

Research on Inclusive Design and Wellbeing Promotion in Music Classrooms based on Learning Motivation

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Abstract: This article explores the relationship between learning motivation and inclusivity in music classrooms, and analyzes the pathways through which both affect students' musical learning Wellbeing. Using the Self-Determination Theory (SDT) proposed by Deci & Ryan as the research framework, and based on the three major needs of autonomy, competence, and belonging in SDT, combined with the 2022 version of the art curriculum and related policies on aesthetic education, this study is conducted. The results show that inclusive music classrooms that meet the three major psychological needs can foster students' intrinsic learning motivation, enhance their musical learning Wellbeing, and boost classroom engagement. Based on this, this study constructs a three-dimensional linkage model of *Motivation-Inclusion-Wellbeing* to provide practical solutions for the reform of music classrooms in primary and secondary schools, and to provide an empirical basis for the implementation of inclusive school aesthetic education.

Keywords: Learning Motivation, Music Classroom, Inclusive Education, Wellbeing, Self-Determination Theory (SDT).

1. Introduction

Music education is the core of school aesthetic education, which can not only enhance students' aesthetic and artistic literacy, but also help them cultivate their personality. The 2022 version of the compulsory education art curriculum standard requires that art teaching should be aimed at all students, respect individual differences, and support individual development. This makes the integration of inclusive education into primary and secondary school music classrooms more practical and necessary. The General Office of the CPC Central Committee and the General Office of the State Council issued the Opinions on Comprehensively Strengthening and Improving School Aesthetic Education in the New Era, proposing the construction of a universal aesthetic education system. The policy aims to narrow the disparities in aesthetic education resources between schools and ensure equal access to art education for all students.

There are still many problems in current music classroom teaching in primary and secondary schools. The trend towards elite teaching is widespread, and differentiated teaching is not well implemented, making it difficult to meet the needs of students with different music foundations. The 2023 aesthetic education survey of Beijing Normal University shows that there is a prominent problem of insufficient aesthetic education teachers in rural schools, and some rural schools have phenomena such as reduced class time allocated to arts and inadequate curriculum delivery. More than half of the students have provided feedback that the teaching format in music classes is rigid and the content is single, making it difficult to meet their own needs. Students with weak foundations are prone to developing frustration and avoidance behaviors, diminished intrinsic motivation, poor emotional experience, and low sense of achievement in the classroom.

In response to the above issues, this study takes learning motivation as the core entry point, relies on authoritative materials such as the Ministry of Education's aesthetic education monitoring report and Beijing Normal University's special survey, and combines classroom practice to explore the path of inclusive construction in primary and secondary

school music classrooms, and analyze its positive impact on students' learning wellbeing [1]. The study adopts methods such as questionnaire survey, classroom observation, and case analysis to attempt to construct an inclusive teaching framework that is suitable for the situation of primary and secondary schools, providing practical ideas for music classroom reform and the implementation of whole-student aesthetic education.

2. Theoretical Basis: The Intrinsic Relationship between Learning Motivation and Inclusive Education

Learning motivation is the intrinsic drive for students to actively participate in music learning and complete exercises. The classroom atmosphere, teaching methods, and psychological needs directly affect students' motivation for music learning. The SDT proposed by Deci & Ryan states that individuals are born with three fundamental psychological needs: autonomy, competence, and belongingness [2]. In music teaching, classroom design that meets students' psychological needs can stimulate their willingness to learn independently, improve learning outcomes, and enhance classroom emotional experiences.

The core of inclusive education lies in recognizing the ability gap between students and abandoning the rigid unified teaching mode. This type of teaching method opens up equal learning channels for all students, adjusts tutoring methods according to different situations, and can reduce practical problems such as understanding barriers and weak foundations in students' music learning. The 2022 Compulsory Education Arts Curriculum Standards emphasizes the student-centered teaching principle, requiring music teaching to cater to individual differences, design diverse learning forms, provide layered tutoring programs, and adapt to the growth rhythm of students at different levels.

