

## OPPORTUNITIES FOR INCLUSIVE MUSIC EDUCATION IN THE GENERAL EDUCATION SCHOOL: AN ANALYSIS OF TEACHERS' ATTITUDES

DIANA STRAKŠIENĖ<sup>1</sup>

**SUMMARY.** The article presents a qualitative study aimed at revealing the attitude of music educators towards inclusive education opportunities in the general education school. A relatively positive attitude of teachers towards the meaning and purpose of inclusive education has been identified: most music teachers perceive the meaning and purpose of inclusive education as an aspiration, naming the following key principles of inclusive education: accessibility of education, creation of equal opportunities for every learner, a supportive educational atmosphere, positive relationships with pupils and colleagues and the like. On the other hand, it has been found that up until now, for some teachers, the conception of inclusive education is not fully clear: inclusive education is still perceived as a method that helps to serve children who have disabilities in general educational settings. Research data revealed that educators' attitudes towards inclusive education depended on age: older teachers were not only more sceptical than younger, assessing the idea of inclusive education itself, but also avoided collaboration and sharing good practice with colleagues in the educational process.

**Keywords:** music educators, inclusive education, general education school.

### Introduction

Currently, education is recognized as a priority area in many states of the modern world, emphasising striving to ensure equitable quality education for every person and promotion of lifelong learning in the documents regulating education. The features of the classical education paradigm – the pedagogical

---

<sup>1</sup> *Doctor of Social Sciences (Education), Professor at Šiauliai University, Lithuania, Višinskio St. 25, LT - 76351 Šiauliai, diana.straksiene@gmail.com.*

interaction grounded on hierarchical relationships, giving prominence to knowledge, authoritarianism – are rejected, seeking to create conditions for acknowledgment of learners' culture and diversity as an educational and social norm, for the development of lifelong learning skills, and strengthening of positive social interaction between educators and learners, focusing not on the result but on the cognitive process itself (Edwards, Usher, 2002<sup>2</sup>).

Education of children and adults in international politics is identified as a sector that can make a significant contribution not only to the development of personal, social, educational and professional competencies but also as an area that provides an opportunity for every person to become an active member of the society, successfully acting in it (UNESCO Incheon Declaration 2016<sup>3</sup>).

It is emphasised in scientific research (D'Alessio, Donnelly, Davies, 2006, Bertran, 2015, Pawlina, Drake, 2016, Wain, 2016, etc.<sup>4</sup>) that namely fulfilment of the needs of learners' self-expression enables to educate a responsible, conscious civil society, successful and happy citizens; emphasis is placed on the fundamentally new model of education in sociocultural terms – *inclusive education*, which aims at pupils' full-fledged participation in the educational process, taking into account the needs and potentialities of pupils themselves rather than common standards. In international politics, the concept of inclusive education is related to democratic values and ideals and is based on the principles of equality, justice and accessibility in order to ensure that no person is excluded, irrespective of the child's or his/her parents' or legal guardians' race, religion, political views, nationality, health, status or any other circumstances, such as physical, mental, natural capabilities, etc. (Convention on the Rights of the Child, 2003<sup>5</sup>).

---

<sup>2</sup> Edwards, Richard and Usher, Robin. *Postmodernism and Education: Different Voices, Different Worlds*. Routledge, 2002.

<sup>3</sup> "Goal 4: Quality Education". *Sustainable Development Goals*, United Nations, <http://www.un.org/sustainabledevelopment/education/>.

<sup>4</sup> D'Alessio, Simona; Donnelly, Verity, and Watkins, Amanda. "Inclusive education across Europe: the move in thinking from integration for inclusion." *Revista de Psicología y Educación*, Vol. 1, Núm. 5, 2010, pp. 109-126.

Bertran, Marta. "Factors That Influence Friendship Choices in Children Under 3 in Two Schools: An Approach Towards Child Culture in Formal Settings in Barcelona." *Childhood*, 22 (2), 2015, pp. 187–200.

Pawlina, Wojciech, and Drake, Richard, L. "Authentic Learning in Anatomy: a Primer on Pragmatism". *Anatomical sciences education*, 9 (1), 2016, pp. 5–7.

Wain, Kenneth, *Philosophy of lifelong education*. Routledge, 2016.

