Qué siente tus niño en una escuela diversidad?

*Si, a ver, casi todo nacieron en Barcelona, como primero generación de aquí. Pero los padres, sique son de afuera. En mi hija clase, solo mi mujer y yo nacimos en España. Somos 20 alumnos, creo que al final de 21, solo mi mujer y yo nacido en España, Cataluña nadie.*

*En mi pueblo, se hablan más Catalán que Barcelona. Por acentualmente, por 90% hablan catalán. De hecho, mis abuelos no hablan español. Pero, bueno, en el norte también, mucha habla, 90% catalán. cuadro de ejercido que vienen distinto de España, hablan catalán. ahora va a P4, y después va a P5.*

### 3. ¿Va tu hija queda en IEAS para primaria? ¿Y por qué?

*Si, sí. Sigue da igual. Porque a mí me gusta **las públicas que hay profesores mejores que la escuela privada**. Si, creo que son profesores más innovadores. Y después, es una escuela que tiene recursos. A ver, tenerla más contento con ayuda de Ayuntamiento, de gobierno.*

*Todo esto. Pero (eu), a mí me parece positivo en sociedad, porque hay muchas culturas. Me parece interesante que mi hija no tenga problemas con ...me parece interesante que por convivir con las personas de padres..... porque me parece **es una cosa positiva para su forma de pensar**.*

### 4. ¿Hay influencia negativa de una escuela diversidad?

*No, para mi no.*

### 5. ¿Qué piensas la diversidad de IEAS? ¿Se relaciona con Choque o no?

*Si, pero no me parece es un choque. Yo lo veo como un requerimiento si mi lengua es la lengua viecura la educación. Está también mejor, porque proporción más lógica.*

*Pero tampoco tiene sentido, (eu), digamos, **tampoco no me gustaría lo que pasa en otra escuela, donde no hay ninguna inmigrante**. Entonces esto me parece que santificar en nuestro barrio, hay un 10, 12, 15 por ciento de personas, bueno, un tercio de la gente que dice*

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que viven en Barcelona. Es de otros países. Hay 300, 400 mil personas en Barcelona han nacido en otros países. Entonces, no sé.

### **6. ¿Te gusta el Proyecto Tándem?**

*A mí me gusta. Pero no puede terminar, que digamos, yo no puedo, yo no cojie esta escuela como mi primera opción.*

*Hay un soltero de escuelas, ..., las escuelas más próximas pero este proyecto, a mi mujer...me parece que era interesante y la pusimos, como uno, dos opciones, y conseguimos ..... de casa. Y al final, nos toque, .....las escuela.....nos cogemos que año pasado mucho, nos gustó como se potencia por ejemplo la música, me gusta mucho la música clásica, .... Esto me gusto.*

### **8. ¿Qué barrera tiene esta escuela, y que mejora?**

*A ver, esta escuela teniendo un problema grave que un problema importante en cursos superiores.*

*Cursos superiores, hacía años, entraba mucha gente durante el curso y (rompe ritmo), exacto, y es un problema. Pero, (eu), igualmente ahora ya no pasa. Porque a partir de últimos cursos, ya se completado de todo. Y hace 6, 10 años, había una...inmigración a España, son inmigrantes de buscar trabajo y cuando...la gente volvió sus países, otra gente que intentar buscar la vida, cambia... y todo eso afectaba escuela. Porque seguí ven alumnos, entran alumnos..., muchos cursos, no entendía los profesores, como hablaban. No capaz de saber de conocimiento. Bajaba mucho. Vale, pero esto, los últimos años, los inmigrantes, cuando pasa actualmente..... Son gente que para vivir aquí. Sus hijos ya han nacido aquí, son gente vengan con 14 años, o con diez años, y no conozcan nada que desde aquí han nacido, empiezan las escuela, aunque los padres no hablan algún de español, catalán, los hijos empiezan 3, ya aprender idiomas. Yo a la guardería, saben hablan tus .... ¿Idiomas, sabes?*

## Appendix 25. Interview No. 12. Family TN

A ver. Yo estoy diciendo, TN\_a nivel de clase, bien, vale. Matemática le gusta mucho, pero me preocupa que lleva la lengua, no habla mucho catalán ni castellano, y ...bueno, principio estos. Entonces, yo lo que te dicho, ¿es que puede tirar brazo? Porque si esto, se va con otro niño con su clase, se va a otra plaza, habla con otro niño no de clase, pero si está aquí, puede hablar con los niños de sus clases. Entre los días? Si, a las 5 de la tarde cuando salimos de la escuela. Entonces, Toni es un niño que la escuela juega muy solo, vale, le gusta mucho jugar con los de más niños.

Es un niño que tiene **juego individual, muy solo**. Ahora entiende jugar más con otros, vale, porque no tiene la lengua, le cuesta tanto. Claro, ahora, ya tiene más lengua, lenguaje, catalán. Pero Toni le cuesta tanto, si le ayudamos que tenga más lenguaje, le ayudamos que sea relaciones mucho más con los otros. Por eso le digo a la plaza a jugar, ¿vale? que le diría cuentos, aunque se..ha..hecho de idioma.

*他在这里玩的很好的, 我看, 有四个五个人。都是他同学, 摩洛哥人? ?*

Vale, y jugar aquí, en la plaza? Ella se sabe como se llaman?

Agustin, Sandia 就那些, 我也不懂。

Pregunta los nombres de los niños.

他说四个孩子和他关系很好的, 说不来了, 那些孩子我一下就忘记了

Si, porque me interesa que TN si uno más al duro? ?que pueda hacer más fiña, esta mejor que el año pasado, este año ha mejorado que busca jugar con los otros niños.

*跟他坐在一起的一个跟他关系挺好的,*

Compañero de la misma mesa. Si, con shaman? Niño o niña? Niña. Con una niña. Ala, alexia? Niño, agustin. 0547 juega mucho con August in? Dylan? Si, esta jugando, si, ahora.

Pero yo creo que Toni que hable más, entonces, para potenciar el lengua.

*对, 他都知道的, 我已拿出本子来, 这个是谁, 这个是谁, 他全都知道的。*

vale, yo le decía que, si tiene carne de biblioteca, me ha dicho para su hermonos si, peroTN no tiene carne, es correcto?

Tiene la posibilidad ir a la biblioteca, los viernes, un día de la semana para ir a buscar unos cuentos a casa? Tiene la posibilidad? Puede hacer lo, llevarlo

带的，大儿子带着有时候拿袋子会借书回家。

si, y TN también, porque hay libros infantiles, puede llevarlo a casa inmediatamente. Durante un mes, creo que.

Vale. Yo le commentaba también, yo creo que nos me entendido, ella los tres duerme a la misma cama, el padre, la madre El Niño. Entonces, yo le decía si podía puede encontrar una solución, no ahora mismo, pero para cobro el libro si me curso para que Toni tenga su propia cama, vale?

现在没办法，因为孩子太小了。

Pero, no hay la posibilidad la lidera de abajo. No se puede. Vale.

vale, me ha dicho que le gusta mucho jugar con coche. Con el lego. Le gusta pintar también. Saber compartir en casa con sus hermanos, los padres, juguetes.