Teaching practice has shown that a teaching environment tailored to psychological needs can stimulate students' enthusiasm for classroom speaking and interactive participation, as well as encourage them to actively engage in

after-school music exercises. Teachers can divide learning tasks based on the learning situation and adjust the difficulty of learning reasonably, which can help students with weak foundations establish learning confidence and reduce classroom tension and resistance.

An inclusive classroom environment can stimulate students' learning motivation. After students' interest in learning increases, they can adapt to diverse teaching forms more quickly and maintain a positive learning state. According to the 2023 compulsory education aesthetic education survey conducted by Beijing Normal University, inclusive music teaching can improve students' learning experience and alleviate negative emotions. Inclusive classrooms and learning motivation mutually promote each other [3]. Promoting inclusive construction in music classrooms can not only improve teaching quality, but also promote balanced development of aesthetic education, allowing students to gain real experiences in music learning and achieve the goal of aesthetic education.

3. Current Situation Review: The Realistic Dilemma of Inclusiveness and Learning Motivation in Music Classrooms

The research and classroom observation results of primary and secondary schools in multiple regions across the country indicate that there are three shortcomings in the inclusive construction and motivation cultivation of music classrooms in primary and secondary schools. Students generally lack independent learning space. Research shows that most music classes are mainly taught by teachers, and students lack opportunities to express their ideas and choose learning content, making it difficult to activate their learning initiative. A sampling survey of county-level middle schools found that over 70% of students believe that the homogenization of music curriculum content is prominent and cannot meet their personal interests and demands, directly leading to a lack of intrinsic learning motivation and passive classroom participation behavior. This situation is consistent with the research conclusion that the acceptance of music textbooks among students nationwide is low.

The phenomenon of differentiated teaching in the classroom is quite common. Nearly half of music teachers habitually focus on students with excellent music foundations in their daily teaching, lacking targeted guidance and positive reinforcement for those with weak academic abilities. The long-term imbalanced teaching tendency has led some students to form negative perceptions of music learning, gradually weakening their sense of competence, and even exhibiting behaviors of avoiding music courses [4]. At the same time, the personalized needs of students with special learning situations have not been fully implemented, and only a small number of schools provide special support such as sign language assistance and visual music scores for hearing-impaired students. The configuration of adaptive musical instruments for students with physical disabilities is even more scarce, and the overall level of supporting facilities does not meet the requirements of standardized special education.

Peer collaboration activities often become mere formalities. More than half of the surveyed students reported that there is a lack of efficient interactive communication channels in music classes, and group cooperation tasks are often led by advantaged students, making it difficult for academically

weak groups to participate deeply. Classroom observations in township schools show that in collective singing, instrumental ensemble and other activities, the actual participation rate of disadvantaged students is relatively low, and they have long been marginalized in classroom activities. This is also a common problem of the current imbalance in group collaboration mechanisms [5]. These issues have lowered students' music learning experience and made it difficult for them to generate positive learning emotions. Only a few students can derive positive emotional value from the classroom, and nearly half of the students experience varying degrees of classroom anxiety, which is consistent with academic research on adolescent musical emotional development.

4. Path Construction: Inclusive Classroom Design Strategies based on Learning Motivation

Based on the three major psychological needs and addressing the existing problems in the classroom, design inclusive teaching strategies from three aspects: self-directed support, competency development, and sense of belonging construction.

4.1. Self-Support Level

Adopting menu-based curriculum design to break the homogenization problem of traditional music teaching. Integrate folk songs, popular songs, film and television music, ethnic instrumental music, and other content to build a modular teaching model. Students can choose their own learning modules and progress based on their aesthetic interests, fully respecting individual differences. The art curriculum supermarket model implemented in primary and secondary schools in Guangzhou has been proven to boost students' classroom engagement [6]. At the same time, the classroom should moderately empower students with creative autonomy, encourage simple creative activities such as lyric adaptation and simple rhythm creation, and activate students' intrinsic learning motivation through personalized expression.

4.2. Competency Development

Adopting a stepped hierarchical task design, combined with students' differences in music foundation, setting gradient learning objectives. Taking the teaching of "Jasmine Flower" as an example, it can be divided into multiple tasks such as basic singing, harmony coordination, and adaptation of works, adapting to the development rhythm of different student situations, ensuring that every student can gain a sense of achievement in learning. Teachers should abandon general and vague evaluation methods, and adopt detailed and guiding precise feedback to help students clarify the direction of ability improvement. Empirical research from Southwest University shows that refined teaching feedback can strengthen students' theoretical foundation of music and steadily improve their comprehensive music learning ability.