<sup>5</sup> Convention on the Rights of the Child Article 2, 2003, [https://www.unicef-irc.org/portfolios/general\\_comments/GC5\\_en.doc.html](https://www.unicef-irc.org/portfolios/general_comments/GC5_en.doc.html)

According to M. Ainscow<sup>6</sup>, in the international context, inclusive education is seen as a striving to recognize learners' diversity. In principal, changes must take place not only in the teaching/learning style, lesson structure, settings, etc. but also in teachers' attitude towards children's diversity. *Inclusive education* is understood as education requiring the creation of the school *for all*, but not so much by integrating various minorities into the school of the majority but by creating a fundamentally new school that is diverse in sociocultural terms and aims at pupils' full-fledged participation in the educational process, considering the very pupils' needs and capabilities rather than common standards (Simoniukštytė, 2015<sup>7</sup>).

In education, *inclusion* is seen as an advanced form of education that can be developed particularly effectively in arts disciplines. It is namely the specificity of arts education, and, more specifically, that of music education, and the system of positive impact measures provided by it that can positively affect and purposively develop the progress of the modern inclusive society. The object of music education grounded on the ideas of inclusive education is the harmoniously developed human personality; i.e., not only intellectual, creative, emotional, physical powers, value approaches, fulfilment of the self-expression need but also every pupil's tantamount and active participation in the educational process in order to create the educational environment favourable to every pupil's success, because failures in the educational process are treated not as the child's personal problem but as the lack of educational professionalism to act together (Florinan and Spratt, 2013<sup>8</sup>). Thus, naturally, the greatest challenge in seeking to develop the inclusive education policy through art/music measures falls on the teacher who needs to constantly change, be ready to take up new activities, who is able to acknowledge, accept and act in the pupils' diversity, be an independent, creative, critical personality that is able to reflect on his/her activities<sup>9</sup>. Recognizing that the teacher's value approaches, knowledge, and abilities determine his/her

---

<sup>6</sup> Ainscow, Mel, *Education for All: Making it Happen. Support for learning*, 10 (4), 2004, p. 147–155.

<sup>7</sup> Simoniukštytė, Aušra. "Apie inkluzinį ugdymą, pedagogų nuostatas ir tarpkultūrinę kompetenciją" („On Inclusive Education, Teacher Attitudes and Intercultural Competence“). *Mano teisės*, 14 Jan. 2015, <http://manoteises.lt/straipsnis/apie-inkluzini-ugdyma-pedagogu-nuostatas-ir-tarpkulturine-kompetencija/>.

<sup>8</sup> Florian, Lani, and Spratt, Jennifer. "Enacting inclusion: a framework for interrogating inclusive practice." *European Journal of Special Needs Education*, 28(2), 2013, pp. 119–135.

<sup>9</sup> "Teacher Education for Inclusion". *Profile of inclusive teachers*, European Agency for Development in Special Needs Education, 2012, <https://www.inclusive-education-in-action.org/resources/teacher-education-inclusion-profile-inclusive-teachers>

performance, classroom activities, and, finally, success of inclusion, there appears a natural need to conduct a study in order to identify music educators' attitude towards the importance of inclusive education, outlining the *problem of this research*.

**The research object:** opportunities of manifestation of inclusive music education in the general education school.

**The research aim:** to reveal the music teachers' attitude towards inclusive education opportunities in the general education school.

### **Research methodology**

The study involved 19 music educators working in Lithuanian general education schools: 7 men and 12 women. The age of selected respondents ranges from 25 to 60 years (the mean is 40,8 years). The longest seniority of the teacher involved in the pilot study is 39 years; and the shortest, 1,5 years. Twelve of the teachers involved in the study are engaged in the pedagogical practice in the city; five, in the town; and two teachers work in the rural school.

**Collection of data.** Research data were collected using a semi-structured interview method. Conducting qualitative social research, interviewing is one of the most commonly employed methods of data collection, because it fully responds to the assumptions of the qualitative methodology, allows to collect exhaustive data enabling the researcher to understand the depth of conveyed meanings about the studied object (Kvale, Brinkmann, 2009; Alvesson, 2011<sup>10</sup>).

The interview method used aims to find out the informants' views on inclusive education issues. Teachers were asked<sup>11</sup>:

1. *What is inclusive education for you personally? How do you understand it?*

2. *What, in your opinion, are the key factors that influence the manifestation of successful inclusive education?*

---

<sup>10</sup> Kvale, Steina, and Brinkmann, Svend. *InterViews: Learning the Craft of Qualitative Research Interviewing*. USA, 2009.

