
Practical Implication of Art Integration in a CBSE School: A Qualitative Study

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Abstract:

Art has its history from the time immemorial. Art being the creative expression of human being now integrated in the education system with multifaceted objectives to make learning interesting and to make learning process proactive, interactive, participatory and more effective in cognitive, affective and attitude enhancement levels. This paper is based on a qualitative study in a CBSE school in Assam using ethnographic methodology to analyse and appreciate the practical implication of art integration at primary and secondary education levels. The study used focused group discussion to collect opinions of teachers, students and parents and general discussion based on available literature. The study result shows that art integration created interest in studies and made the students active participants in the learning process. It also enhanced better parental appreciation and made teachers to adopt student-oriented education methods and pedagogy. As the CBSE curriculum insist on art integrated education from the year 2019, the attempt is a valid model to be replicated across the country in India and beyond the border.

Key Words: *Art Integrated Education, Participatory, Creativity, Student-oriented Learning.*

Introduction

Play is the express highway for a child to leap into the world of wisdom and knowledge. Two or three decades ago where no electronic gadgets like mobile phones and tabs were not available stones, pebbles, sand, twigs and leaves were objects of child play and what he or she observed around became theme of their childhood plays. Imagination and creativity made them to scribble around what they felt happy and subject of wonder. They form shapes such as squares, lines and circles with sticks or pebbles, leaning towards mathematical concepts. For young children, scribbling and stacking are first representations of their inner realities that emerge as detailed and imaginative stories if given a chance to describe their artworks.

As children grow, their drawings and sculptures begin to reflect their observations of the world. Nurturing artistic sensitivities and creative responses needs to be the universal thrust of elementary education. Using art to connect to the immediate environment brings out diverse perspectives, enriching the learning processes by enabling students to observe, explore, think and learn without constraints. It is in this process that children engage with emotions and creativity on a cognitive level to integrate and simplify complex learning experiences (NCERT, 2019).

Art, a creative manifested formula of human expressions and feelings has its history contemporary to origin of mankind. In the valley of development people engaged themselves in music, drama, painting, different visual arts and performing arts. “We wrote, we sang, we acted, and we poured ourselves out on every side.’ There was tremendous excitement and cultural richness.” Rabindranath Tagore (NCERT, 2010).

The contribution of Nobel Laureate Rabindranath Tagore pioneered the idea of a relationship between arts and learning. His ideas and thoughts are narrated in a book titled ‘Art- The Basis of Education’ by his student Devi Prasad (1998). Extensive research in the field has established that utilizing visual and performing arts in teaching-learning process encourages creativity, develops problem-solving abilities and improves the ability to handle mental imagery, as well as an understanding for using spaces creatively. This leads to the holistic learning and development of children. The recommendations of the National Curriculum Framework (2005), state that art education at all stages enables students to fully appreciate and experience the beauty of the universe and helps in their healthy mental development. [National Curriculum Framework, NCERT, 2005] The details for using art as a basis for learning have been described in the Position Paper on National Focus Group on Arts, Music, Dance and Theatre (page 7-8). The paper also stresses on the inclusion of art education in the curriculum of school education as a compulsory subject up to class X (NCERT, 2019).

The main purpose of Art Education is to develop creativity, individuality and expression through art activities. Art Education fosters cultural awareness and promotes cultural practices, and is the means by which knowledge and appreciation of the arts and culture are transmitted from one generation to the next. It is therefore mandatory for impressionable minds to get the right exposure to arts in their formative years.

This paper is based on a qualitative study in the context of CBSE board instruction how a Secondary school in the North East India, in the state of Assam implemented ‘Art Integration’ and its practical implications are qualitatively analysed and discussed.

1. Literature and Research Background

Although Art and Art Forms are age old, integrating art into education is recent development across the world. However, there are multiple models experimented and both quantitative and qualitative researches are taking place in various countries. A few of the research details are reviewed here.

How art integration is different from other forms of art uses? The arts find their way in to elementary, middle, and high school classrooms every day in a variety of ways. The variations can be distilled into three main categories:

1. Arts as Curriculum
2. Arts-Enhanced Curriculum
3. Arts-Integrated Curriculum

1.1 Art as Curriculum

If a school has a music, art, drama, or dance teacher, their approach is most likely and primarily Arts as Curriculum. Students develop knowledge and skills in a particular art form. Often referred to as “arts learning” or “art for art’s sake,” the programs are guided by national, state, or local standards for each of the art forms. For example, in visual arts, students learn the content, processes, and techniques for two- or three-dimensional work. They learn how the visual arts developed and changed throughout history and engage in creating and analysing works created in a variety of media.