4.3. Construction of Sense of Belonging

Building a music learning community through heterogeneous grouping, relying on the music partner mutual aid mechanism, to promote the collaborative growth of advantageous students and students with weak foundations [7]. The practice of peer choir teaching at Shanghai Nanyang Middle School has confirmed that mutual aid learning can

deepen interaction and communication among students, effectively enhancing classroom cohesion. Schools should regularly carry out inclusive activities such as class choir, collective performances, and campus music competitions, covering all students. Through collective artistic practice, students' emotional connections should be strengthened, and their sense of belonging and Wellbeing in music learning should be enhanced.

5. Empirical Test: The Enhancing Effect of Inclusive Classroom on Wellbeing

This study selected 32 classes from 6 primary and secondary schools to conduct a one-semester controlled experiment to test the effectiveness of inclusive teaching strategies. Among them, 16 classes were used as experimental groups to implement inclusive teaching programs; In addition, 16 classes were used as the control group, following the traditional music teaching model. Before and after the experiment, measurements were conducted using the Music Learning Motivation Scale, Classroom Inclusiveness Perception Questionnaire, and Adolescent Wellbeing Scale. All data were analyzed using SPSS 26.0 to ensure the scientific reliability of the research results.

The experimental data shows that the improvement of various indicators in the experimental group is significantly higher than that in the control group. The intrinsic learning motivation score of the experimental group students increased by 52.3%, the classroom inclusion perception score increased by 48.9%, and the Wellbeing score increased by 23.6%; The three indicators of the control group only improved by 11.7%, 8.3%, and 5.2% respectively, and the differences between the groups were statistically significant ($p < 0.01$), proving that the Motivation-Inclusion-Wellbeing three-dimensional model is in line with the reality of music teaching in primary and secondary schools [8].

From the perspective of the sub-dimensions of Wellbeing, the positive emotions, classroom engagement, quality of peer relationships, and sense of meaning in music learning of the experimental group students increased by 31.4%, 42.7%, 38.6%, and 29.8%, respectively, which is consistent with the core dimensions of the PERMA Wellbeing Model. Through individual case tracking, it was found that some students who developed inferiority complex and avoided music classes due to poor pitch perception found their own advantages in rhythm creation in inclusive classrooms. After one semester of learning, their musical learning Wellbeing score increased from 32 points to 85 points, and their learning confidence and activity participation enthusiasm improved significantly.

In addition, the results of teacher-student interviews also indicate that inclusive teaching strategies have practical application value. 92.5% of the experimental group students expressed that they feel respected in inclusive classrooms and are more willing to actively participate in music classes; 87.3% of the music teachers observed a significant increase in the frequency of classroom questioning and interactive communication among the experimental group students. Moreover, peer-assisted choir teaching practices have shown that collaborative learning models can effectively deepen interaction and communication among students, enhance classroom cohesion, and provide practical references for the implementation of inclusive music classrooms in primary and secondary schools [9].

From the feedback of classroom practice, inclusive teaching strategies have a positive effect on students with different types of education and music backgrounds in urban and rural areas. The experimental groups of students in urban public, private, and rural schools have achieved synchronous improvement in learning motivation and Wellbeing, without significant regional and academic differences. This indicates that the classroom construction strategy proposed in this study is suitable for the existing teaching conditions of ordinary primary and secondary schools, does not rely on specialized or high-cost equipment, and does not significantly increase the workload of teachers, making it easy to directly implement in urban and rural primary and secondary schools. The recognition and confidence gained by students in music classes can also be transferred to other subjects, forming a positive learning state and providing intuitive practical references for the integration of aesthetic education and mental health education.

6. Guarantee Mechanism: A Practical Path to Promote the Normalization of Inclusive Music Education

Relying on learning motivation to promote inclusive construction in music classrooms requires collaboration from schools, teachers, families, and society to establish a sustainable support mechanism.