这个很少，他都一个人玩。这些我们也都注意。因为那个大的一个 14 岁，一个 10 岁了。和他差很多，他就不会一起玩。

Y con su hermano tampoco? Poquito. Vale, por eso es importante ir a la plaza.

los fin de semana que hacen? 周末就是去公园玩，有时候我带他去玩玩就行了。我一个人带他们三个一起去玩。有时候带去爬山，爬一下。

estamos en un centro, ¿verdad? Biblioteca, ludoteca, un centro del día, verdad? Como un centro de especia, creo. Le puedes preguntar se va Sabadell los domingos, dos días,

以前这里有，现在不愿去了。给二儿子，小儿子都不去了。以前这里星期六有的，现在都不去了。一去那边学校就会哭，我也没办法。

TN, no le gusta. No hay niño de su edad?

一去就哭，到路上就哭，马上就回家了。

Pero, porque? Hay niño mayores? No hay niño de su edad?

一去就哭不知道怎么回事。

我最大的儿子去了，都没有问题。

Pero quiero saber Toni si ir si juega con su niño de su edad.

去年去了一年还可以，今年说什么都不去了，一去就哭。后来我就一直没去了。

¿No has preguntado? y los hermanos no han preguntado qué ha pasado con TN? ¿Porque el

año pasado contento y este año no quiere ir?

去这个学校就跑得很快，去那个学校就哭了，马上跑回家了。

y hay alguien quien pueden hablar con ella? Monitor, no sé quién, pueden hablar con ella, preguntarle que pasa

现在我有一个多两个月都没去了。

Y qué hace, Toni se queda en casa, ¿la tienda? Qué hace?

有时候我带他去玩一下，有时候在家里，（自己一个人玩），嗯，玩玩汽车，画画啊，在我们旁边也挺乖的。

¿En la tienda? a mí me gusta que investiga, que ha pasado? Tu hijo, algo ha pasado.

Su hermano no le gusta Tampoco. ¿Qué hacen? Aquí, ¿qué hacen? qué hacen este centro, ¿lo sabes?

他们就是带去玩的，不愿意去。就是四点半到七点半么

¿No hay Niño Chinos? No hay de otros sitios? porque no le gusta su hermano? No sabe, tampoco.

另外两个大的学中文嘛，是十一点到四点半。这里是四点半到七点半嘛。正好错开。他就不去了现在。

y tu hijo, también estudia chino?

a qué edad los llevan (a estudiar chino)?

一般是6岁。6岁到7岁。

el año que viene, vale. Vale. ¿Yo le preguntaba antes si tenía alguna duda? Este si me ha entendido. Si ella tiene alguna duda para me, si que me pregunta alguna cosa, sobre Toni.

都可以。TN 说在学校都很那个，很听她的话。他说去这个学校，马上跑的挺快，我很高兴的。

就是我想问一下孩子老是一个人，有什么办法让他跟朋友一起玩。怎么办？

si, a me preocupa, de TN, lo que más preocupa, a veces que tiene un juego que no que no busca jugar con los otros niños, por eso decía ir a la plaza, bueno, fin de semana, si lo puede llevar al parque, que juego con otros niños, que no se queda la tienda, que vaya siempre jugar el fin de semana que jugar los parte que es el parque que jugando. Porque es un Niño que

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necesita mucho.

*因为我们语言不太好，跟他们聊不来，站在那无聊就把他带回家了。*

Si, haga un curso. Hay cursos graduados, Busca ayudamiento a inscribir uno graduado. Porque lleva ayuda de ella, y al niño también. Si.

*年纪大了很难学。*

poco a poco, y otra pregunta, en casa Toni, cuando habla chino, habla bien, con la estructura, si formaliza bien las estructuras.

*还可以，都可以表达的出来。*

muy claro, muy bien? vale. Ya estoy. Bueno, más que nada, Toni juega muy solo. Yo creo que sea un tema de lengua. Como no funciona bien, tampoco español. Le cuesta interactiva con los otros niños, pero creo que es un tema de lengua, más que actitudes. Ambiente... Por eso creo que jugar más tiempo aquí. Porque allá me dicen juega en otra plaza, esta plaza se viene niños de la escuela, que hay niños que se habla español. No habla catalán, pero mínimo, y que los salga los fines de semana, si no va a ir a este centro, creo que saga esta tienda, si puede jugar básicamente.

## Appendix 26. Interveiw No. 13 Family SZ

9 días después de matricular, La Mama de SZ queda juntos con La MONITOR.

MT-pues qué tal?

*MM-SZ hoy tiene, tiene fiebre hoy.*

MT-yo ayer por la tarde, cuando entre a la clase, yo lo tocaba, yo no veo caliente. Pero ....encontraba mal iba. Como se fuera bueno, me pareció, yo le pregunté, qué le pasaba. Se puso a llorar y no dijo nada. Entonces, también buscar su hermana de quinto, para decía que me ayuda podría salir que esto. Su hermana hablo con él, le digo dolorcillo la cabeza, y yo contaba que encontrado frío. Pero mañana turno el conserje para que pusiera .....de momento tonarafia. Y subió que deseando que no tenía fiebre. Yo aviso la familia para que le cogían y estuvo aquí a las 4 no lo cogió nadie. A las 4, si. Entonces, yo ge a pensé que la enferma decía dolor de la cabeza, ¿ella entiende bien?

*MM- poco. (妈妈勉强, 温和的笑声)*

Monitor-Pues, vosotros cuando llegáis aquí?

*M: E. Muchos años.*

Monitor: cuantos años llegáis aquí en Cataluña?

*MM-yo o SZ?*

Monitor: SZ

*MM-El nació aquí.*

Monitor:El nació aquí en Barcelona?

*MM-Si.*

Monitor:Y donde hizo educacion infantil?p3. P4, p5..

*MM-josé deus antes. Todo en José deus. Hasta primero*

Monitor: todo?

*MM-Si.*

Monitor: desde P3?



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*MM-Si, desde P3 hasta el primero. Segundo, segundo no, segundo en China.*

Monitor:segundo en China.

*MM-SI.*

**Monitor:** Por yo pensaba que había estaba muy poco en José deus. Porque él catalán, aquí, de momento, no expresa nada. Yo le pone sensación, de que me entiende mucho, de que me entiende mucho cuando hablo. Porque le explico cosas, y normalmente, lo entiendo. Yo veo entendido. Pero a la hora de hablar, no. no.

*MM(绍哲妈妈似乎想说什么, 声音很弱)*

**Monitor:** pues esto tenemos que mirarlo. Le damos tiempo y hace adaptación. No porque acaba de llegar. Pero si estado, cuatro años en José Deus, él debería hablar un poquito más.(老师认为语言表达能力很重要, 光听懂不行) Si, pues normal seria, despues uadro años escolarizado, aquí, que, en.