Alvesson, Mats, *Interpreting Interviews*, 2011, Los Angeles: Sage Publications

<sup>11</sup> The article presents a small share of the more significant findings of the qualitative research.

**Data analysis.** Conducting the research, the traditional method of qualitative content analysis based on inductive logic was chosen, deriving categories from data during the analysis and combining individual, separate cases illustrating respondents' perceptions into one whole. Specific procedures for inductive qualitative content analysis were followed (Elo, Kyngäs, 2008<sup>12</sup>): (1) selecting the notional units of analysis, (2) comprehension of data and the totality, (3) open coding, (4) creating categories, (5) abstraction, (6) conceptual categorization.

**Research ethics.** Music teachers who participated in the study were given all the information about the research and its publication they were interested in, following the ethics of the qualitative research, related to autonomy, well-being and rights of research participants. Before beginning the interview, the informant is asked whether he/she does not object to recording the interview. The informant is asked to briefly introduce himself/herself. He/she tells about himself/herself as much as he wants. Conducting the research, the following fundamental principles of ethics characteristic of the qualitative research were fulfilled (Bitinas, Rupšienė, Žydžiūnaitė, 2008<sup>13</sup>): respect to the person's dignity, the right not to be offended, confidentiality, anonymity.

## Research result

**The conception of inclusive education.** In order to analyse how research participants understand the concept *inclusive education* in as much detail as possible, teachers were asked to *explain what inclusive education was for them personally, how they understood it*. Respondents presented their reasoning about both the phenomenon of inclusive education and the peculiarities of manifestation of inclusive education. Therefore, analysing teachers' ideas by the number of semantic units, they were grouped into 3 categories: *accessibility of education for all; education as assurance of meeting the child's needs; inclusive education is identified with integrated education* (Table 1).

---

<sup>12</sup> Elo, Satu, and Kyngäs, Helvi. "The Qualitative Content Analysis Process". *Journal of Advanced Nursing*, 62 (1), 2008, pp. 107-115.

<sup>13</sup> Bitinas, Bronislavas, Rupšienė, Liudmila, and Žydžiūnaitė, Vilma. *Kokybinių tyrimų metodologija (Qualitative Research Methodology)*. Klaipėda, 2008.

**Table 1**

<b>Category</b>	<b>Subcategory</b>	<b>Illustrative statement<sup>14</sup></b>
ACCESSIBILITY OF EDUCATION FOR ALL	Recognition of differences and equal opportunities for all	<i>I think it is very important that all children are involved in the (self-) educational process because all children are equal, even though they have differences too (T1).</i>
	Adaptation and individualization of education	<i>First and foremost, everyone has different capabilities, so, in music lessons, all kinds of activities can be individualised &lt;...&gt; and you can offer that child who finds it difficult to sing to accompany on some instrument (T4).</i>
EDUCATION AS ASSURANCE OF MEETING THE CHILD'S NEEDS	Adaptation to the child's needs	<i>In inclusive education, it is most important always to attempt to adapt to the child's needs (T9).</i>
	Creation of attractive educational conditions	<i>Lessons must take place without any tensions, without stress (T11).</i>
INCLUSIVE EDUCATION IS IDENTIFIED WITH INTEGRATED EDUCATION	Education adapted to learners who have disabilities	<i>The curriculum is adapted to such pupils who have special educational needs and that's it (T6).</i>
	Integration of pupils who have special educational needs into the educational process	<i>I think that it is such education when it is attempted to integrate children who have special educational needs into the process (T8).</i>

### **The conception of inclusive education from the music teachers' standpoint**

Many statements given by informants highlight the trend to discuss inclusive education as the phenomenon *manifesting itself as accessibility for all*. After analysing data, two subcategories confirming this category were distinguished: 1) *Recognition of differences and equal opportunities for all*, and 2) *Adaptation and individualization of education*, which accentuate principles characteristic to inclusive education.

<sup>14</sup> Only one example is given as an illustration to the formed subcategory.

