

Developing Artistic Sensibilities in Children through Art Integration in Academic Curriculums

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ABSTRACT

Purpose: *To make a case for integrating art into school education not only in primary schools but also high schools and possibly institutions of higher education by aligning such requirements with the New Education Policy 2020 (NEP 2020), which is clear that we need to change our perspective towards art, not anymore consider it an add-on to the curriculum but make it an intrinsic aspect of teaching.*

Methodology: *An exploratory research design is used to conduct the study, which is based on content analysis and study of peer-reviewed articles, scholarly papers and online sources on the topic. The Google Scholar search engine is used to conduct a literature review in order to establish a strong conceptual framework and recommendations, which are validated by the discoveries presented in the studied papers.*

Findings: *This research gives us ample evidence that teaching methodologies that incorporate art are successful in infusing artistic sensibilities in children, and this in turn improves the academic performance of students as well as helps them develop well-rounded personalities with increased self-esteem.*

Originality/Value: *A study of the need to develop artistic sensibilities in children by analysing research papers and discoveries of experiments incorporating art in teaching methodologies, through SWOC analysis.*

Paper Type: *Case Studies and Qualitative Analysis*

Keywords: Art integration in curriculum, Art teaching, Art education in NEP 2020, Arts appreciation, Arts infusion, Artistic sensibilities, SWOC analysis.

1. INTRODUCTION :

The importance of art in human living cannot be overemphasized. Art allows us to express our thoughts, feelings and states of mind in ways that speech and text may not. The word ‘art’ is a comprehensive, umbrella term and this article uses it to refer to the visual arts - creative activity resulting in the production of paintings drawings or sculpture [1]. The role that art plays in children’s ability to make sense of the world around them and express themselves even at the toddler stage has been well documented. This being so, it seems to be a pity that our school curriculums consider art class to be an inevitable add-on, almost an expendable class, rather than a significant aspect of the curriculum. Most high schools have an hour set aside for drawing and one for work experience, where some sort of craft is taken up. Primary schools may have another hour of drawing in addition to the mandatory one. Many times these classes are the first to be sacrificed at the altar of offering training in the so-called core subjects like mathematics and science. The teaching of art is handicapped in a variety of ways. It is, primarily, considered optional and is, many a time, appropriated without accountability. This happens across cultures as evidenced in schools in Ontario where art was mandated in the curriculum but was considered a fringe subject (Ashworth, 2010) [2]. Additionally, there seems to be no stringent or accepted methods of evaluation in most schools and this adds to the hesitancy of taking it on as a paper to be taught. Parents are a part of this conspiracy to relegate art to the bottom of the academic hierarchy. As a natural course of events this attitude gets passed on to the students too. Even if there is a specified

arts hour in the week, the class may not have designated physical infrastructure in the premises of the institution. We have only ourselves to blame for having downgraded the status of art in our educational institutions [3]. A position paper on the topic, presented by the Government of India in its National Education Policy 2020 [4] strengthens the concepts that have been researched in this paper and the recommendations made by the researchers.

2. RELATED RESEARCH WORKS :

This review paper is based on secondary data obtained from published research works accessible on Google Scholar. These research contributions are examined and summarized in a descriptive and tabular format below:

2.1 Descriptive Focus:

Given below is a description of related research works that are conceptual in nature.

(1) While art enhances fine motor skills, social interaction, perception, competencies of language as well as general cognitive abilities, art needs to be promoted among school-going children for its own sake. While freedom to create offers much latitude it also couches the fact that art is also an intellectual activity that demands perception of elements around the artist, a capacity for recall and the ability to form concepts. The competency to convert impressions into lines and symbols is an accomplishment that demands intellectual heft (Epstein, 2001) [5].