1.2 Arts-Enhanced Curriculum

When the arts are used as a device or strategy to support other curriculum areas, but no objectives in the art form are explicit, then the approach is called Arts-Enhanced Curriculum. For example, students sing the ABCs as a means to other ends-remembering the letters and sequence of the alphabet. However, students are not usually expected to learn about melody, song structure, or develop specific singing skills. Arts Enhanced Curriculum acts as a “hook” to engage students in learning content. Additionally, teachers need little or no training in the art form. Arts-Enhanced Curriculum is often mistaken for Arts-Integrated Curriculum or a distinction is not made between the two.

1.3 Arts-Integrated Curriculum

In Arts-Integrated Curriculum, the arts become the approach to teaching and the vehicle for learning. Students meet dual learning objectives when they engage in the creative process to explore connections between an art form and another subject area to gain greater understanding in both. For example, students meet objectives in theatre (characterization, stage composition, action, expression) and in social studies. The experience is mutually reinforcing-creating a dramatization provides an authentic context for students to learn more about the social studies content and as students delve deeper into the social studies content their growing understandings impact their dramatizations. For Arts-Integrated Curriculum to result in deep student understanding in both the art form and the other curriculum area, it requires that teachers engage in professional development to learn about arts standards and how to connect the arts to the curriculum they teach.

1.4 Arts Integration Definition

Arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process, which connects an art form and another subject area and meets evolving objectives in both.

1.4.1 An “Approach to Teaching”

It refers to how something is taught rather than what is taught. Every teacher has an approach to teaching, whether or not they are aware of it. Approaches fall along a continuum from traditional, teacher-centred instruction to more progressive, student-centred instruction. Ultimately, our approach is based on our beliefs about how students learn. As an approach to teaching, arts integration relies heavily on the progressive, student-centred or student oriented end of the continuum.

This approach to teaching is grounded in the belief that learning is actively built, experiential, evolving, collaborative, problem-solving, and reflective. These beliefs are aligned with current research about the nature of learning and with the Constructivist learning theory. Constructivist practices that align with arts integration practices include:

Drawing on students' prior knowledge;

1. Providing active hands-on learning with authentic problems for students to solve in divergent ways;
2. Arranging opportunities for students to learn from each other to enrich their understandings;
3. Engaging students in reflection about what they learned, how they learned it, and what it means to them;
4. Using student assessment of their own and peers' work as part of the learning experience;
5. Providing opportunities for students to revise and improve their work and share it with others;
6. Building a positive classroom environment where students are encouraged and supported to take risks, explore possibilities, and where a social, cooperative learning community is created and nurtured.

1.4.2 Students Construct and Demonstrate UNDERSTANDING...

Understand-(1) to get or perceive the meaning of; to know or grasp what is meant by; comprehend (2) to gather or assume from what is heard; to infer 3) to know thoroughly; grasp or perceive clearly and fully the nature, character, functioning, etc. of 4) to have a sympathetic rapport with Constructing understanding of one's world is an active, mind-engaging process. Information must be mentally acted upon in order to have meaning for the learner (Brooks and Brooks, 1999).

Arts integration provides multiple ways for students to make sense of what they learn (construct understanding) and make their learning visible (demonstrate understanding). It goes beyond the initial step of helping students learn and recall information to challenging students to take the information and facts they have learned and do something with them to build deeper understanding.

“In the arts students have central and active roles as meaning makers. This role demands that they not only acquire knowledge but they develop the capacity to reflect on what they are learning and to use it as they interpret and create works of art” (Stevenson and Deasy, 2005, p. 37).

Students' visible demonstrations of learning serve as both formative assessments to guide instruction and summative assessments to determine what students have learned. For example, when students are challenged to work as choreographers to create a dance that demonstrates how the seasons change, they must build their understanding of the vocabulary and concepts shared by science and dance (such as rotate, revolve, cycles, patterns, and change). Their dance will reflect their understandings and provide teachers with a quick, effective means to determine whether individual students know the difference between rotate and revolve, if a group understood the cyclical nature of the seasons, or if the class has mastered how to demonstrate the concept of change through physical movement.

1.4.3 Through an ART FORM

Art form (n) – any branch of creative work in the arts (visual arts, dance, drama, music); the products of creative work.

Students can construct and demonstrate their understanding in many ways. Traditionally, they are asked to communicate their learning through a report or on a test. However, when they are involved in arts integration, their learning is evident in the products they create, such as the dance, painting, or dramatization.