In teachers' opinion, one of the most important values of inclusive education is respect to diversity. Informants state that inclusive education means the school's preparation to accept all learners despite any individual peculiarities, to create such learning environment in which everyone could successfully learn: *"Inclusive education means acceptance of the diversity of all children's needs without discrimination on any ground such as race, language, etc."* (T14); *"In my opinion, the priority of inclusive education is the opportunity to involve all pupils into the musical education process; after all, music education has very broad opportunities"* (T19). Informants' speeches also reveal the attitude towards assurance of equal opportunities in the educational process, emphasising the anti-discriminatory aspect: *"I have to try really hard – everything happens in music lessons, because pupils in our school are from very different social strata <...>, so, I try to create equal opportunities for all to play music according to their abilities"* (T5); *"Inclusive education is when there is no discrimination, all must be equal, but sometimes it is difficult to manage these humiliations and remarks <...> then we all speak, analyse..."* (T2).

Sharing their ideas about the conception of inclusive education, informants acknowledge the existence of learner differences, tolerate them, and strive for assurance of equal opportunities in the education process; thus, it is natural that, perceiving learner differences and seeking full-fledged educational process, teachers tend to individualise the curriculum according to learners' capabilities: *"It's important that every child could be involved in musical activities according to his/her capabilities"* (T3); *"It's very easy to individualise the curriculum in the musical activity, especially playing music, then all children start feeling very important because everyone has his/her part"* (T7).

The second category – *Inclusive education as assurance of meeting the pupil's needs* – identifies teachers' attitude towards inclusive education and is like a continuation of the first category. It was distinguished as independent because due to two sub-categories that came to prominence (*adaptation to the child's needs; creation of attractive educational conditions*), it reveals inclusive education as the phenomenon of meeting the pupil's needs. This category is probably most consistent with the true conception of inclusive education, which focuses on meeting the pupil's individual needs through adaptation of the environment and creation of conditions for each pupil to feel important in the educational process: *"I think, it is very important that every child should feel important in the lesson <...> to know that he/she is noticed by the teacher"* (T12). Informants state that in the educational process, they recognize pupils' changing needs with regard to the curriculum, which, in the informants' opinion, must be close to children's lives: *"Music education loses its meaning if it doesn't correspond to pupils' needs"* (T13); *"I noticed that pupils liked listening to contemporary music; for example, film music, so, we try to listen to such music"*

*in the lessons and improvise at the same time” (T18); “Now, I myself work differently too, I try to take into account pupils, their needs, their capabilities, but it is sometimes difficult to balance this with curriculum requirements” (T16). Teachers who participated in the study emphasized that by focusing on pupils’ individual needs they strived to create attractive educational conditions, to maintain a cosy atmosphere in the lessons, and sought to cooperate with pupils: “It is necessary to be able to arouse interest, make lessons interesting, with jokes and joint activities” (T3); “Sometimes, playing the musical game, we create various roles so that lessons are fun, so that pupils are not bored with them” (T17).*

The qualitative content analysis of the research data very clearly revealed the third category showing that informants tended to identify the phenomenon of inclusive education with integrated education. This was not unexpected because, according to Ainscow<sup>15</sup> (2007), in many countries, inclusive education is still perceived as the method that helps to serve children who have disabilities in the general education settings. The fact that inclusive education is often associated with education of pupils who have special needs is illustrated by the following statements of teachers: *“This is education for children who have special needs” (T16); “I think that inclusive education is work with persons who have disabilities, applying special methods for them” (T8); “Education that provides opportunities for self-education of pupils who have special needs” (T6); “In our school, there are few children who have special needs, that’s why it makes no sense to apply inclusive education in music lessons ...” (T15). Some respondents stated that it was important for the teacher to recognize different forms of the disability in order to convey knowledge and implement the curriculum: “I can’t catch up with novelties, I try to work according to the well-established methodology <...> it’s just important for me so that I can reach the result <...> then I have to know which children have problems” (T10).*

Based on the analysis of the collected material, one more identification of inclusive education was distinguished, revealing that research participants tended to identify the phenomenon under analysis with integrated education: *“Inclusive education is integration of pupils with special needs in general education schools” (T3), “This is education when pupils of general education and pupils who have special needs learn in the same school, but it is unclear whether this is always useful...” (T10).* Such statements of teachers enable to assume that a share of teachers involved in the research (especially the older generation of teachers) misunderstand the concept of inclusive education,

---

<sup>15</sup> Ainscow, Mel, *Education for All: Making it Happen. Support for learning*, 10 (4), 2004, p. 147–155.



their generation is characterised by stability and passivity. We can assume that these teachers are “stuck” in their long-lived methodologies, tend to apply traditional educational methods in their professional activities, and find it hard to accept what is innovative. Meanwhile, the inclusive education system is not only focused on children who have special needs – this system cares about every pupil experiencing failures at school.