*MM-Hablar mucho asi.*

**Monitor:** tendria que hablar. Si.

*MM-就是有没有什么建议可以补习啊, 或者怎么样能够促进加语。(妈妈方法: 上补习班, 托给学校)*

**Monitor:** hace un refuerzo? si , el , ayer, claro yo no sabia exactamente los años que llevaban aquí. Pero se veia que el Catalan, pues no se expresa no dice nada. Si no por ejemplo, lo más que me ha dicho es, "lavabo", para ir al lavabo. A palabra lavabo. No la frase. no de... Entonces, en , ayer habla con la chica de aula de acollida, Lala, y fue el primeoro dia que se llevo. Y estuvo con el una hora, y empezo pasarle la pruebas. Las pruebas que se pasan que la aula de acolida es normales. Cuando niño entra de taula de acollida, si, porque entendemo s que tentia que ir la taula de acollida. Para hacer estas horas. Que son cada mañana, depende el dia una, depende el dia dos, de aula de acollida que que hay alguno alumnos que va. Porque es un grupo muy reducido y hace una imemercion muy rapida en Catalan, catallan, catalan, catalan. Empieza por por vocabolario muy basico, y frases sencillas, y así poco a poco, pero muy, muy, (claro en la clase, yo por ejemplo puedo salir, explicando cuento, haciendo matematicas, haciendo actividades y.... Allé es un grupo muy pequeó con la profesora....haciendo solo catalan con este grupo()es un refuerzo grande. Entonces el empezo ayer. Y yo le dije ... que habraria hoy con vosotras, pero que ya case, la de andaba que sique ir a la aula de acollida.

*MM-先这样培训, 看有没有什么效果*

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**Monitor:** vale, vale. En José deus, el iba la acula de acollida?

*M-好像有这种课程,但是他之前读的好像没有,没有辅导这个,没有辅导,他好像太小了吧。*

**Monitor:** No, no iba. El sequi allí un escolarización normal?

*MM-好像没有 (接受特殊辅导)*

**Monitor:** Normal. Yo he mirado sus, su informe, y en la relación donde con los demás bien, bien; con el entorno bien, de .., todo lo son de contenido de aprender de letras escritura, bien; en todo pone, assolit(alcanzado).

Es no hay molt bien. Pero todo esta assolit. Justo, pero assolit. El matematica assolit. El mostrarse creativo apropiando, no pone assolit. El ingles, assolit. Religion, lo que participan dialogos, va progresar. Si pongo,... Assolit, y las observación de su tutor, que esto seria puesto que donde dice que es un niño que se relaciona muy bien. Aquí también, no? La seguida, racional con los demás niños de la clase enseguida, dice que es un niño que tiene hábitos, de buenas actitudes, que respeta las normas, dice que, su ritmo de trabajo es satisfactorio. Pero que le conviene mejora la conversación. Para tener fluido, bueno.

Es lo que aprendemos en la aula de acollida. Yo desde la clase voy a hacer todo lo que pueda pero yo creo que le va muy necesaria la aula de acollida. Y podriamos ver si hay algún, cootra cosa ya para empezar. Yo ya creo que intendaria pone algo más. Miraremos si hay algún, algún sea mex escolar. Donde se vea obligador expresarse y relacionarse. Porque la salida de cole supongo que sala con la hermana, iba a la casa, y no habla catalan con nadie. No lo sé. No lo sé. No.

*MM-es asi.*

**Monitor:** teneis un bar? (de que trabajar?)

*MM-restaurant.*

**Monitor:** entonces SZ no hablar con los clientes del restaurante?

*MM-他平时都在家里。*

**Monitor:** se queda en casa. En casa y hermana. Ellos se han plantado apuntarlo. Aescolaro. Porque si por ejemplo. El lo apuntan inglés, no porque es inglés, a la Lutoteca, a jugar, tiene ayuda a los deberes. Por ejemplo, yo tengo alumna, por ejemplo, es que van, no estario solo. Porque ha vino alumno de la clase. Además, va a una alumna pero su padre aún vive en Paris. Acaba de llegar de Paris. Y no habla Catalán. Y va a ludoteca y allí ayda con sus deberes, y

es una niña que tiene muy buen nivel, y que se sienta al lado de Shaozhe, la clase. Y se quieren mucho.

pudia apuntarlo allí, tendria otra persona, con quien racionalse, y allí se habla catalán. Seria como un refuerzo. O bien repasando cosas coleo bien jugando, en catalan cada día. Y es actividad muy economica. Y a lo mejor le irian bien, más que poner un repaso en catalán. Porque son pequeños al original, son niños de tercero.

y no sé. Lamba.(organización de familia)

*MM(1631)-小孩都在家里。他西班牙语也不好。幼儿园没教东西，跟小孩子间的交流又都是西班牙语，他们之间聊天经常用西班牙语。Catalan 直到一年级读书的时候，就变成了一门课程。就没学。*

vine una niña ya está en la Ludoteca. Explica que cada dia despues de las 4, hay una chica viene a coger los niños aquí y ir a otro edificio de secundaria allí. Allí, sí tiene deberes hacerlo, si no juegan. En el patio coman.

**Monitor:** pues mejor puedo sería una opción.

*MM-SI*

**Monitor:** un opción de 4,5, 6. Y que su hermana puede acogerlo allí, para llevarla a casa. Es un ahorita. Y no sé, todo lo que puede que hagas un immersion catalán. Porque se puede hacerse en catalán competición lo escribir , le va.....la semana pasada empezamos cogen los cuentos de clase de catalán para puede leer en casa. Tiene uno, tienes que vuelvo la semana siguiente. Pero pueden coger los que quieran. Si le coge los pequenidos y luego coje otro, el día que quiera les dan todo .....disposicion. Que ellos en cada lo animen a leer. Se ellos va a acabar.

y en la casa por lo menos lectura. Imoprtante, dibujos, animados en catalan. Parece uan tonderia, pero que sea costumbre. Aver los en catalan, es una forma de aprender. Lo vas escuchando y es una ayuda más. Puede mirar la tele que mire lo que mira. Pero un ratido, en catalan. Algo que sea atractivo. Alguno pongo video corto de 5 minutos, esta así(惊讶, 呆住). Es catalan, es que un ayuda más.

entonces si quiere al final de enero, los volem. Dejamos en paz este noviembre, y diciembre, y final de enero presentamos, lo evaluamos...como vendres en casa. Con aula de acollida que ya llevamos un poquito, yo veo la clase sique estapando, entonces los planteamos si falta un repaso intensivo, espacifico lo que sea.

**Monitor:** yo me va muy bien que la clase no hay ninguno otro niño ni chino ni niá. Porque

yo me la seguro deque cuando tiene una duda, deera..solverlo en catalan. Yo lo veo muy bien esto. Porque cursos que hay 3 niños, no aquí, por su colegios, 3, 5, niños este perdido, porque los tiene siempre al lado. Gente que dirige su idioma, claro, la catala no utilizan nunca. Por todo el dia. En el patio continuan. En casa continuan. Entonces hace muy difiicil. Lo que esta muy bien, porque esta solo en este aspecto. Entonces es es obligan relacionarse. y otro dia, por ejemplo, en grupo 3 tendria que escribir uan historia porque tiene que escuchar y expresarse catalán o castella. claro , los lleva lo puedne entender más. Que la sensacion de la clase. Que seria este necesidad. A mi me va muy bien.

a nivel actitude, es un nió me gusta. Es un niño que se le dupti, se le sducado. Tiene buen trazo , buen escribe. Es un niño que sique trabajan. De forma ponerse antes de trabajo, este nió a mi me gusta. Nos falta ahora es la competencia hablar que vamos a dar.