Students can-and should-have opportunities to construct and demonstrate their understandings in various ways. Nationwide, classrooms have become, and continue to become, more culturally, economically, and academically diverse. And yet, a great deal of instruction relies primarily, and sometimes exclusively, on speaking and writing as the way for students to show what they know. Today's research points to the power of learning through a variety of senses or modalities. Teachers are encouraged to plan instruction that engages students in visual, aural, and kinaesthetic learning modalities so that students can actively process what they are learning. The recognition of the arts as powerful modalities for learning is embedded in this part of the definition. By their nature, the arts engage students in learning through observing, listening, and moving and offer learners various ways to acquire information and act on it to build understanding. They also offer a natural way to differentiate instruction as the arts offer multiple modes of representation, expression, and engagement (Wolf, 2008). Additionally, the arts provide an authentic context in which students solve problems such as those encountered by professional artists.

1.4.4 Students Engage in a CREATIVE PROCESS...

Creativity (n) – an imaginative activity fashioned so as to produce outcomes that are original and of value (NACCC, 2007).

The heart of arts integration is engagement in the creative process. Arts integration requires that students do more than repeat (a song), copy (an art project), or follow directions. They must create something that is original and of value. The creative process in the arts is a process not a single event. It includes many interacting phases and each phase is related to every other (Robinson, 2001). There are many descriptions of the creative process. The one provided here is a synthesis of ideas from many different sources. The process is made visible as five open circles: 1) students imagine, examine, and perceive; 2) they explore, experiment, and develop craft; 3) they create; 4) they reflect, assess, and revise, and 5) share their products with others. Arrows indicate the ways one can enter the process and the myriad ways the phases interact.

When students engage in the creative process, they produce original work that communicates their ideas, insights, points of view, and feelings. The creative process can be “messy.” It is difficult to predict what will happen, be discovered, or emerge during the process. Learners engage in inquiry and experimentation as opposed to following rigid, step-by-step rules. Some ideas, once explored, do not work well, while other ideas that were not originally considered, may surface as the perfect solution. If teachers are overly concerned with a “neat” process and product, they tend to make the creative choices for students and direct the outcome. In these cases, the creative process is present, but only for the teacher. It is the teacher’s or teaching artist’s responsibility to set a creative problem or challenge for students to solve, but not to take over and solve the challenge for the students.

1.4.5 Which CONNECTS an art form and Another Subject Area...

Connect (v) – to join, link, or fasten together; unite or bind

A distinguishing aspect of arts integration is its interdisciplinary connections. Connections are made between a specific art form and a specific curriculum area. For example, collage can be connected to the study of geographical regions or choreography can be connected to the study of life cycles. Connections can also be made between a specific art form and a school’s concern or need. Schools often identify a focus for improvement that is

sometimes outside the formal curriculum. For example, the arts can connect to school concerns such as character education/bullying, collaboration, habits of mind, or multiple intelligences.

Both connections-to curriculum or a concern/need-are strongest when they are mutually-reinforcing. In other words, by engaging in learning in one subject, learning in the other subject is reinforced and extended, and vice versa. Rather than imagining connections as two intersecting lines, mutually-reinforcing connections function as a cycle.

For example, students are challenged to create a tableau (motionless stage picture) that depicts 'Indian Independence Movement'. They must examine the social studies content, find out what led to the freedom movement in India forcibly relocating the British reign and establishing the union of Independent India integrating all small kingdoms. They must then distil their understandings into a tableau, which requires them to consider stage composition, characters, actions, relationships, and expression. Because a tableau is so concise, students must return to the social studies curriculum to determine the most significant information. Once the tableau is created, students are challenged to compose short statements that they will speak within the tableau. Again, they must return to the social studies content, synthesize it, and make inferences. With each rotation through the cycle, student learning in both theatre and social studies is reinforced and deepened. The more they learn about the freedom struggle in India, the more their tableaus develop; the more their tableaus develop, the more they build their understanding of history.

1.4.6 Meets EVOLVING OBJECTIVES in Both

Evolve (v) – to develop gradually. This final part of the definition underscores two ideas. First, arts integration requires teachers to set objectives in both the art form and the other subject area. The dual objectives are balanced; students are accountable for significant learning in both the art form and the other subject. Second, just as objectives evolve and challenge students to deepen their understandings in science, mathematics, or language arts, objectives in the art form must also evolve if students are to remain challenged. A student does not learn to express ideas through dance in one session. As students master each objective, they are ready to take on the next, more challenging ones. Teachers monitor student progress and adjust objectives to

keep students challenged and interested within a unit or across a year. As students' mastery grows, so do their feelings of self-efficacy-the belief in oneself and one's ability to achieve.