Answering the question “*What, in your opinion, are the key factors that influence the manifestation of successful inclusive education?*” teachers provided specific examples from their pedagogical experience, which were classified into 3 categories: *Lesson microclimate*, *Teacher-pupil relationships*, and *Relationships with colleagues* (see Table 2).

**Table 2**

<b>Category</b>	<b>Subcategory</b>	<b>Illustrative statement</b>
LESSON MICROCLIMATE	Trust and pupil support	<i>I think that support and trust in pupils are the most important things &lt;...&gt; they are then trying to do their best so sincerely (T2).</i>
	Tolerance of failures	<i>If they have performed the task badly, they will never be punished, the grade will not be lowered, neither they will be treated somehow otherwise (T4).</i>
TEACHER-PUPIL RELATIONSHIPS IN THE MUSIC LESSON	Respect for a different opinion	<i>The child must not be afraid to ask questions, express his/her opinion, be brave ... &lt;...&gt; he/she must be sure that he/she will not be ridiculed or criticized (T12).</i>
	Togetherness	<i>How cosily they all come together when we have to perform some piece of music for the audience, incredible fellowship in the team (T16).</i>
	An innovative self-confident teacher	<i>I came to work not because of my colleagues or something else, I came with a new attitude and my goal is to pass on to the children what I know (T3).</i>
RELATIONSHIPS WITH COLLEAGUES	Dissemination of good practice through collaboration	<i>I and my colleagues are always observing and trying to take over experience from each other, share novelties from trainings or some workshops &lt;...&gt; our colleague went abroad, so she presented so much material on inclusive education &lt;...&gt;so all these novelties were implemented together in collaboration when we were implementing a joint project (T18).</i>

**Key factors influencing manifestation of successful inclusive education**

The first category, *Lesson microclimate*, consisted of two subcategories: 1) *Trust and pupil support*, 2) *Tolerance to failures*.

Teachers emphasize that it is particularly important to trust and directly support pupils in the educational process: *“It is very important to trust pupils in music lessons, then they reveal themselves and are not afraid to demonstrate their abilities”* (T9); *“I always tell them to work according to their capabilities, not to get upset if they fail to do something”* (T12). According to teachers, not only trust in pupils but also their support is very important for successful involvement of all pupils in music activities: *“It is very important for pupils to feel my support <...>, because there are such pupils who are afraid to sing or play in the lesson, they think they will do something wrong and then the teacher will criticize them”* (T13). In teachers’ opinion, tolerance of failures (sometimes even writing a better mark) is an important segment that also significantly contributes to manifestation of inclusive education in the lesson: *“We all learn from mistakes – I say so that they are not afraid to make a mistake, so that they show what they can”* (T14); *“An encouragement or a higher mark encourages the child straight away <...> the wish to attend music lessons”* (T7).

In the second category that came to prominence while identifying key features of inclusive education from teachers’ perspective, emphasis is placed on *Teacher-pupil relationships in the music lesson*. Assessing teachers’ speeches, three subcategories were distinguished, characterizing: 1) *Respect for a different opinion*; 2) *The feeling of togetherness*; 3) *An innovative, self-confident teacher*.

Teachers who participated in the study emphasized that *Respect for a different opinion* was as if the means of (self-)identifying and understanding the pupil’s self-expression: *“If we are speaking about inclusive education, the pupil must feel that if he/she thinks differently, if he/she perceives these things otherwise than the teacher or other classmates, this is not bad, maybe this affects his/her self-expression ..”* (T1), while for the teacher, this is the means to self-evaluate his/her pedagogical tact: *“Sometimes it is difficult to react calmly to pupils’ remarks in the presence of the class, but I know I need to react to everything calmly”* (T3). According to informants, it is namely hearing of a different opinion and its tolerating that are an important segment of inclusive education: *“Who else if not the teacher should emphasize that often we all have different views”* (T12). According to the data given by informants, togetherness is also an important constituent of inclusive education: *“I believe that such relationships must be benevolent, warm because we all are members of the community”* (T17). According to informants, togetherness especially manifests itself and is revealed in collective activities, during school events,

concert performances: *“These performances when my pupils give concerts to their parents or to the school community just astound you<...> you need to see how they all unite, do their best, support each other, complement, help”* (T19).