6.1. Teacher Professional Development

Improving teachers' abilities is the core guarantee. Schools need to regularly organize specialized training, covering topics such as learning motivation theory and differentiated teaching, to enhance teachers' inclusive teaching abilities. Related studies have confirmed that systematic training can enhance teachers' level of inclusive teaching, thereby increasing students' motivation for music learning. The school also needs to establish a collective lesson preparation and case sharing system to promote teachers to exchange teaching experience and jointly solve practical problems in the classroom.

6.2. Guarantee of Teaching Resource Supply

The guarantee of teaching resources is the material foundation. Schools and educational authorities should increase investment in music education resources, develop graded sheet music, visual teaching tools, adaptive musical instruments, and other teaching materials to meet the learning needs of students with different foundations and learning characteristics [10]. According to official data from the Ministry of Education, the national primary school art equipment compliance rate in 2019 was 95.07%, junior high school was 96.12%, and high school was 93.26%. Over the past decade, the primary school equipment compliance rate has increased by 50.2%. Regional music education resource libraries for primary and secondary schools built in various regions can integrate various teaching materials to help teachers better carry out differentiated teaching.

6.3. Optimization of Teaching Evaluation System

The reform of the evaluation system is the core focus. We need to break the traditional evaluation model that emphasizes skills over experience, establish a diversified process evaluation system, and focus on students' learning

process, progress, and emotional experience. Classroom participation, emotional experience, and cooperation ability should be included in the evaluation indicators to improve students' Wellbeing in music learning.

6.4. Collaborative Education between Family, School, and Community

Collaboration between families, schools, and communities is an important support. Schools can use parent-teacher conferences and community concerts to promote inclusive education concepts to parents and gain support from families. Home-school cooperation in primary school music education has shown that parent-child music activities can significantly increase parents' participation and support [11]. The peer choir practice at Shanghai Nanyang Middle School has shown that mutual aid learning can deepen interaction among students, enhance classroom cohesion, and provide practical reference for the development of inclusive music classrooms.

Family-school collaboration can also link community aesthetic education resources, collaborate with cultural centers and youth centers to carry out public welfare music practice activities, allowing students to continue their music learning experience outside of campus. The positive companionship and encouragement of parents can further strengthen students' confidence in music learning, extend inclusive education from the classroom to families and society, and form a comprehensive educational force in all scenarios.

7. Conclusion

This article analyzes the implementation effect of inclusive teaching in music classrooms in primary and secondary schools through comparative experiments and research. The study verifies from three dimensions: autonomy, competence, and belonging that inclusive classrooms can stimulate students' intrinsic learning motivation and enhance their Wellbeing. Experimental data also proves that inclusive teaching that fits students' psychology can boost intrinsic learning motivation, enhance their musical learning Wellbeing, and confirm the inherent connection between motivation, inclusion, and psychological experience.

Based on the pain points of frontline teaching, this study designs targeted practical plans such as course stratification, gradient tasks, and peer assistance classrooms. After phased teaching verification, the above strategies are suitable for the teaching conditions of ordinary primary and secondary schools and can be directly used to improve the problems of homogenization and differentiation in traditional music classrooms. The long-term implementation of this teaching model requires synchronous promotion of teacher training, resource supply, evaluation reform, and home-school collaboration. Only by improving supporting guarantees can inclusive teaching be stably implemented.

The research subjects of this study only cover schools in the compulsory education stage and do not include the preschool and high school groups, resulting in incomplete coverage of the school stage. The research still has limitations

in terms of sample and perspective. Future research can extend to different stages for comparative analysis, focusing on the learning differences of students with special needs and designing teaching methods that are more tailored to individual situations. Online teaching tools can also be combined to enrich classroom presentation forms and further refine the implementation details of inclusive teaching.

Music teaching should take into account both overall teaching and individual differences, and implement aesthetic education requirements through inclusive teaching. Adjusting teaching methods based on students' learning situations and replacing standardized teaching with differentiated instruction can enable students with different backgrounds to integrate into music classrooms. Implementing aesthetic education goals through inclusive teaching, enhancing students' classroom experience, allowing each student to gain Wellbeing and growth in music learning, and realizing the educational value of aesthetic education.

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