Teachers are familiar with the evolving nature of objectives in mathematics, language arts and other subject areas. They are less familiar with evolving objectives in the arts. Here is an example in dance: The objective is for students to create and perform a movement phrase set to a piece of music. This objective can begin with small groups of students choosing their movement phrase from a limited set of options and where the teacher counts the beat aloud. Once mastered, the objective evolves as students create their own movement phrase without pre-set options and can recall and repeat it. The objective further evolves as students are able to count the beat on their own. The objective evolves again as students are challenged to refine the quality of their movements. The evolution of objectives can pertain to one specific experience with a dance or can evolve as students have multiple experiences with dance across a school year.

Generally, from international research, it is confirmed that the involvement of art and culture in the lives of children does support their social, emotional, and cognitive well-being and development (Chemi 2014; Winner, Goldstein and Vincent-Lancrin 2013; Holst 2015). For instance, Sefton-Green et al. (2011) emphasise that the so-called Children's participation in artistic and cultural experiences appears to strengthen their ability to concentrate, and to engage in personal and social identity perception, which later in life may increase their confidence and ability to engage in social contexts. Within cultural and artistic experiences, children are offered a safe and challenging environment, resulting in a curiosity-stimulating, identity-building, and intellectually challenging approach that can lead to a positive attitude toward learning and development. The reason that the artistic learning environments are challenging is because they stimulate the child's ability to reflect, to find perspective, and to be critical, and they encourage creative thinking, empathy, and both metaphorical and logical-scientific thinking. Indeed, understanding art and cultural experiences is conducive to the overall development, whereby body, senses cognition, and emotions are developed together.

Artistic environments are often very safe despite any learning, understanding, and development challenges. The reason is that children who get early

positive experiences with learning framed through arts and culture will have an opportunity to maintain a positive desire to develop further artistic experiences. This may contribute to learning readiness, creativity, and mental and emotional resilience later in life (Goleman 1995). Artistic learning environments address some of the children's prerequisites for learning: one learns through empirical, aesthetic, and discursive forms of learning, respectively (Austring and Sørensen 2006; Hohr and Pedersen 2001), and through their sensory language, arts and cultural experiences offer the opportunity to talk to both a real and a fantasy world—therefore addressing different learning approaches.

Ensuring accessibility to art and culture for school children means investing in community-building, and encouraging the development of resilient, robust, innovative, and competent individuals. This accessibility (Gardner 1994) is both physical and logistical (i.e. children actually have the opportunity to experience art and culture), but are also of mental and emotional nature (the cultural and artistic offerings must be developed with children, are meaningful in the child's life and important for their development).

According to Perkins (1994), “bad habits of looking and thinking [that are] deeply rooted in the human organism” (p. 25) can be re-trained through positive habits, and the arts offer excellent cognitive training. The challenges hidden in the arts demand the activation of deep thinking, which happens to be rare in the shallow approach to art that is more typical in the mass culture of consumerism. Global trends are outlined in Wagner (2015), who considers the UNESCO research (Bamford 2006) and the OECD research (Winner and Vincent-Lancrin 2013) and Akuno et al. (2015) in this area to be the most recent and relevant landmarks in this field.

Summarising the empirical contributions of these studies, Wagner (2015) emphasises a possible taxonomy, founded on “five basic approaches, paradigms, or objectives” (p. 25) to arts education: (1) the art-specific approach (artistic skills for their own sake); (2) the economic approach (economic output of creative industries); (3) the social approach (community projects with the arts); (4) the educational approach (integration of the arts in education); and finally (5) the political approach (building citizenship through the arts).

Some empirical studies are cited as evidence for the possible results of Learning through the Arts:

Arts and disadvantaged groups: In an Elementary School catering to mixed social groups in Washington, employing the arts in academic classrooms was associated with improvement in test scores in Mathematics and English (Donna St. George, 2015). In particular, students living in poverty benefitted from the integrated approach. The researcher further emphasized that interest in the integration of arts is growing globally, driven by increasing research that points to the academic, social and personal benefits to students. Arts create innovative processes: Nobori (2012) was amazed at how the arts unlock pathways to learning. The process of integrating arts may seem like conducting art projects in classroom settings, but becomes a teaching strategy that seamlessly merges art experiences with core curricula to build connections in engaging learning contexts. For instance, students choreographed a dance using locomotor and non-locomotor movements to demonstrate their understanding of the solar system.