*Teachers’ self-confidence and constant searches for innovations* were identified after studying the statements of the third subcategory. Innovative teachers criticize the system and emphasize that the latter is not changing and is saturated with classical education manifestations (see Table 2), because it is oriented not to the process of music education but to the final result: *“Everything is so interesting to me, but I still lack new winds, new ideas, and yet, the whole system is not child-centred, but to achieve some result”* (T9). Informants also mentioned that the school was still insufficiently open to inclusive education ideas: *“What can the teacher do if the school itself is insufficiently mature for inclusive education”* (T6). On the other hand, innovative teachers act as an example, devote much time to self-education themselves, which, in their opinion, shapes the teacher’s authority and the meaning of learning for pupils: *“I spare a large share of my time namely for seminars on educational novelties, look for literature on innovative methods <...> pupils feel it strongly”* (T7).

The analysis of the third category distinguished by education participants – *Relationships with colleagues* – revealed one significant and rather broad-spectrum subcategory – *Dissemination of good practice through collaboration* (Table 2). According to informants, implementation of inclusive education ideas in the educational process requires collegial collaboration with colleagues, distinguishing itself by open sharing of good educational experience, assistance and support. According to informants, the collaboration process is inconceivable without acknowledgement of parity, different competencies and readiness to learn from each other: *“I get along with other subject teachers, now, we had a joint project with teachers of technologies, art and literature <...> although we all have different competencies, but that is why we learn from each other”* (T1). It is evident that when teachers together identify goals and functions of education, plan joint activities, solve arising problems together, they jointly assume responsibility for the results of joint activities: *“I think that collaboration, experience of others are namely most important, because when I remember how I had to work with a child who spoke only a foreign language, German <...> and then, together with the teacher of the German language we worked for a long time, we discussed how to organize musical activity for that boy”* (T7). It is important for teachers to build emotional connections, not to be afraid to show their weaknesses, help and support each other without waiting until others will do something for you, to get colleagues’

support and use it practically in one's work: *"I feel really good when I can help other teachers <...> most often ask me to choose some music pieces <...> it's not difficult for me really"* (T5). Close and good-willing collaboration results in dissemination of information, sharing possessed knowledge, and self-development of lacking skills: *"It's fun for me when other teachers see what you are doing and take over, continue, improve your idea <...> and even rejoice if you have done something nice"* (T19).

During the study, it was noted that some informants had made critical remarks, indicating not only their colleagues' but also their own reluctance to share experiences: *"I sometimes feel other teachers' strong unwillingness to share experience, maybe due to excessive workload"* (T7), *"I myself notice that they don't want to do this because, it's clear, there will be more work than usual"* (T11), *"I don't like when I have to stop doing my work and help other teachers"* (T3); *"Why do I need this? I can't do everything even without this..."* (T15).

To sum up, it can be stated that inclusive education is a long, complex and not always smooth process whose meaning and purpose is perceived by music educators as an aspiration. Although most teachers try to apply the basic principles of inclusive education – **accessibility of education, assurance of meeting pupils' needs** – in practice, some teachers lack knowledge; therefore, they tend to identify the phenomenon of inclusive education with education of pupils who have special needs. It is evident that the success of inclusive education is largely related to the teacher's preparation – knowledge, abilities, attitudes and the like – **to create a supportive educational atmosphere, positive relationships with pupils and colleagues**. Evaluating teachers' attitude towards inclusive education opportunities in the general education school, it is noted that it is relatively positive but age-dependent: older teachers are more sceptical than younger ones in assessing not only the very idea of inclusive education but also the lack of collaboration and avoid sharing experiences with colleagues in their professional activities.

## Conclusions

The conducted study on music educators' attitudes reveals that the conception of inclusive education presented by most music educators in the broad sense reflects essential ideas of inclusive education: accessibility of education for all, recognizing learners' differences, creating equal opportunities for each learner, and adapting and individualising the curriculum. Meeting the pupil's individual needs by adapting the environment and creating conditions

for every learner to feel important in the educational process is another important identified aspect of the conception of inclusive education. Informants state that inclusive education means the school's preparedness to accept all learners, regardless of individual peculiarities, to create such learning environment in which everyone could successfully learn.