(2) Aesthetics refers to our love of beauty and the ability to have standards of beauty, which are doubtlessly subjective and personal. Children's sense of aesthetics needs to be supported through exposure to such elements in their immediate environment. They should not only be encouraged to create art but also appreciate art created by others. Most times children are handicapped by a lack of words with which they might participate in discussions about the aesthetic aspects of not only art but also daily objects they see around them. Supporting children with such vocabulary enhances their capacity for putting their thoughts in order and expands their understanding of the world around them (Feeney, & Moravcik, 1987) [6].

(3) The instinct to create is developed in humans through scribbling and it is clear that scribbling is the base from which speech, reading, and writing originate. If one considers scribbling in its various stages, researched findings indicate a clear path of growth in the child's cognitive abilities in young children's scribbles. From expressing the dynamic qualities of tangible everyday objects and the child's perception of these, to gradually coming up with images that resemble the objects, on the paper, we can trace the changing shapes and evolution of the scribble as a medium that toddlers use to express feelings and thoughts, not coherently perhaps, but in ways that give them pleasure and aid in their mental and physical development. Scribbling is placed on par with babbling in early speech. The various stages of scribbles may be seen as placement, shape, design and pictorial. From forming lines on air and in water, children move towards coordination, perspective and realism. The developmental arc clearly outlines the place of importance that visual imagery occupies in a person's development. From a two-year-old who scribbles for expression to a five-year-old who can synthesise various shapes to juxtapose them for effect and continuity, the line is a tool of development. Writing and reading are natural corollaries to the skills that are honed through scribbling (Francks, 1979) [7].

(4) The philosophy behind discipline-based art instruction is that art needs to be studied in a structured manner on the lines of other disciplines like science. The author advocates four features that can be treated as independent papers - aesthetics that trains the students to appreciate intrinsic aspects of a creation, studio art that teaches the methodology of art production, art history without which no formal training in art seems meaningful, and art criticism, which supports the student's ability to critically appraise and evaluate a work of art, a more complex skill. These are taken up based on a formal

curriculum. The curriculum is designed to support the student's evolution from having a naive outlook towards art to being able to cast a knowledgeable and understanding eye on works of art (Greer, 1984) [8].

(5) Art education is a needed aspect of primary education and a parent art program from pre-kindergarten through grade three is a strong support. The program is initiated through art volunteers from among parents, who will be trained to assist teachers in the classroom so as to enrich the existing and ongoing art classes. Such programmes bolster existing art activities in schools. They function as a link between art teaching in schools and its corollary activities at home (Hansen, 2008) [9].

(6) While the concept of the child as creator was always accepted, this is referred to as child-centred art education, it was followed by discipline based tutoring in art that was referred to as subject matter-centred and this was strengthened by the idea of the child being able to produce art by taking inputs from the society around, almost as an organic part of the society. The last is referred to by the author as society-centred. An experiment carried out in Reggio Emilia, a town in Northern Italy, where children were taught art in a holistic manner, taking into account the three types of teaching mentioned and incorporating it in the midst of a group of adults and a senior teacher, bears testimony to these concepts (Zimmerman & Zimmerman, 2000) [10].

(7) As Eisner (1998) pointed out, we have to understand differences between arts-related outcomes that are generic and may not include artistic results despite being related to art, ancillary outcomes that can help create commercial market value for products related to art through student art-making and relegates art to a subsidiary position, especially in the teaching of non-arts subjects such as social studies and mathematics, and arts-based outcomes that are centred on those aspects that only art can contribute, - the ability to create artistic forms and integrate aesthetic relationships (Roldán, 2015) [11].

(8) J Davis (1999) made it clear that the arts need to be employed to make meaning of things that have already been learnt, in addition to being taken up to act as a response to already taught concepts and a synthesising factor too, where there has to be a collaboration between the regular teacher and the arts expert, so that the student is facilitated to find an amalgamation of both, in the school (Gullatt, 2008) [12].