Y otra cosa, que le diga a Shaozhe que estoy aqui para ayudarlo. Que no tenga verguenza. Te pregunta una cosa una idea diez veces. Yo tengo este puesto, porque soy asi. Yo tengo este puesto, porque soy asi. (抬高声音). ”venga va, no sé que” pero que no me como nadie. Que no como nadie.(笑) . Que no soy chilla de la clase. No me gusta siempre mal, o sea que (alumnos piensa) “no me tenga respeto en este sentido” “quieres hacer clase que quiere pregunte. Que yo quiere ayudar le como resto de los compañeros. Que no , que no dir verguenza preguntar. Que quiero que aprende, quiero qeu lo mejore. ” Solo digo a los niños proceso de los padres de más caso. Yo lo veo contento, en el patio también. Está tranquilo. Esta tranquilo está bien.

*他就不会讲。 不知道怎么讲, 再去中国待一年多, 更不会讲。 有的东西不知道怎么用西班牙语怎么表达出来, 所以就讲得很少了。*

también hay un libro, tendría que ver, que es un libro puede hacer sólido. Que, a lo mejor para la casa, como extra, actividades cartas. El puede ir con este libro trabajando vocabulario. Son libros por temáticas. De la familia, otros son de estación del aó, otros de la como vestimos. Yo mire abacos. Si lo ecuentro, te lo dire, vale poque dinero, y podria leer esto como un resfuerzo también. Y lo mire y te lo digo. o sea queda pendiente..... poco a poquito, que esta tranquila, que va a progresando. Que con su actitude que va a progresando. Seguro. Que no se preocupe, la veo preocupada.

## Appendix 27. Interview No. 14 Teacher D

El hecho de evaluar, como nos hemos hecho, lo hecho porque es un grupo muy bueno, lo hacen muy bien en el VTS.

En... estos niños han acostumbrado que nos unen a ver, es un grupo lo hacen muy bien pero hoy especialmente no ha salido mucha cosa.

Están nerviosos, al principios. No sé si era por ti, que no lo creo. No lo creo porque ya esta acostumbrados (aqui viene un niño). No sé si era ambiente. No lo sé.

Todo esta oscuro. He tenido la necesidad porque como un grupo, generalmente lo hacen muy bien. Tiene la necesidades que evaluar a ellos, o sea que es lo que hecho bien. Si les agustado, si no.

Tambien me da información de ,bueno, de como eran los cuadros, y sea ellos, pues sea mejor escriir men mucho necaciín de hacer los, o no lo sé.

El caso es que y has ido sensillamente porque, fijate, que Luis ha dicho. Esto es lo que yo queria salir de ellos,

Porque luego dentro de VTS, esta muy bien pues para desarrollar el lenguaje, todo esto, pero luego también, se ven la sensibilidades de los niños, no y mis tiene una sensibilidad muy especial, para detactar de pues un niño de primero no da , no esta nerviosos a otro tipo de sentimiento, no? No me agustado tanto, porque nos gustado atendo, pues me gusta el cuatro, limpoian

un niño de primero ano no gusta hablar, otros no, pero este niño si, los otros si. Pues me gusta el cuadro, limpiado nome gusta tando, porque el tio no esta atendo.

Estan nerviosos, porque intervenido pues esto te da muchos información de como son cada niño.

y también, a ver considero no han todo el mundo se mueve.

en VTS, como una artetistica nos no podemos mover. No tenemos educación artistica. Como () piel de todo el mundo.

Entonces este niño sique llegua mucho, nosotros pues mejor si para desarrolla idioma, para otro, pero este niño ya es captar algo más en VTS.

Entonces es como eso es muy bonito.

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y entiendo la necesidades de hacer lo para que ellos mismos se encuentra aporte que los busca si que me sentido agusto, si esta nerviosos, si no , eso me parecen muy bien que ellos se auto- evalua.

lo hacen nos una al mes el VTS.

Hacemos diez veces del curriculum del aò y van uno por mes màs o menos

## Appendix 28. Interview No. 15 Teacher E

### 1. El proyecto Tándem se afecta al otro curriculum?

*Si, mira, con las horarios que tenemos en Tándem que son 3 días a la semana. Una....on al patio de once a media una.*

*Entonces, abarcamos, a las ciencias, el medi, sobre todo el arte, la pone plástica, lo trabajamos en esta hora. Y eso uno que decir que también aprendamos matemáticas, la lengua sigue estando, sociales, se puede hacer estadística, o sea se puede hacer todo con el proyecto.*

*cada año, escogemos un nombre, proyecto de este año es juego, y siempre intentamos que MNAC sea también nuestro lo que pasa este año sea un poco menos, porque aquí no hay tantos temas de juego. Pero si hemos sacado una imagen del autor, de pintor jaquin vallega, que es valenciano,*

*dónde se ven dos niños jugando en un campo. Y siempre partimos al principio del curso, toda la escuela de una pintura, de una obra artística, por unas cultura. Todos partimos esta obra, hacemos un VTS en la escuela, A partir de allí, es como nuestra primera actividad, nos puestan en marcha. Y nos conecta a partir de allí y vamos a cada clase a tirando, vas cogento se va defendando por les interes de los niños hacia el tema hacia el proyecto.*

*todos trabajamos en el juego, pero por ejemplo, la clase de P3, les han ingresado investigar las belotas, nosotros en primero con Carmen los niños, seguimos mucho por el tema de matriarse reciclado clado, de cómo se puede jugar, patidicar cosas juguetes con material la fábrica y no costa dineros, sabes?*

*pero niños mayores, por ejemplo, hay una clase no sé si es 4 que son videojuegos, sabes? El gran tema es el juego para todos, pero cada grupo, se ha de canta por su tema, ¿sabes? y hemos partido todos de la misma imagen. Y siempre arte nos habla el parte las épocas. Siempre podemos encontrar en el arte, algún, que nos hablan el tema.*

### 2. En una actividad, podemos enseñar todos los contenidos

*si, por ejemplo, nosotros hicimos un que está en la estación, no, una de los proyecto, también, transversal del tándem, es la instalación de navidad que hacemos en navidad, y hacemos todo grupo, todo la escuela y cada clase pues a portar alguna cosa artística que ya han hecho. ya con el tema ya cojido. Nosotros como, como, el tema es, cómo podemos fabricar juguetes sin costar dinero por material reciclado, hicimos un coche con lo que teníamos, y*

*ese es el coche que está colgando las escaleras de la escuela, a partir de aquí, cochivimos, formal,...metrica, ya estamos trabajando matematicas. lo hemos pintado de colores a lo mejor inglés se ha podido, no te digo ya hemos hecho, pero podria hecho. se aprovechado el proyecto, esto para trabajar los colores en ingles. Ya tiene el inglés medido. Sabes? Todo lo que puede sacar, de cualquier tema que trabajando entre proyecto. Lo puedes enfocar desde todas las áreas.*

*A través del coche, hemos aprovechar par trabajar el ambiente, las sostenibilidad. Y hacemos ciencias, sabes.*

*y todo, en todo hay el lenguaje, y hemos hecho también, en las obra statistics, nos pasamos en autores, también hacía obras y enfiado confía, con material reciclado, tenemos también referentes, sea, todo. también hay museos, también vamos a hacer actividades, visitas, los buscamos que están relacional con el proyecto.*

