Arts Integrated Learning in ESL: Self-Expression and Safe Space in CBSE classrooms

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A Thesis

Presented to

The Graduate School of Letters

Soka University

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In Partial Fulfilment

of the Requirements for the Degree

Master of Arts

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by

19M3204

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February 4, 2020

Abstract

This research thesis explores the recent Arts-Integrated Learning (AIL) approach that has been merged into existing curricula in Indian schools, particularly in order to understand the realities of AIL implementation in secondary and senior secondary English classrooms. Focusing on English language classes in two schools affiliated to India's Central Board of Secondary Education (CBSE), the study outlines the experiences of principals, teachers and students in classrooms where AIL has been recently introduced as a pedagogical tool. Drawing on these experiences through qualitative methodology that includes classroom observations, interviews and descriptive statistics, the study employs an exploratory approach toward the implementation of AIL as a pedagogical tool, the concept of student self-expression through AIL and the creation of safe-space within the high school English classroom. Results from the study indicate that while the AIL policy has been adopted by both CBSE schools, actual AIL implementation in the classroom may be limited by a variety of systemic educational barriers such as a prevailing emphasis on the use of textbooks and the pressure of examinations, which assume precedence over classroom discussions. Furthermore, the study finds multiple obstacles to student self-expression in the absence of a classroom safe space, involving both student self-image and teacher beliefs. Finally, the study further explores the challenges faced by teachers and students in light of the COVID-19 pandemic, when teaching and learning through online classes. The findings of the study further indicated that the COVID-19 pandemic caused interruptions to AIL implementations as all schools were required to close physical classrooms and shift to emergency remote teaching.

Keywords: Arts-Integrated Learning, ESL, ELL in India, Curriculum Evaluation

Acknowledgements

This thesis has been at the centre of many new beginnings for me; as a student, wife, daughter, and educator. An endeavour such as this could only come alive because of the tremendous support I have had on this journey. To my advisor, Dr. Richmond Stroupe, without whom this thesis would be a shadow of what it is today, I offer immeasurable thanks. Richmond, your integrity and your commitment to your students is an example I hope to always follow. Thank you for your belief in me and my work (and do forgive my use of your *banned words* on this one page). Deepest gratitude to my committee members Dr. Edwin Aloiau and Professor Valerie Hansford, two of the most accomplished and compassionate teachers I have had the fortune to know. Special thanks is also due to the rest of the faculty of ILE:TESOL; it has been a privilege to know and be taught by each one of you. I also remain deeply grateful to the principals, teachers and students who placed their implicit trust in me to permit my research in their schools, paving the way for this thesis.

To my classmates; for all the learning, laughter, sorrow and triumph we have shared; I have learned from each of you, so thank you! To my juniors and seniors; for their many kindnesses and for reminding me of how indelibly connected we all are. To Ayushi, Anandita, Swati and Ayushi, for sharing my victories and my troubles with the sincerity of heart that only friends can harbour. I am richer for having known you all. I owe an eternal debt of gratitude to my parents and my in-laws; whose unconditional support is a source of strength for me. Thank you for believing in me and for supporting my choices. To my husband, my best friend on this journey, who continues to be an equal partner in every way. Thank you for making my dream your own, for silently and selflessly celebrating every small win as though it was yours, and for your unceasing belief in my potential as a person and a teacher. Finally, to my mentor, Dr. Daisaku Ikeda, for dedicating his life to bringing alive one great dream that has created a cause for so many other dreams to spring to life. I determine that my Master's thesis will be but the beginning of my work to bring enduring peace through education. I go forward now with the deepest gratitude and the greatest pride at being a graduate of the ILE:TESOL program at Soka University.