(9) The artistic proclivity is a natural characteristic of human beings, it is a method of communication and even cements relationships. It leads us to question our ways of offering education in classrooms, especially to primary and pre-school kids. Making them sit in neat rows to listen to theory is not the ideal way of gathering information and understanding concepts. We are still hunter-gatherers at heart. Academicians, researchers and scholars are in no doubt to espouse the value of art to the emotional, social and cognitive development of the human race (Blatt Gross, 2013) [13].

2.2 Reports of action research projects in tabular form :

Table 1: Summary of action research projects reviewed, with focus of discussion.

The table offers us the main ideas outlined in the reports of the action research projects that have been undertaken by various researchers in the last 36 years, specifically from 1986 up to 2021 and reports are obtained from published research works accessible on Google Scholar. The key words are- Arts appreciation, Art activities of kindergarten, Infusing the arts in college programs, Talking to children about their art, Arts-based pedagogy, Teacher empowerment in art-integrated technologies and Teacher enrichment are some of the concepts taken up. A systematic review of the research contributions is carried out and the analysis is provided in Table 1:

Table 1: Review of the research contributions

S. No.	Field of Research	Focus	Outcome	References
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1	Arts appreciation	A case study which brought together artists, teachers and students to support art teaching in public schools by offering opportunities to students and teachers to engage with arts and artists in real time, outside the school premises.	The program acted as a catalyst for student engagement in not only art but various other disciplines like environmental awareness and community service. It had a positive impact on the academic performance of the students. They learnt to appreciate the works of their peers, because art for them became a way of being.	Andrews, (2016). [14]
2	Art activities of kindergarten children	A study of students in a public school kindergarten in the western United States, in one of the most popular kindergarten activities, which was draw-an-image-and-we'll-write-a-story-about-it.	Children were able to translate complex thoughts into images and convert them into concepts for a story, in a variety of versions over a period of time, which clearly supported their cognitive development and paved the way for the formation of fresh thoughts and new vocabulary.	Dyson, (1988). [15]
3	Creating art appreciation activities for children	Art appreciation classes for others by children who learnt art appreciation games.	Allowing students to use their imagination to design their own games so as to present them in classes was enjoyed by all and created interest in the students to put in time and effort to make it meaningful.	Heidt, (1986). [16]
4	Infusing the arts in a college preparatory program	Significance of arts exposure for students in the financially challenged category.	Knowledge of art is important as cultural capital and such input may not be available to the financially needy category. The needs of students with a vacuum in their art education were addressed.	Millett, et al., (2021). [17]
5	Providing art activities for children	Exposing children to art works of various artists	An acceptance of the variety of cultures supports the child's emotional development and socialising abilities. Children shared opinions of art works and managed to convey to each other that lifestyles, values and practices of cultures different from theirs need to be respected.	Mulcahey, (2009). [18]
6	Talking to children about their art	Conversing with children about the art created by them.	Even while we may intend to be positive and motivating, we might seem judgemental to children. The pressure to be in the good books of adults	Schirmacher, (1986). [19]

			might make children feel inadequate. We need to realize that one needs specific training to be able to converse with children on the art they have created.	
7	Arts-based pedagogy	Understanding Howard Gardner's Multiple Intelligences Theory, based on arts-based integration.	While appreciating arts-based pedagogy, there can be difficulty in converting theory into practice at the time of designing the lesson plan. The Artful Learning™ (1996) model of arts-based learning, by Leonard Bernstein found favour.	Pool, et al., (2011). [20]
8	Teacher empowerment in art-integrated technologies	CETA - a program designed to build teachers' skills to integrate arts into teaching methods.	Professional growth in teachers and augmentation of learning abilities in students.	Duma, (2014). [21]
9	Value-added teaching methodologies for teachers	Improvement of students' skills through value-added teaching methodologies for teachers.	Planned arts-integration teaching designs and co-opting of teachers, artists who were teachers, and cultural stakeholders in art in the form of museums, exhibition halls, theatres, and art education councils had a positive impact on students' 21st century skill development.	Corbisiero-Drakos, et al., (2021). [22]
10	Art-integration programmes	Four years of implementation of art-integration programmes through conferences, teacher enrichment training and workshops	There was an improvement in student assessments, 77% decrease in disciplinary referrals and a positive change in the perception of all stakeholders with regard to the school climate.	Snyder, et al., (2014). [23]
11	Teacher enrichment	Action research mostly focussed on teacher enrichment, over almost 7 years	Changes in school culture through planned interventions support art-integration methodologies in teaching. Interesting aspects of cultural changes needed in the relationships between stakeholders in the ecosystem of the institution are brought up.	Charland, (2011). [24]
12	Socially engaged art	Implementation of socially engaged art (SEA), through students of an art course.	Responses that pointed to the fact that socially engaged art can be a bonding force in a formal setting like a school.	Sanders-Bustle, (2018). [25]