However, some (older) teachers find the conception of inclusive education complex and not fully clear (music educators were confusing the concepts of *inclusive, integrated and special education*). These teachers still perceive inclusive education as a method helping to serve children who have disabilities in the general education settings.

The study enabled to reveal the key segments named by music teachers, which influence successful manifestation of inclusive education. Teachers pointed out the importance of supportive atmosphere in the lesson, the creation of which, according to teachers, requires promotion of pupils' activity, support and trust in pupils, tolerating mistakes and failures, and pride in pupils' achievements. In the opinion of most teachers, just as important are teacher-pupil relationships in the music lesson, which unfold emphasising such internal factors as respect for a different opinion and the feeling of togetherness. Some teachers are convinced that the music teacher must seek novelties and be self-confident by all means.

Most of research participants expressed positive approaches towards relationships with their colleagues and *dissemination of good practices through collaboration*. Teachers acknowledge collaboration as the means of professional development through initiation of good practice interactions and provision of peer support. The informants most favourably assess various initiatives, seeking help from other teachers in case of difficulties, the possibility to freely express one's opinion, sharing experience with colleagues. It has been found that young teachers are most satisfied with *the dissemination of good practice through collaboration*, while older teachers are more sceptical about collaboration in sharing experiences.

## REFERENCES

- Ainscow, Mel. *Education for All: Making it Happen. Support for learning*, 10 (4), 2004, p. 147– 155.
- Alvesson, Mats. *Interpreting Interviews*. Los Angeles: Sage Publications, 2011.
- Bitinas, Bronislavas, Rupšienė, Liudmila, and Žydžiūnaitė, Vilma. *Kokybinių tyrimų metodologija (Qualitative Research Methodology)*. Klaipėda, 2008.

- Bertran, Marta. "Factors That Influence Friendship Choices in Children Under 3 in Two Schools: An Approach Towards Child Culture in Formal Settings in Barcelona." *Childhood*, 22 (2), 2015, pp. 187–200.
- Convention on the Rights of the Child, Article 2, 2003.  
[https://www.unicef-irc.org/portfolios/general\\_comments/GC5\\_en.doc.html](https://www.unicef-irc.org/portfolios/general_comments/GC5_en.doc.html)
- D'Alessio, Simona; Donnelly, Verity, and Watkins, Amanda. "Inclusive education across Europe: the move in thinking from integration for inclusion." *Revista de Psicología y Educación*, Vol. 1, Núm. 5, 2010, pp. 109-126.
- Edwards, Richard and Usher, Robin. *Postmodernism and Education: Different Voices, Different Worlds*. Routledge, 2002.
- Elo, Satu, and Kyngäs, Helvi. "The Qualitative Content Analysis Process". *Journal of Advanced Nursing*, 62 (1), 2008, pp. 107-115.
- Florian, Lani, and Spratt, Jennifer. "Enacting inclusion: a framework for interrogating inclusive practice." *European Journal of Special Needs Education*, 28(2), 2013, pp. 119–135.
- "Goal 4: Quality Education". *Sustainable Development Goals*, United Nations, <http://www.un.org/sustainabledevelopment/education/>.
- Kvale, Steina, and Brinkmann, Svend. *InterViews: Learning the Craft of Qualitative Research Interviewing*. USA, 2009.
- Pawlina, Wojciech, and Drake, Richard, L. "Authentic Learning in Anatomy: A Primer on Pragmatism". *Anatomical sciences education*, 9 (1), 2016, pp. 5–7.
- Simoniukštytė, Aušra. "Apie inkluzinį ugdymą, pedagogų nuostatas ir tarpkultūrinę kompetenciją" („On Inclusive Education, Teacher Attitudes and Intercultural Competence“). *Mano teisės*, 14 Jan. 2015, <http://manoteises.lt/straipsnis/apie-inkluzini-ugdyma-pedagogu-nuostatas-ir-tarpkulturine-kompetencija/>.
- "Teacher Education for Inclusion". *Profile of inclusive teachers*, European Agency for Development in Special Needs Education, 2012.  
<https://www.inclusive-education-in-action.org/resources/teacher-education-inclusion-profile-inclusive-teachers>.
- Wain, Kenneth. *Philosophy of lifelong education*. Routledge, 2016.