Table of Contents

List of Tables

List of Figures

Arts Integrated Learning in ESL: Self-Expression and Safe Space in CBSE Classrooms

The arts have the potential to be a positive and influential resource for teachers as well as for students in schools. Recognising the inherent value of the arts, schools around the world have begun to integrate the arts into their educational curricula (UNESCO, 2006) in order to increase student engagement and raise achievement levels in the classroom (DeMoss & Harris, 2002; Duma & Silverstein, 2014). However, in Asia, where the use of arts in education is at a nascent stage, creating a space for the arts in mainstream curricula remains a challenge for many schools (UNESCO, 2005). In order to address this challenge, the Indian National Council of Educational Research and Training (NCERT) adopted an Arts Integrated Learning (AIL) framework that allows the student to "construct personal meaning through learning in an art integrated environment" (NCERT, 2019, p.4). As a result, the Indian Central Board of Secondary Education (CBSE), which is affiliated to the NCERT has begun the process of implementing AIL in all CBSE schools in the academic year 2019-2020 (CBSE, 2020). Consequently, principals, teachers and students in these schools all stand to be affected by the curricular changes that AIL implementation will produce. Therefore, this research thesis aims to study three broad constructs related to AIL implementation in the CBSE English language classroom including a curriculum evaluation of AIL in English language teaching, self-expression among students in the CBSE English language classroom, and the concept of safe-space within the CBSE English language classroom. Beginning with a wide-ranging review of the literature, this research thesis employs the methodological approach of an exploratory study using qualitative instruments, and further provides subsequent findings and recommendations regarding the implementation of AIL in the CBSE English language classroom.

Literature Review

The arts have the capacity to be wielded as a valuable and effective resource by schools and by teachers in educational environments around the world. While the significance of art and creative expression cannot be measured (Bogumil et al., 2017), research indicates that AIL in the classroom can result in several advantages to learners, including increased academic achievement and higher levels of engagement in learning (DeMoss & Morris, 2002; Fiske, 1999; Duma & Silverstein, 2014), thereby creating an educational environment that attracts parents and programme creators (Bamford & Wimmer, 2012). For students, however, mastering a language involves an evolution of the self; including identity, a desire to better oneself, and the need for self-expression (Baum, 2014). The arts can be a significant enabler towards this, particularly since AIL as a resource in the classroom can facilitate the student endeavours to construct meaning about the larger world. However, in order to empower learners to express themselves and their thoughts as they begin to construct meaning, learners need to be encouraged to feel comfortable in the classroom environment. Ali (2007) asserts the importance of a safe-space within a classroom, which enables teachers to create an environment where learners can be authentic and create an honest exchange of ideas, particularly since, as Barrett (2010) observes, the main goal of a safe classroom environment is to enable learners to be able to easily express their ideas and thoughts while they engage with the curricula. In 2019, the Indian Central Board of Secondary Education (CBSE) integrated the arts into academic curricula, with the belief that learner creativity is deeply influenced by “aesthetic sensibility and experience” (CBSE, 2019, p.39). However, a broader understanding of the realities of AIL implementation in the Indian CBSE English language classroom context can benefit schools, teachers and students. The following section of this study broadly reviews the literature in the area of AIL in order to study the implementation and the barriers to the implementation of AIL in English language classrooms, to explore the importance of self-expression among English language learners in the AIL classroom and to understand the

significance of the English language classroom as a safe space within which students can express themselves through AIL.

Arts-Integrated Learning (AIL)

The definitions of arts-integrated learning vary in their scope and intent. UNESCO (2006) refers to the arts as expressive aspects of all cultures that allow individuals to introspect, reflect and exchange thoughts, and emphasises the importance of the interdisciplinary nature of the arts. The arts in AIL have been defined as encompassing dance, music, theatre and the visual arts, with each possessing their own defined standards (Burnaford, 2007). Integrating the arts into the educational curriculum can assume more than one approach. Broadly, as presented by Silverstein and Layne (2010), arts and education can be combined into three approaches which include the arts as curriculum, arts-enhanced learning and arts integration (Silverstein & Layne, 2010; Figure 1).

Figure 1

Approaches to Arts Integration

Adapted from Silverstein & Layne, 2010

Schools that use the arts as curriculum remain focused on art as the main focus of learning, whereas schools that focus on arts-enhanced learning employ the use of art to teach a specific concept or subject (Silverstein & Layne, 2010). The word ‘integration,’ however, refers to the idea of assimilating and building a whole (Grumet, 2004, as cited in Burnaford et al., 2007, p.11).