*VTS no fue parte del proyecto. Es otra cosa, aparte. Nuestro proyecto, hemos conocido el de VTS a través de MNAC, pero no forma parte del proyecto, pero es una cosa que nosotros van bien para el tema de lenguaje. Y aprovechamos el VTS, cuando veamos unas obra, que puede ser cuando estudiamos una cosa de medi o del proyecto. Sea VTS puede servir para todo, no es solo para proyecto. pero yo estoy mejorando tanto la clase de inglés de los colores, y encuentro un autor que hace cuadros, confirma, semetica picololo, miro, puede ser un VTS con cuatro de Miró. Y no tiene que estar nacional con el proyecto.Lo puedo trabajar ocn otra manera, con una canción, con una visita, pero también puedo aprovechar el VTS, que es otra metodología. Sabes. cuando hay cosas completo, podemos usar. Pero después, todavía este proyecto estamos desarrollando, pero te parece ayuda la inclusión?*

*si. (VTS, TÁNDEM) Porque la manera que hacemos el VTS...No estoy tanto en la clase de arte, yo estoy en la clase ayudan los niños que hablan de lo que ven. Me da igual que esta bien o que esta mal. No estamos por allí por decir los colores son cinco o si son flores o rayo. A ver, tampoco que ....concepto erróneo. Pero todo lo que digan entre lamente y desarrollen su discurso,, esta bien, esta bien.*

*Y a la larga, todos más o menos con mayor o menor dificultad, o de la manera que son, que son más divertidos, .....todos tienen algo que decir.*

*aunque sea....., que no sepan hablar, pero algun momento, se hablan lanzarse. Es una buena manera para que todos hablen.*

*Y también hacen otras cosa, el respeto, el turno de palabra, el escucha al compañero y lo que ha dicho, estoy acuerdo, no estoy acuerdo. Es para larga ayuda, cuando vamos a un*



sitio. *Que estos años que estamos haciendo, nos ayudan. A que cuando estamos .los niños ven las cosas desde otro punto de vista.*

*o van a los museos, o vamos hacer una actividad, o pasa algo, y se fijar. Mira rara, aquí popular la largos no sé qué y esto es, sabes? El arte, se aprende hacia más críticos.*

*y aver el mundo de otra manera, se afrebe haces montañas, hablar más, superar esta timiteza, sea VTS ayuda desde muchos ámbitos.*

*aunque acabe de llegar, si tu le dices, que esta pasando esta imagen, para que esta hablando esta cosa, para el este pasando otra, tu tienes lazonier, no, no?*

*la seguida pregunta, improtologo, la seguiende pregunta es, tu que has dicho estos nios estan peleando, y la dicho que no, que estabansuper bien y contendos, to que has imagen que tu hace pensar que estan peleando.*

*pues, ya estas preguntando algo que lo aplica a que vuelva pensar en .y ha aumentar lo.*

*Porque la niña está mirando, con cara así, aunque diga este, con esta cara, y se nota que está pelando, ya está hablando, ya esta suelio cursos su argumento.*

*claro, a lo mejor no, dice otro que están jugando. Pero tu no puede decir nada con maestra. Yo no puedo decir “no” \*\*\*\* que no esta reyendo, estan peleando, no. Yo soy amera conductora, y moderadora. Si, voy a repitiendo lo que dicen, para que todos oigan. Y sobre todo en catalán y conigeindo, el vocabolario, vale. Es mi trabajo. Introducir las preguntas correctamente que lo que digan, intentar sacar de aquí(1056)..... Que vaya sacando más cosas, haciendo otro tipo de preguntas que todos hablan que respeto las normas y ya está.*

*relacion entre los niños.*

*Cuando dice lo que ven, siempre tuve algo tu vas a sentir experiencia personal, si tu hablas mejor,has dicho, si estaban pelando porque , y han encontrado alguno visto situación, lo mismo. Estas cara así, raras, y que esta pasanto en tu experiencia, estaban peleando, a lo mejor ven, ha visto que estaban reyendo. Porque encontrado en su experiencia su vida ha visto. Claro, esta mejor habla cañota pero por jugar. Pero eso se dicen estar jugando, no estan peleando.sea todo lo que dicen.*

*Esta pasando en su experiencia. Hoy yo he tenido una imagen, que esta abandona una chica, si, vale? claro, he pedito intentado que saliera aver porque dos personas cuando acerca mucho que quieren decir, entonces ha salido.*

*que se conocen, claro. Que son amigos. Que se quieren, sabas?*

---

*y luego vio otro, que estaba con ellos, pero separado y mirando otro lado que me handicho, estan enfatados. claro, aaquellos dos estan muy contidos, se quieran, pero con otro, es que estan enfatado, claro. Y sea identificado ellso, han dicho, porque son buenos amigos, porque estan enfatado. Claro ellos lo viven han visto lo que ellos viven.*

*nuestra muchila, aqui se dicen, nuestra vida, purque llevamos encima*

*entre semana, estamos en chicholando, el viernes llueve. Hacemos cebollas, hacemos por capas .*

*los horario son mueven, por ejemplo, yo ahora estoy aqui, per por que el pri.....también hago VTS tendrian...los niños mayores de 5' a 6' ua idodp- es que son nuevos. No podito ir, pero nos pasa asi.*

---

## Appendix 29. Interview No. 16 Student K

A boy of year 6 told me that his father worked in a restaurant, and her mother worked in a nail-painting shop. This family moved from nearby the Institution of Art School to next to Sagrada familia for better economic situation. Following the change of work opportunity, the parents want to change his school. But he wouldn't. Having been arrived here for two years, he just began to familiar with the environment of Miguel Bleach (MB). He would take a subway going back to school. He couldn't speak with his father because when his father returns back at midnight after closing of restaurant, he was already fall asleep. In the moring, when he left home, his father was still snoring.

I asked him, what would he eat for lunch when he back home.”

*I cook for myself. But the time is limited. Sometimes I can't finish my lunch.” Why don't you buy your lunch at school? When I asked. “It is expensive. My parents can't afford it.”*

In academic year 2019-2020, students began to enjoy the project Lego. He got one ticket for the Lego exhibition and excited told me that he would send the spare gift from the exhibition to his young brother in China who was 2 years old.

Although he was bad at language studying and got an exemption from exams of Catalan, laughing at other students who was worse than him is his only sense of superiority.

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## Appendix 30. Interview No.17 Family LNN

One mother of three children told me that her youngest boy is a cry fonder in public. She walked with the young fellow on the street one day, and the young fellow turned to unhappy and reluctance go together with his mother. The mother told him that if you went on with me, I would buy new shoes for you. A local passerby came into this situation and said directly (according to the mother): are you smacking the young boy? I will call the police if you did. The mother is a Basic Spanish learner without the skill to explain the situation.

The other day on the subway, the boy was unhappy again even with the mother's helpless explanation. From that day on, the mother seldom uses the local transport, not even talk about taking all the children to participate the Museum visiting by feet or by public transport.

When I asked "How about taking all the children to go climb the mountain at the weekend?"