13	Teaching science and literacy with art integration	Art integration while teaching science as well as literacy in a second grade classroom	It had a positive impact on student achievement in the subjects. Visual art was a major aspect of the methodology and the learning of science too showed that it benefitted all the students.	Poldberg, et al., (2013). [26]
14	Art as a medium	The use of art to ignite the spirit of enquiry in students, helping teachers and students alike to integrate art into non-art subjects.	Both art and mathematics involve abstraction and finding connections and relationships in systems. Tools for curriculum development through arts-integration enrich this book.	Marshall, (2019). [27]
15	Visual arts integration	Visual arts integration in social studies classes.	A majority of the teachers were of the opinion that arts integration definitely helped their students take more interest in social studies, and they confirmed that they resort to the use of multiple art forms. A better understanding of history and culture are fostered with the integration of art, they affirmed.	Taylor, et al., (2014). [28]
16	Visual means to develop thinking	Visual means to develop critical insights in sociology and language studies are examined.	A new visual vocabulary can be perceived when points of view are offered both as text and image. The concept of learning as well as expressing the outcomes of critical thought only through words is questioned.	Emme, (2001). [29]
17	Arts-based curriculums	Impact of curriculums that are arts-based on the cognitive functioning of children.	Through arts integration, context and culture can be incorporated to promote rich and complex methods of learning to support cognitive variables related to intellectual development.	Baker, (2013). [30]
18	Art integration for self-expression in schools	Best practices for integrating art in the school curriculum.	Art, in fact, offers a proverbial <i>third space</i> for self-expression, both for students as well as teachers. Best practices are not to be universalized but studied for their impacts on a given group of learners.	Donahue, & Stuart, (Eds) (2010). [31]
19	Arts-based approach to enquiry	Different learning behaviours of children.	Outside the four walls of the classroom children have their own methods to learn through creative ways, taking refuge in artistic strategies. Students'	Rufo, (2012). [32]

			learning behaviours indicate that they resort to different art-based methods to support their learning that are similar to those in arts-based educational research	
20	Art-integration methodologies	Observations, interviews and focus group sessions with teachers on their experiences with arts integration, and a study of policy and research on arts integration.	An investigation into the promising but often problematic place of arts integration as well as the realisation by policy makers and non-arts subject teachers of the need to integrate art in teaching.	LaJevic, (2013). [33]
21	Arts integration	Nine studies made on urban students who went through art integrated curriculums.	The discovery that there is more scope for research on how various streams of information coming to the learner could be supported through an arts integrated teaching curriculum.	Moss, et al., (2018). [34]
22	Art integration in the curriculum	Data from over 6000 respondents - students, parents, teachers and principals involved in art integration in the curriculum for three years.	Grade-6 students of the programme had higher scores in computation tests compared to those in control schools.	Smithrim, & Upitis, (2005). [35]
23	Arts integration	Feedback regarding arts integration from artists, teachers and art coordinators	Interdisciplinary instruction engaged students and supported higher-order thinking skills needed for problem solving and completion of complex tasks. Field-based instructions that can be offered by galleries, these days online too, played a positive role. Involvement with artists improved creative thinking in students and supported self-efficacy.	Andrews, (2016). [36]
24	Music integration in teaching	Experiences of two teachers who attempted to teach English by integrating the teaching strategies with music.	The realisation that while there are benefits of music integration in teaching we need to take care to not consider art as a quick fix that glosses over inadequacies in teaching methods.	Goering, & Strayhorn, (2016). [37]
25	Art integrated curriculums	A research project involving art integrated curriculums	Learning about the impacts of art integrated curriculums on the learning culture of the school that lead to tools for	Chemi, (2014). [38]

		introduced into a Danish School.	implementation of art infused learning strategies.	
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3. OBJECTIVES :