Arts and cognitive processes: Benegal (2010) stated that arts lead to dramatic changes in the brain such as strengthening the ‘attention network’. Brain areas involved in music are also active in processing language, auditory perception, attention, memory and motor control. Art Education is a much-needed way of promoting balanced mental development in today’s knowledge-based world.

Arts and Socio-emotional development: Based on his research, Harvey (1989) found out that art process relates to cognition, achievement, motivation, and self-concept in elementary school students. In essence, arts when integrated with learning process work splendidly as affective education. “The use of art, movement, and music can result in metaphor making and problem-solving of social/emotional conflicts. In this way the creative arts practices unite the cognitive aspect of creativity and the therapeutic aspect of behavioural and personality change. Because of this integration of thinking and feeling, the creative arts therapies offer an opportunity to positively affect social/emotional and academic behaviour”

Arts as Pedagogy: Puri and Arora, (2013) reviewed the use of Art Integrated Learning in 107 classrooms of 17 Municipal Corporation in New Delhi and found (i) remarkable difference in school environment, (ii) increased level of

student involvement in the learning process, (iii) significant improvement in students' attendance, (iv) improved academic achievements and (v) more confidence and openness to handle new situations than their peers in the non-AIL classrooms.

The objectives put forward by NCERT is equally important to understand art integrated learning. Hence it is included prior to conclusion of literature.

1.5 Objectives of AIL

The pedagogy contained in the art-based process accommodates space for varying pace of individual children. Learning and developmental needs of all children including children with special needs, weaker socioeconomic backgrounds and diverse cultures benefit from performance and expression through the medium of art. Art encourages, promotes and implements learning and living to be part of natural process. Discovery, observation as well as experimentation makes learning concrete, creative and rewarding for one and all. Artwork of the learners brings in the vibrancy of their social contexts. Art is a journey where people are co-travellers sharing and moving together as a team. It also breaks barriers of language as art has its own language. It helps children belonging to different backgrounds build communication and interaction beyond barriers. In small ways children learn about the coexistence and multiplicity of social realities. Celebrations like sports day, health mela, science fair and festivities in school use arts to enhance appeal and add colours of warmth and welcome. Integrating local arts and crafts in different school spaces like classrooms, corridors, different rooms, and outdoor area creates home school linkages besides the school environment becoming attractive and child friendly. Integration of arts with learning promotes:

- 1.5.1 Children's need to experience processes rather than strive only for a pre fixed goal
- 1.5.2 Experiential learning of academic content leading to holistic learning
- 1.5.3 Interdisciplinary connections
- 1.5.4 Expression with freedom and opportunity for self-reflection
- 1.5.5 Development of different domains
- 1.5.6 Possibility for children with different social backgrounds to interact on one common platform
- 1.5.7 Active participation of every child

- 1.5.8 Growth of social skills by giving students experiences of working as a team
- 1.5.9 Emotional expression and stability
- 1.5.10 Appreciation for diversity and cultural confidence
- 1.5.11 Observation, experimentation and building scientific temper
- 1.5.12 Aesthetic sensibility and respect for national and cultural heritage

Further there should be stages of objectives from pre-primary upto senior secondary level. The strategies for implementation must be planned, which includes capacity building of the stakeholders chiefly the teachers and planning of activities, time and resources. Strategies for AIL based assessment, the tools and techniques for assessment and do's and don'ts of assessment should be carefully designed. The role of the head of the institution, teachers and students also should be carefully planned prior to implementation of AIL (NCERT, 2019).

All the above studies prove that how art integration in education is important and the present study shows how an attempt is made in a CBSE school for art integration in the academic year 2019-20.

2. Methodology

The approach of the study was using a qualitative methodology using ethnography method and the data were collected from the teachers and students using Focus group discussion. A secondary school in the state of Assam who used art integration as per the instruction of CBSE in the year 2019-2020 was the study unit.

3. Art Integration Practicum

Central Board of Secondary Education (CBSE) New Delhi when declared and instructed all its 18,006 affiliated schools in India for art integrated education, Green Dale School at Rangapara, Assam had already taken a lead by planning to implement different art related club activities and multidisciplinary exhibition for the academic year 2019-2020. Hence it was an easy task to orient the teachers towards art integrated education system.

Although different forms of art were familiar to most of the teachers and students, art integration was totally new to the school. As per the instruction of CBSE board two hours per week were allotted for different art clubs

such as dance, music, drawing, craft and theatre. Different curricular and non-curricular clubs were designed to make art integration more effective and practical. Apart from the theoretical input simulating group exercises were conducted in the teacher training sessions. Life skill workshops were given to students to prepare them to assume student-oriented learning.