The mother answered *"one weekend I took my children to the park. My son was sitting on the swing, a local boy came by and pushed my son down. I intended to ask the boy's mother this situation and tried to asked them playing the swing in turn. However, the boy refused and the mother said something I did not understand. I guess from her attitude that she refused my suggestion. Since that day on, I tried to take my son away from the children not known locally."*

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## Appendix 31. Interview No. 18 Teacher F

### **Q: How about the inclusive process of Chinese students?**

*A: Generally speaking, they are included. There was a boy who arrived at school in grade 4.*

Student L is a Chinese student with an intellectual disability. After an analysis of psychopathology coming from the organization EAP, she was diagnosed with a learning disorder in 2017.

Then the organization of CREDA sends a speech therapy to help HER in speaking (Catalan) and listing two hours each week (11:30-12:30 for Wednesday and 15:00-16:00 for Thursday). ASPACE reports to the family and a copy to the school. Group for special needs in school gives Student L 2 hours of training in mathematics and Catalan.

*“Student K. refused with crying.” his monitor told me. “he just wants to stay here with his friends.”*

## Appendix 32. Group Observation Sheet

<b>Group observation sheet</b>	
<b>Group/Student:</b>	
<b>Activity:</b>	<b>Data:</b>
Social-emotion development (Relations and Interactions):	
Social-culture development (culture acceptance, culture adaption):	
Interaction between individual:	
Artistic development:	
Conflicts/challenges:	
Others:	

## Appendix 33. Individual Observation Sheet<sup>34</sup>

Individual Sheet				
Student:	Activity:		Data:	
<i>Linguistic Intelligence development:</i>				
Express in second language	Not expressed	Little expressed	Express basically	Express fluently
Good at story telling/describing	Not description	Little description (words)	Basic description (sentence)	High-quality description (paragraph and logical)
Good narrator in writing	Not writing	Little writing	Basic writing	Fluent writing
<i>Spatial intelligence development</i>				
Reports clear visual images	Not clear	Little clear	Clear	Very clear
Daydreams a lot	Not day dream	Little daydream	Daydream	Often daydream
Enjoys art activities	Not enjoy	Little enjoy	Enjoyed	Very enjoyed

<sup>34</sup> Adapted from Armstrong (Armstrong, 2009) pp36-38

Is good at drawings	Not good at	Little good at	Good at	Very good at
<i>Interpersonal intelligence development</i>				
Enjoys socializing with peers	Not enjoy	Little enjoy	Enjoy	Very enjoy
Gives advice to friends who have problems	No advice	Little advice	Give advice	Frequently given advice
Likes to play games with other kids	Not play with others	Play little with others	Play with others	Frequently play with others
Has two or more close friends	Do not have friends	Has one friend	Has two friends	Has two or more friends
Has a good sense of empathy or concern for others	Do not show empathy	Show little empathy	Show empathy	Very empathy
Is sought out for company by others	Do not looking for	Little looking for	Looking for	Very looking for
Has the sense of belonging and well-being	Do not feel belonging and well being	Feel little belonging and well-being	Feel belonging and well-being	High sense of belonging and well-being
<i>Intrapersonal intelligence development</i>				



Displays a sense of independence or a strong will	Do not independence	Little independence	Independent	Very independent
Does well when left alone to play or study	Can't be alone	Can do but not willingly	Can be alone	Do well be alone
Has an interest or hobby that he/she doesn't talk much about	Do not have hobby	Have one hobby	Have two hobby	Have many hobbies
Has good self-esteem	Very low self-esteem	Low self-esteem		High self-esteem
Has self-determination	Do not self-determined	Little self-determined	Self-determined	Very self-determined
Participation	Not participate	Little participation	participated	Participate a lot
Cooperation	Not cooperated	Little cooperated	cooperated	Cooperated a lot
Beneficial of the community	Not beneficial at all	Little beneficial	beneficial	Beneficial a lot

## Appendix 32. Field Diary

Date: 14/05/2019	Group: Grade 5	Activity: VTS in MNAC
<p>In general, teachers play the instruction role. The typical question was, what is happening in this painting? What is your reason? Or ask a logical question, students should answer yes or no with their reason. They would lead students to the narrative background of painting, to focus the unnoticed the details.</p> <p>The experienced teachers insist principle of VTS, they repeat, summered or reactive all the students answer each time. They could complete students sentence with clearly and easy understanding sentences, when students got stucked, or just say fuzzy words. Furthermore, they could apply a new strategy to reduce student's expression barrier, for example, let the students stand closer to the painting, to avoid pronoun, descriptive words, such as adjective, and expose the main information of their meaning. The experienced teachers would give all students chance to express their opinion, they focus on general. They handle the rhythm of activity practically. They implement class principle from beginning to the end. However, the novice teacher will spend more time in understanding students' expression, they use one single strategy from beginning to the end. They would use more activity time in discipline management. At the first moment, they could tend to repeat students' expression, either too fast, or in low voice, which makes many students' repetitions answer. If they were disturbed by the indiscipline behavior from students, they would give up repeat. Sometimes, it happened when the students say the similar answer. Actually, it is the necessary moment to repeat and complete, because student' misunderstanding of before information, or they need more skills to express their opinion in an accurate expression to distinguish the subtle difference. The novice teacher usually was easy distracted by unexpected behavior of class. They tend to care the new settings when students are answering, and when students didn't catch on the answer, they just let it go and give up to pursuit the question. Comparing the old teacher, they let the student have more eager to express, but need more focus, because their expression sometimes is similar and raring creative.</p>		

Date: 22/05/2019	Group: Grade 2	Activity: VTS in MNAC
<p>Fixed issues due to interaction during VTS. Teachers generally start asking questions with "what", but most of the children in the second grade found the prominent, main, and familiar content in the modern society in the picture, while the details and historical things are easily overlooked.</p> <p>"They pay attention to what they already know, and they let the strange things go, because they are in a huge strange world."</p> <p>When identifying whether the decoration on the piano is a candle or a vase, this requires constant guidance from the teacher, and many students have lost their attention during this process.</p> <p>It is also difficult for children to recognize what emotions the painter expresses when he uses black as the tone of his work. For example, in Western culture, black dresses are used at funerals to show solemnity and heavy heart, but for Chinese children born in Spain, they have not participated in such funerals, and in traditional Chinese culture, funerals mourn relatives. Generally, they will wear all-vegetarian clothes, that is, all-white clothes. Their parents also did not have the experience of recognizing such cultural symbols, so it was difficult to recognize the emotions in the pictures.</p> <p>Moreover, in this VTS, the students appreciated two works, each for more than ten minutes, and they could feel that the teacher had a certain direction in the initial stage of guidance, which was determined by the teacher's own knowledge, cultural background and sensibility, and students at this stage are in a single chaotic period in terms of emotional cognition, emotional imagery, and cultural element identification, because the way they get in touch with the local culture and society is school, and the way to communicate with the locals may be outdoors, on the road. The understanding of a thing only starts from one's own cognitive scope and cultural background, which is subjective, narrow and unimaginative. While asking a single question about the food in the painting, for them, the content of the answer is simple nouns and phrases. To express your thoughts clearly, you need a lot of vocabulary.</p> <p>I myself only understood this cultural element after watching British films and living outside of China for some time as an adult.</p> <p>As for the children in the lower grades, after losing interest, their behavior is to move around and whisper. In this VTS process, Chinese students have an obvious characteristic, their participation is not proactive. The teacher's strategy for Chinese students is: call their names first, give them time, and call their names again after a certain interval. This strategy is also reflected in the fifth-grade teacher.</p> <p>When attending a PFA online course once, the teacher was also very distressed when adult Chinese</p>		

students were unwilling to turn on the camera and answer questions proactively. Her strategy at the time was to wait a long time. Until she took the advice, I gave her, she called her by name directly in class. Although this did not have the initiative of Chinese students, it did increase the participation of students.