The objectives of this paper are:

- (1) To understand the impact of art education on young minds.
- (2) To examine the place of art as a subject in school curriculums.
- (3) To consider how art may be seamlessly integrated into teaching methods in schools.
- (4) To examine the strengths, weaknesses, opportunities and challenges (SWOC) of art integration in teaching methodologies.

4. METHODOLOGY OF DATA COLLECTION :

This paper is based on content analysis and exploratory study of peer-reviewed articles, scholarly papers and online sources on the topic, all available on Google Scholar, and analysis of the concept using SWOC listing framework.

5. THE IMPACT OF ART EDUCATION ON YOUNG MINDS :

An infusion of art into the lives of young ones supports their abilities to imagine the intangible and express it in their own ways, even search for vocabulary to do it. Children are encouraged to consider metaphoric thinking (Zimmerman & Zimmerman, 2000) [10]. Creativity, no doubt, is given free rein not only when we ask children to create art but also when one encourages children to take up one work of art and recreate it in their own style. Also art is a fertile ground for fostering skill sets to ace academic performance. In addition, there is also the fact that fine motor skills, problem solving, critical thinking and decision making are seamlessly integrated through indulgence in art at a young age. They also learn to persevere through practice and repetition, much needed for success in academia [55, 56]. Children learn cultural sensitivity, since they are exposed to ideas and lifestyles different from theirs (Mulcahey, 2009) [18]. It is art that helps young minds to make meaning of their experiences, since art augments playing, sharing and making [57].

6. THE PLACE OF ART AS A SUBJECT IN SCHOOL CURRICULUMS :

There is a common misconception that art is only for the talented ones only and not for all. India is still lagging behind the west in supporting art as a subject in schools [56]. Art is never granted the respect that is given to core subjects. In fact, is considered an expendable subject, relegated to the side lines, almost endangered. Additionally, teachers are not comfortable with teaching art since they may not be trained in the discipline. (Ashworth, 2010) [2]. Managements and policy makers are more likely to provide space for subjects that improve the ability of children to score in tests that are standard practices in schools. One wonders if authoritarian governments might even discourage art since art is understood to encourage creativity and original thinking [57].

7. INTEGRATING ART SEAMLESSLY INTO TEACHING METHODS IN SCHOOLS :

It might seem impractical, yet integrating art into teaching methods is an idea whose time has come. In a society that values technology, information is available at one's fingertips. Artificial intelligence can prophesy what humans need. It is a world dominated by digital technology and learning how to be creative and interpret visual information is the need of the hour [56]. Every subject has aspects that can turn to art as methodology. The basic is a determination to accept the concept and willingness by school managements to offer training to teachers. As for teachers, knowledge of art is less important than interest in knowing about basic aspects such as proportion, balance and colour mixing. Curiosity fuels innovation and teachers who are backed by training will surely come up with methods and techniques to support art infused learning. Examples of schools that saw an increase in student engagement through art infusion in methodologies [20, 23, 26, 28, 30, 33-36, 38, 57, 58] offer hope that the idea will be accepted.