The pre-primary teachers were subsequently prepared their children for kids' fest in which the whole lessons in different subjects were converted into art forms, not as art enhances but as art integrated and every student was trained. The fest was amazing and it captured the attention of the parents and the public, how the art forms could be effectively integrated in class room learning. Kids who otherwise found the school allergic were enthusiastic to come to school after such art integrated approach introduced in class rooms.

Multidisciplinary exhibition was an opportunity for primary to secondary class students to creatively express their learning in different subjects and language studies. One of the teachers commended, 'after the multidisciplinary exhibition those introvert students became very active, and they began to respond to class room discussions. The students usually not ready to volunteer for any assignment started demanding assignments and was extremely happy to undertake any project'.

Classrooms became vibrant and active. The response of the students became more proactive. Teaching became more participatory. Home works became more experiential. Pedagogy became student friendly and student oriented. Some of the opinions of teachers and students in the focused group discussion is helpful for analysis.

'Primary data and secondary data, the concepts I found it difficult to understand', said Swetha of class IX, 'but the story I could create as per the guidance of the teacher helped to comprehend it, say, if I am present in a road accident spot what I observe is primary data and suppose the same accident news I watch in TV news is secondary data'. The stories, poems, anecdotes, drama and different art items students generated based on the lessons they had to learn made the learning meaningful and interesting.

Pooja finds it tough to understand Physics. She says, 'You know, Physics is a big deal, certain terms like velocity, momentum etc., but it so happened as I was cycling in a slop I fell down., I do not know what happened to me

and back home I reflected ... my speed.. momentum..., velocity..., all I tried to connect and Physics became experiential, realistic and hands on learning for me'. It was indeed experiential not only for Pooja but for many Green Dale students like her who tried to integrate their day to day experience into class room learning.

Clinton remembers how teacher gave him Geography project and the drama script he wrote made him into the world of discoveries, eye opening realities of Geography lessons. 'Drama, I feel is not an independent entity', said Mr Sharif, English teacher. 'The lesson I explained and told students to make a drama script and enact. They did, with unusual sense of expressions and emotions, dialogues that catch up your memory, actions that charge your eyes. Yes, it was indeed a wholesome experience of learning, for me and the students'. Sharif was literally into tears, a glimpse of joy and litany of satisfaction.

'When it is a movie or drama, it is easy to remember and we learned the slogans watched movies of holocaust, Indian Independence Movement, film Gandhi and all, made the history lessons tangible', says Raghuram class IX student.

'Literally we went for an international trip, and I had to teach my social science students, the culture and civilisation of different countries. It was impressive, enlightening that the students had a first hand taste of all, otherwise I had to explain in boring lecture series', said Gulmir Singh, the social science teacher.

'Music and chanting of Mantras made us fix in formulas of Mathematics', said Manisha of class VII and her Mathematics teachers confirmed the same.

'We dance for fun, to relax but to learn a unique experience', said Sikha, how dance steps and the choreography based on class room lessons improved her attention, concentration and brain activities. 'Dance, they love it, pouring out like a Monsoon shower, all feelings and emotions, what not to express, yes the lessons I told them to choreograph, they did it wonderfully well, beyond my imagination.., the flying colours of young minds made it unusual and extraordinary..., that only I could say', Kavita mis literally wept as she shared her dance generated lesson reading.

‘I took them home, and they acted out what happens there daily. It was amazing. They cooked up the story, real as it would be, delicious recipe, the chit chats at home, the petty fights or sibling rivalry if you call, but everything doesn’t need an extra explanation, crystal clear, drama or movie, I do not know. But they did it, making the Hindi lesson a memorable yummy food’, the flowering smile in the lips of Soumya madam, the Hindi teacher, expressed it all.

‘I made the students to act like wild animals and domestic animals and how do they behave. I was taking Moral Science subject, leading them to the difference in human behaviour domesticated and refined. And the children identified how human anger is like a ferocious lion or tiger and should be avoided and the thanks giving attitude of a pet dog, waving its tale and in turn we kids should be thankful for all generous service we receive from parents, teachers and others, said Ms. Kavita, class II teacher. She also added that children were emotionally involved and it created genuine interest to learn the lesson’.

‘Crafts of course, we could make models. We used clay, water, leaves, paper, bamboo and variety materials to recreate the vibrant characters in our Hindi, Assamese and English lessons. Language learning usually tough for me became very interesting and enriching’, said Kamala Das of class VIII.