So why don't Chinese students actively raise their hands and participate in class to answer questions?

By observing the daily activities of several classes, I found that answering questions first requires a certain amount of self-confidence. Chinese children may be taught to be obedient at home and to listen to the teacher in class, so the first reaction of the behavior pattern is to sit quietly. They don't answer because they want to be given a template, a template that can go wrong like the template that Mom and Dad gave at home. When there is a template, they follow the template and take it for themselves. Is the problem I found terrible, because such strict discipline may be killing children's creativity. Children's right to speak has been curbed. It is the thought that comes first, and the language that comes with it. Children's minds are built into their minds before they enter school. Of course, their thoughts will rebel and renew with the growth of age and strength, but giving children a certain freedom and the possibility of self-development may be exactly what this group of Chinese parents lacks.

Or their lives are relatively closed and single, and they cannot break through the small space to grow, which is also the problem they face.

Moreover, using VTS, the students appreciated two works, each for more than ten minutes, and they could feel that the teacher had a certain direction in the initial stage of guidance, which was determined by the teacher's own knowledge, cultural background and sensibility, and students at this stage are in a single chaotic period in terms of emotional cognition, emotional imagery, and cultural element identification, because the way they get in touch with the local culture and society is school, and the way to communicate with the locals may be outdoors, on the road, The understanding of a thing only starts from one's own cognitive scope and cultural background, which is subjective, narrow and unimaginative. While asking a single question about the food in the painting, for them, the content of the answer is simple nouns and phrases. To express your thoughts clearly, you need a lot of vocabulary.

At that time, I did not realize that sending the sixth graders to VTS for other grades was cultivating a communication paradigm, which is most likely a school tradition: let the children also learn this communication paradigm, that is, learn to ask questions, learn to listen, learn to repeat, learn to think, and take the object as the subject instead of trying to make the object accept something. The characteristics of students as teachers are also obvious. Without the feedback from an authoritative teacher, they can answer more freely and in a variety of ways.

Date: 19/06/2019	Group: Grade 5	Activity: VTS in MNAC
<p>The experienced teachers adhere to the VTS concept by repeating, summarizing, or reiterating all of the pupils' responses each time. When students became caught, they may complete their sentences with clearly and easily understood sentences, or simply say hazy words. Furthermore, they might use a novel method to break down the barriers to student expression, such as allowing students to stand closer to the artwork to avoid pronouns and descriptive terms like adjective, and expose the primary content of their meaning.</p> <p>The experienced teachers would allow all kids to express themselves and would concentrate on the big picture. They manage the activity rhythm practically. They follow the class principle from start to finish.</p> <p>However, the rookie instructor will spend more time studying pupils' expressions, and they will use a single method from start to finish. They would devote more time to disciplinary management. At beginning, they may tend to repeat students' expressions too quickly or in a low voice, which causes many students' repetitions to answer. If they were bothered by students' indiscipline, they would stop repeating. It happens occasionally when students give the same answer. Actually, it is a vital moment to repeat and finish, because students may have misunderstood previous knowledge, or they may require additional abilities to convey their opinion in an exact manner to differentiate the subtle difference.</p> <p>The novice teacher usually was easy distracted by unexpected behavior of class. They tend to care the new settings when students are answering, and when students didn't catch on the answer, they just let it go and give up to pursuit the question. Comparing the old teacher, they let the student have more eager to express, but need more focus, because their expressions sometimes are similar and raring</p>		

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creative.

Date: 14/06/2019	Group: Grade one (At that time they were in grade one)	Activity: Teacher resolution in children's conflict
<p>Interaction with students: There was a conflict between a Chinese girl and one boy.</p> <p>T: Lets tell what happened one by one.</p> <p>Students telling</p> <p>T: put your hand down. Now, she is very sad, what can you do?</p> <p>Students (boy): I'm sorry.</p> <p>T: Is there anything we can do for her?</p> <p>Students (all): (Shouting) Magic.</p>		
Strategy: Narrating (Expression)----Reflect Emotion----React---Change atmosphere		

Date: 20/06/2019	Group: Grade 5	Activity: VTS in MNAC
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The experienced teachers adhere to the VTS concept by repeating, summarizing, or reiterating all of the pupils' responses each time. When students became caught, they may complete their sentences with clearly and easily understood sentences, or simply say hazy words. Furthermore, they might use a novel method to break down the barriers to student expression, such as allowing students to stand closer to the artwork to avoid pronouns and descriptive terms like adjective, and expose the primary content of their meaning.

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However, the rookie instructor will spend more time studying pupils' expressions, and they will use a single method from start to finish. They would devote more time to disciplinary management. At beginning, they may tend to repeat students' expressions too quickly or in a low voice, which causes many students' repetitions to answer. If they were bothered by students' indiscipline, they would stop repeating. It happens occasionally when students give the same answer. Actually, it is a vital moment to repeat and finish, because students may have misunderstood previous knowledge, or they may require additional abilities to convey their opinion in an exact manner to differentiate the subtle difference.

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Date: 19/06/2019	Group: Grade 5	Activity: VTS in MNAC
<p>The experienced teachers adhere to the VTS concept by repeating, summarizing, or reiterating all of the pupils' responses each time. When students became caught, they may complete their sentences with clearly and easily understood sentences, or simply say hazy words. Furthermore, they might use a novel method to break down the barriers to student expression, such as allowing students to stand closer to the artwork to avoid pronouns and descriptive terms like adjective, and expose the primary</p>		

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Date: 06/11/2019	Group: Grade 2	Activity: Welcoming student in Campus of IEA
<p>At 9 o'clock, the music of entering school begin to play</p> <p>Parents accompanied students to the entrance, and some began to talk with teachers.</p> <p>There were two Chinese students who had cold hands, one teacher touched their hands and guide them to the heater,</p> <p>Teacher asked me, how do you say "warm" in Chinese?</p> <p>I : Rè, Wēn Nuan.</p> <p>Teacher repeated: Ré.</p> <p>At 9:08, all students were collected and leaded by their monitors to their classroom by stairs.</p>		