8. SWOC LISTING :

The SWOC (Strengths, Weaknesses, Opportunities and Constraints) analysis is popularly used to evaluate any concept or process. Analysis of an institution, process, methodology or product can be done in multifarious ways. We can use ABCD analysis that has been found to be useful and relevant in business practices mainly, but also to analyse the current status of institutions of higher learning, where one looks at the advantages, benefits, challenges and constraints while honing in on the relevant constituent elements [39-41]. SWOT is a popular method that looks at strengths and points out weaknesses while it also looks at opportunities. No doubt it resembles SWOC in the first three aspects of the analysis but whereas in SWOT one is forced to consider threats, SWOC considers challenges. One might wonder what the difference is between threats and challenges. While threats imply hostility and damage to the subject, challenges are those aspects that are generally present in any system or environment and may be overcome by planning and foresight [42]. SWOC analysis is a tool for internal appraisal and decision-making, to consider where one is at present and support managements in their quests to consider advantages and arrive at potential ways to improve efficiency and make maximum use of the positive aspects of a situation by overcoming challenges in the system [43]. SWOC analysis is used as a tool for evaluating institutions of standing in scholarly research [44-48]. The SWOC analysis of the concept of art integrated teaching methodologies has been made and listing has been compiled by the authors of this paper with relevance to the four important stakeholders of education: Students, Teachers, Parents/Guardians and Administrators.

Table 2: SWOC listing from the point of view of STUDENTS

Strengths	Weaknesses
<ul style="list-style-type: none"> • Holds the attention • Encourages creativity • Improves self-esteem • Supports those with predominantly spatial intelligence • Affords a relaxed pace of study in classrooms • Shifts focus from conventional language based learning to hands-on style of learning • Supports learning through association and mnemonics • Serves as a memory aid • Supports the holistic development of the personality • Makes students culturally aware and provides cultural sensitivity and awareness of diversity 	<ul style="list-style-type: none"> • Those not artistically inclined can feel diffident • Shifting from language based learning to art-based methods might be confusing to some • Any demand to reproduce visual art sketches, if needed for testing, might intimidate those who are not skilled in art.
Opportunities	Challenges
<ul style="list-style-type: none"> • Encourages the artistically inclined ones to explore their potential to take up art as a career • Encourages those interested to take teaching as a career by making it interesting • Allows students to support each other in the learning processes • Affords opportunities to support the teacher 	<ul style="list-style-type: none"> • Students might not be interested in art • Those not used to exercise imagination might feel intimidated • Financial constraints might be problematic if art materials are needed for classroom sessions on a daily basis • If parental support is deficient it creates an additional hurdle to overcome

Table 3: SWOC listing from the point of view of TEACHERS

Strengths	Weaknesses
<ul style="list-style-type: none"> • Lessons become interesting to teach • Helps them become more effective teachers • Supports their attempts to expand the vistas of their students' knowledge • Improves the ability to hold the interest of students through hands-on activities 	<ul style="list-style-type: none"> • The teacher may not be artistically inclined • Shifting from traditional methods to art-based methods might be burdensome • Testing methodologies that integrate art might not produce the desired learning outcomes • Deficiency in the arts sphere might pull down the confidence level of teachers
Opportunities	Challenges
<ul style="list-style-type: none"> • Exploration and expansion of the teacher's own artistic potential • Taking the students out of the classroom to expand their cultural sensitivity • Informal discussions with students • Serving as motivators for exploring and advancing the students' artistic potential 	<ul style="list-style-type: none"> • Designing lesson plans that are amenable to the inclusion of art • Difficulty of teaching mathematics and social studies through art-integration • Preparation of materials may be time consuming • Storage of materials may be problematic • Support of parents may not be forthcoming • Support of school authorities may be deficient

Table 4: SWOC listing from the point of view of PARENTS/GUARDIANS

Strengths	Weaknesses
<ul style="list-style-type: none"> • The artistic abilities of the wards are explored without admission to special art classes • The analytical skills of students get developed • Parents can be contributors to the classroom sessions • Wards become sensitive and aware of cultural diversity 	<ul style="list-style-type: none"> • Parents may not be equipped to help their wards with understanding lessons with art integration methodologies • Parents may not understand the need to integrate art into teaching
Opportunities	Challenges
<ul style="list-style-type: none"> • Companionship with wards to strengthen relationships • Support to wards in their understanding of cultural diversity of the world. • Potential to understand new ways of comprehension of concepts 	<ul style="list-style-type: none"> • Learning to motivate wards to learn with art integration methodologies • Financial backing in case of need for art materials