‘We were creating knowledge, out of the blue, all remarkable experience, when teacher gave the lead and we discovered, no we invented, yes it was innovative, creative and euphoric’, the feelings of knowledge creation was evident in Sarat’s firm response. ‘I was teaching them a poem’, the English teacher Mrs. Piyush was much delighted to explain her class room experience. ‘I told them to imagine the situation of a mother caring the child and write what she does for the child. They posed, reflected, wrote, beautiful poems and I was impressed the way they wrote, the creativity they indulged in and the expressions they captured’.

‘Portraits, yes they did it, poets and writers reliving in 21st century and their poems recreated and they sung, not in Beethoven’s symphony but in folk lyrics native tune that drew them to nostalgic memories, perhaps to babyhood or transformed them into Davinci or Michael Angelo of the medieval century..., we all celebrated and I never knew learning could be such a mesmerising magic’. The art integration was taking a pictorial reality in the English classroom of Mr. Kishore.

‘The nation is witnessing several people’s movements in the current political scenario. I could draw students repeating patriotic slogans that made our freedom fighters to chase the foreigners. I feel the National Movements had a rebirth when they echoed those slogans of national integrity and patriotic liberalism and students equally became freedom fighters of current times’, Gulmir Singh was happy about his class.

‘All art related club activities made us to think creative, to look into lessons out of the box, made learning a joyful experience, lessons which otherwise boring became interesting, school became second home, perhaps like enjoying an ice cream of my choice or having a yummy food in grand party or what not should I say..., Sneha was in full of her colours to share it all.

The opinion of parents were neither different. Although they were bit apprehensive of the time taken for activities seems to eat up the time for lessons, when they new that it created interest in students and motivated them for study, parents were optimistic. One of them said, ‘what you have done at Green Dale is the need of the hour. Education should not be a burden for students, it should motivate and make students enthusiastic to learn. You have done it in right time and right space. I wish let all CBSE school follow the Green Dale method’.

Watching the kids fest program another parent commented that we never knew that learning is such interesting and I want to sit again in UKG. Of course, he was joking with a sense of appreciation and encouragement.

A parent in class X was satisfied only when she learned the fact that school was not focusing art education but art integrated education and lessons are taught with a different approach and indeed it motivated her child for board examination.

Although satisfactory attempt was made in art integration the teachers are not fully happy that they feel, miles to go before they rest, and they are right that sufficient home work is required to make art integration an effective approach in the long-term process of teaching.

4. Analysis and Discussion

It was a beginning for all of them both for teachers, students and parents. The sky is not free from clouds of anxiety and questions. However, the first-hand experience made everyone feel impressed. The art integration practicum

in Green dale School class rooms open up solid discussion in different similar CBSE and State schools in Assam and across North East states to the extent that they plan a North East level conference for schools on art integration.

The teachers and students agree that all is interesting but time consuming. The parents need to get sufficient assurance that everything on right track.

The ethnographic study shows that feelings of the stakeholders are not cumbersome. There is a sense of enthusiasm and sigh of satisfaction reflected in every corner.

The study has brought out certain areas of improvement. Strategical planning is lacking and much more rigorous training and motivation is required from the part of teachers to get up from the comfortable citadel of lecturing to student-oriented pedagogy of participative and interactive nature of teaching. Students love to think out of the box. The life skill orientation helped them to develop critical thinking and creative thinking. Multidisciplinary exhibition helped in communication skill development.

Some of the observation of UNESCO and NCERT contributes to the importance of art integrated education.

UNESCO outlines the importance of Arts Education and its essential role in improving the quality of education. The Road Map endeavours to define concepts and identify good practices in the field of Arts Education. It is meant to serve as an evolving reference document which outlines concrete changes and steps required to introduce or promote Arts Education in educational settings (formal and non-formal) and to establish a solid framework for future decisions and actions in this field.” (UNESCO, 2006) Based on deliberations during and after the World Conference on Arts Education, which took place in 2006 in Lisbon, Portugal, the Road Map for Arts Education aims to explore the role of Arts Education in meeting the need for creativity and cultural awareness in the 21st Century, and places emphasis on the strategies required to introduce or promote Arts Education in the learning environment.

The National Council for Education Research and Training (NCERT) created the Department of Education in Arts and Aesthetics (DEAA) as a separate Unit in 2005 to promote all forms of arts in schools by bringing it into the

mainstream of country's education system through various activities as development, training, research, orientation and to unfold the aesthetic potentialities of children for enabling them to become contributing citizens. The opinion of teachers who participated in NCERT training program could be useful for discussion.