Date: 13/11/2019	Group: grade 2	Activity: Daily Activity and Tandem project at school
<p>...pasian en el papel , Y luego ya la obra, porque yo siempre les digo que una artista siempre tiene antes un poseto?? Unos duran que vansel ahora__primero hacemos sucio y luego ya pasamos a la obra????...</p> <p>Entonces salio, primero de todo, porque hemos hecho muchos VTS, de como iba;ira la revolución, mira empezamos que iba __ la e-revolución. Esto es ...de pasillo, empezamos de??? Mejor y entonces lo sé del ambito , y que haciamos cada día. Entonces, lo que pasa es , alimentarnos, alli, alimentarse, dormirse, lentasa?? Vestirsa y bendra?? Eso es lo que hacemos diario, según nosotros, entonces como haciamos antes, ..en el pasado, inmprimir la linea, son los como hacian antes....</p> <p>Cómo hacemos ahora, pues media viaje de sello, pensaron como hace un sucio?? de ...y es lo que dibujo ellos.</p> <p>Mira, ven aquí, ven aquí un momento,</p> <p>Cómo alimentara antes, en el pasado en el antiquidad, cómo dormian, como se rentaran, cómo vestian y cómo aprendian la gen, vale?</p> <p>Despres, en el presen, cómo fa ala, ara(ahora) cómo alimenta axi, ara durme axi, enredem, en vestim, difren forma, y aquiza, y cómo aprendem, y aquel es cómo se imaginae que sea el futuro. Y van fa dibuxos, y aquí al bax(abajo), y a las expriación. Nos vamos a pared por palellas.</p> <p>Y a cosas muy interesants y cuan, por exempla mira, "es .. que cosa, aumenja, alrra ..... directa a las casas. Tambien hiura un asensor porpauta menja y alli al supermercat."</p> <p>"Diu aquí es traja para conseguir por compra menja. Has mercada? y haura aire per sa fa calor. Las frito se cafan sabras y .sos aca fam a .. las callinas." Axio sera en un furur."y vis? Seran diferents, seran de colurins, diuan, "</p> <p>Y que més, aquí, "durmian, durmira, en tenta de compaña, en un futur. Per la puerta es podra ver la cel. "</p> <p>Aquí, ver"asi, si fa a calor, el aire aspeos.?"</p> <p>Mira, aquí`heura duchas emputons, silitonas botoms, durian las ponjja, tintra la ducha y haura lluns</p>		

de colos.” exio todo imagines.

Aquí, mira, envestirsa. Portars, curtalan, ....res, pero... lapis.

“la ropa del futur sera colurins, tambien tendran rayas de dunarlos calor”

“la ropa del futur esta la ...teda hem herva, portarem roba, corta y retirar, ”

Y mira aquí, en le pendra, diu, “a las cola ...una pisara digital, y mulos ordenadores. También no hay tantas libras cómo ahora.”

Después de fan exo, el que van VTS, una acada de alla, avian, apres, al sabis, que tema diari, de cual de el, sal sabel de mes. Apusto, tan huta a la clase, dabutación surdi, que burian se ven es la villa bendra? De cómo seprian criura y la gen? La surtir, y pues exo, que estemso hacho ahora. Y a partir de la obra de arte, de Egipses, de aquí va a surtir, que se dan simpolo, que se dan tras, relacionen, dal y aprennidaja.

Cuando acana esta faina aquí, les enseñan más tipos de formas que escribian, sea enseñan....res tres, cómo escribian anterior los egipcio, se pueden aprender los tipos de giografian, ilucionando, se pueden hacen el material que con pintaba, antes ...con los dibujos del sangre, los animales, luego evolucionan con tinta y con la pluma, despues de lapís, de boligrafos, luego se utiliza el ordenador, eso por otro lado, tambien se puede utilizar, estudiar la comunicación, cómo era antes, si realmente, si hablaba, o si hacia por voces. Y como esto hay ivolución también. O sea, a partir de esto, podremos estudiar muchas cosas. Pero claso es un clase de segundo de primaria. Vamos poquito a poquito.

Ahora estamos con el tipo de grafias. Y luego sigue al final, formo creación de la clase, intentaremos de un abctario nuestro.

Cuando se haya un momento de creación, pero claro ahora podemos estudiar todo, relacìon a aprender, y el escribir, leer, todo esto, pero porque ellos son elegida, este clase elegido que saber más sobre esto, la otra clase sobre mejorelige los animales, cómo illucion los animales, pero este clase eligi esto. también su haces una fase de duración, donde empieza sacar los coles, sienguiento los previo de los niños, su intereses, aparte de muchas dinamicas que hemos -¿en clase. Entonces aparte de este dinamicas ....que haces acticidadtes, tuve interes, pues da....más información, mediante libros, mediante lecturas que hacemos clase libros, video, canciones, entonces allí se da interesante un tema, y al final, la gran mayoria, ya te digo, cuando dijeron el tema de aprender, la lectura, la escritura, era praticamente de la clase, los que dijeron que querian más o res cuando... pues claro te dires por aquí. Y es un tema muy bonito, porque claro yo creo que ellos muy intercano ahora, por ..como aprendemos verias curri, es muy sensillo, muy motivado para ellos, y muy fácil para ellos enchocante?

En este clase tenemos un gran horeia de Tandem, que es una hora, en teoria son cuatra hora de la

semana, lo que es el proyecto tandem, pero si que es verdad, que yo aquí,

Date:19/11/2019	Group: Grade 3	Activity: Normal class
The teacher is standing at the window side of the classroom and explain the new topic.		
The newcomer who arrived two days ago, begins to look at the printed paper. After twisting his body, he leans on the chair, with a pencil Gently draw on the paper slightly.		
The monitor walks slowly to the blackboard side and notices the boy. She put her left hand on the top of the boy's head and presses gently. (Explicit gesture)		
The boy sits up straight. The monitor moves her hand and points out what they are reading on the boy's paper. (Explicit gesture)		
The boy raises his head and looks to his left. There is a girl who is making notes. Down his head and looks on the paper, then he raises his head and looks at the monitor ('s mouth). (Student's strategy)		
<p>He holds his chin with his hand, changing the pencil to the left hand when the other students are answering the monitor at the same time.</p> <p>The girl by his left is answering the monitor's question (in Catalan) in Spanish.</p> <p>The boy begins to poke his right cheek with the pencil end. After turning his head on the monitor, he peeps out his head on his left side.</p>		
<p>After asking one question "....." by the monitor, nearly all the students raise their hands except the newcomer. The monitor speaks in a low private voice to the boy, are your parents ....., yes? Then hand up.</p> <p>The boy raises his hand. (Allotting more time and attention)</p>		
The monitor asks, "....." students begin to raise their hands. The boy sits without any movement. The girl on his left holds her left hand up and helps him to raise his left hand with		

her right hand by explaining to him what the question means. The boy raises his hand reluctantly. (Peer helping)
The teacher writes on the board “Alegre” (Catalan, means happy). Looking at the boy, the monitor points out on the paper and say “here, spelling” (Explicit Gesture)
After teaching the words of emotions, the monitor asks the students to pick the color pencil jar. Most of the students left their seats and to pick the jar for their table. The boy sits on his seat, coping with the spelling of the third word. (Diverse Rhythm)
Student F was holding the pencil with his right hand, waiting, when everyone came back to their seats, he turn his head to the left side to see his classmates, then he caught the pencil jar to get another color, slow and hesitate.(Students with slow action, usually they don’t have too much determination at home. They may have low self-esteem.)
<p>This course shows the emotion education, monitor squatted by the side of SZ and used slow speed to explain what did they do, and tell SZ what should he do.</p> <p>After Student F nodded his head, monitor smile a little, and tell F to write down what should he answered on the curriculum paper. Then the monitor turned her head to other students, keep waiting and squatting. (Experienced teacher have the sensibility of when and where to help the student.)</p>