Table 5: SWOC listing from the point of view of ADMINISTRATORS

Strengths	Weaknesses
<ul style="list-style-type: none"> • New methodologies of teaching • Students' development happens in a holistic manner • Teachers develop artistic abilities • Students evolve into culturally evolved adults 	<ul style="list-style-type: none"> • Testing methodologies might not produce the desired learning outcomes • Teachers might feel pressurized to learn art integration teaching methods • Additional funding might be needed to support the new teaching methodologies
Opportunities	Challenges
<ul style="list-style-type: none"> • School may set precedents in teaching methodologies and be a model school in the region • Parents may be co-opted to support and contribute in classroom sessions • Teacher training in art-integrated methods may yield added benefits due to empowerment and skill development 	<ul style="list-style-type: none"> • Teachers will need to be trained to deliver art-integrated teaching methods • Additional funding may be needed • Time schedules may need to be changed to accommodate additional activities such as museum visits • External resource persons may be needed • More administrative measures may be needed to identify, mobilise and manage resources

9. FINDINGS :

Art is not an expendable subject [2]. We need to include art in the curriculum [53], not only as a tool of teaching but also as a core subject [5]. Art introduces a holistic approach to teaching and learning and teachers are to be supported in their attempts to integrate art as a methodology of teaching [4]. Art-based evaluation offers scope for other intelligences than linguistic intelligence to be tested [50]. The parent or guardian, can be co-opted as a teacher [9]. The locals are to be involved in the school's efforts to make art an important aspect of the curriculum [10]. Art-infused education brings together artists, schools, and the local community to integrate art in different subject areas [51] and also introduces students to the heritage of the area [52].

10. SUGGESTIONS :

- Art integration needs to be implemented in schools right from primary classes.
- Special training needs to be offered to teachers for the implementation of the syllabus. Such training has to be consistent and follow-ups are a basic requirement.
- Parents may be co-opted in the delivery of lessons.
- Parents need workshops to help them support their wards to seamlessly integrate into the new teaching methodologies.
- External resource persons may be invited to deliver certain lessons and also train teachers.
- School administrations need to look into the infrastructure needs for such classes.
- More visits to museums and workshops of artists will support the teaching methodologies.
- More in-house events which explore the artistic potential of students need to be held.
- Students themselves may be trained to become resource persons to guide others during art integrated sessions.
- School administrations need to look into the funding requirements for art integrated classes.
- Testing methodologies need to be closely monitored if learning outcomes have to be satisfactory, as per design.

11. CONCLUSION :

The world is now familiar with Maria Montessori's stress on the aesthetic elements in the design of the classroom environment of the child [54]. The child is like a sponge that absorbs the environment and shapes her or his thoughts and feelings in consonance with the ethos reflected by it. In addition to putting

together a syllabus that fosters intellectual and physical development, it behoves educators and syllabus planners to create an atmosphere of aesthetic sensibility in the classroom through the design of teaching aids and materials and their spatial arrangement in the classroom. Integrating art with other subjects enables learners, who might not otherwise be motivated to involve themselves in the lessons offered in class through traditional teaching methods, to comprehend the inputs and cope better with complex concepts [55-56]. The presence of a position paper [4] on the topic, presented by the Government of India in its National Education Policy 2020 strengthens the conclusions made by the researchers. All stakeholders of education need to work towards the creation of an academic curriculum that does not view art as an option and extra-curricular activity but as an intrinsic part of the education ecosystem. Awareness of the ways in which children tend to make sense of the world through art should necessarily lead us towards planning for a classroom that develops artistic sensibilities in children through art integrated teaching methods.

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