'Children attending Art Integrated Learning (AIL) based classes were seen to be more confident, interactive, responsible and helpful. Thus, impressed by the outcome of AIL classrooms other teachers also started applying it in their classes. There were always sounds of clapping, singing etc. in these classrooms and attracted students towards this learning process. Overall academic level of children was uplifted; their participation in Zonal and inter zonal competitions increased remarkably, number of Merit Scholarships also went up' (Ms. Veena Gandhi Principal, Nigam Pratibha Vidhyalya New Chaukhandi New Delhi-110018, NCERT, 2019).

Another teacher's observation was, 'Art integrated learning (AIL) approach has proven to be one of the best approaches so far in my opinion. It is because of AIL that my rapport with my students became stronger and I could understand them better. It enabled me with a skill to explain the subject content in an easy and interesting manner. My students got better clarity of subject knowledge and their involvement in learning process increased. It was because of AIL they have started expressing themselves with more confidence and clarity. Their interest in art activities brings them to school on time and they are reluctant to leave. AIL has given students the opportunity to think freely; when they started participating in different art activities, they became more enthusiastic, their curiosity increased, they started exploring and creating new things. They started cooperating and helping each other willingly. AIL has made them achieve Learning Outcomes of Mathematics and Science without much efforts and they are no more afraid of class-tests. Their ability to communicate, listening to each other has increased many fold (Vikram Sonba Adsul National teacher awardee 2017 ICT National Teacher Awardee 2017 Z. P. P. School, Bandgarwasti, Tal-Krajat Dist. Ahmednagar, Maharashtra, NCERT, 2019).

Thus the teachers, students and parents who had the feel of art integrated education had positive outlook and the opinions derived in Green Dale study was not different either.

5. Suggestions and Recommendations

The CBSE circular gives guidelines for art integrated education. However it is not sufficient for majority of the schools in the country. Hence certain suggestions based on the study would be useful for further research and deliberations.

5.1. The Role of CBSE: Regional and state level trainings should be organised.

CBSE should have a project to fund interested schools to conduct workshops, conferences and training program in art integrated learning. The board also can revise the syllabus and course curriculum to enhance AIL in its affiliated schools. It can also introduce grace mark for those students who use it and encouraging incentives for teachers and schools who initiate to introduce AIL.

5.2 The Role of Schools and Teachers: In an AIL classroom, a teacher is expected to play the role of a mentor, guide and a facilitator of students who helps facilitate the learning process (NCERT, 2019). Although AIL is difficult initially, in due course of time it considerably reduces the burden on teachers and make teaching student oriented. Eventually it saves time and energy in the whole process of teaching. Hence teachers should be trained and motivated by schools and teachers should explore the possibility of implementing it effectively in their respective class room environment. The school should redefine discipline in class rooms and student opinions or initiatives should be encouraged. As famous pedagogist Paulo Freire says, 'student should not be passive instruments but active agents of education'. Strategic planning is necessary for each class with proper objectives and criteria to fulfil. Planning about resource mobilisation is also an important task entrusted with teachers. Be flexible in the process of integrating art lessons to teach. Process is important and not product and so encourage every little effort of the student and never belittle them for any fault of performance. Remember that failure is also a learning. Assessment criteria must be properly planned and implemented redefining objectivity in individual performance.

5.3 The Role of Students: AIL brings a major role to students, motivating them creating interest in study, and to make learning a liberative and generative process. Hence, they need to co-operate with teachers and be ready to

involve in activity-oriented learning system. Considering students as active agents of learning, appreciate and get the support of teachers in the learning process. Involve in team work and make AIL more participatory. Encourage other students who are poor in intelligence or understanding.

5.4 The Role of Parents: They should always remember that education is not information dissemination process, but it is knowledge creation process. The cognitive, affective and attitude level growth and development of your child is more important than the information he collects. Hence, encourage child in constructing knowledge and always appreciate the effort and not the outcome. Encourage children to make use of the time effectively through proper planning and effective and diligent uses of resources.

Conclusion

Art Integrated Learning is a process and not a product or outcome. Therefore, none of the stakeholders in education should not have over expectation about its results. It is a method of making education process interesting and effective. Its practical implications are based on cognitive, affective and attitudinal changes in the students and consequent proactive transformation of the student towards learning. More than the content of learning the process of learning takes priority. Ultimately it motivates students, make them goal oriented and apart from career seekers they modify their life individual, familial and societal useful for themselves and others. Education thus becomes a learning process of celebration of life, which every student love to cherish throughout the life. Art Integrated Learning should be practised in all possible schools to create a better world of happy learning.

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