Arts-integration, therefore, is an endeavour to create a relationship between learning in the arts and learning in academic subjects which are part of the curriculum (Deasy, 2003, as cited in Burnaford et al., 2007, p 11). However, schools may be at different stages when attempting to employ authentic arts-integration in their teaching and learning processes. Moreover, arts-integration lies at the centre of a spectrum of progression from using the arts as curriculum, enhancing arts with the use of academic subjects to an entirely non-arts curriculum (Chicago Public Schools, 2020).

In particular, the arts create a setting in which a learner can involve themselves in "creative experiences, processes and development" (UNESCO, 2006). Therefore, in the AIL system of pedagogy, learners use art to express creativity and apply their comprehension of a subject through an art form. Arts-integration was first introduced into the classroom as a way to challenge the existing view of the arts, which was seen as a distraction that vied for academic time (Rabkin & Redmond, 2006). However, the advocacy for arts in education has experienced a perceptible shift in momentum since arts integration was initially introduced, widening both the scope of the arts in education as well as their measurable impact. As the UNESCO Road Map for Education (2006) recommends, artistic education ought to be included in all educational syllabi, over a steady duration of time as arts implementation is an evolving and lengthy process. Moreover, the arts offer a fundamental basis to understanding the shared human experience (Farokhi & Hashemi, 2011), while also providing youth with a means to strengthen their own opinions, recognise the importance of their cultural backgrounds and those of others, as well as integrate and participate with the outside world (New York State Education Department, Office of Bilingual Education and Foreign Languages Studies, 2010). The arts, therefore, are a tool to enable young minds to develop while also perceiving the evolution of the world that surrounds them, simultaneously equipping them with the skill and confidence to face challenges that lie ahead (Nutton et al., 2011, p.2). As Pinar (2004) illustrates, arts-integration is a "a live(d)

curriculum" (as cited in LaJevic, 2013, p. 4), a layered space where the curriculum is a living entity, centred on individual interactions and knowledge. The Australian Northern Territory Curriculum Framework emphasises the arts are "languages" with their own meanings, systems of practise that enable the transformation and construction of principles across society, culture, politics and religion (Nutton et al., 2011, p. 2). Therefore, while the definition of AIL could be approaches in several ways, in order to further understand the scope and effectiveness of how the arts inspire benefits on being integrated into the everyday classroom, however, research in the area of AIL must be thoroughly considered.

Research in the area of AIL. Research within arts education indicates that an evolving understanding and experience of the arts can equip learners with the ability to perceive a broader view of various other academic subjects (UNESCO, 2006). Consequently, the concept of AIL within the educational setting includes an exploration of links between an educational subject and an artistic method that helps gain insight into that subject (Silverstein & Layne, 2010; Rabkin & Redmond, 2006). Arts-integrated curricula differs therefore, from arts *in* curricula, where the emphasis is on creating new art and artistic products (Silverstein & Layne, 2010), and instead involves a focused use of ideas and features of the arts in connection with subjects (Ludwig et al., 2017) such as the use of drama to support language literacy (Ludwig et al., 2017) or the use of songs to support learning mathematical formulae (NYSEDD, 2010). Thus, the concept of AIL does not simply consist of the content of what teachers teach, but also the tools and methods through which instruction takes place (Silverstein & Layne, 2010). Using the perspective of artistic enquiry in the classroom is, therefore, a means to present students with an opportunity to magnify the potential for creating meaning as well as to further encourage the description, interpretation and evaluation of an experience (Collins & Chandler, 1993). Reiterating this view, Catterall et al (1999) explain that the arts create a means for learners to widen the approach to

meaning by using a spectrum of thought processes such as those offered by Howard Gardner's multiple intelligences.

Research has described arts-integration in the educational setting in different ways. Burnaford (2007) describes arts-integration as being a means to acquire knowledge whereas Brown (2007) compares arts integration to weaving, where patterns may form through the warps and wefts, deeming the arts an integral aspect of the taught and learned curriculum (as cited in Burnaford, 2007, p. 23). Bresler (1995) offers four ways in which arts are typically integrated into a curricula; a) subservient styles where the arts are used to serve basic academic subjects, b) co-equal styles where equal emphasis is laid on the content and aims of arts and non-arts subjects, c) affective integration where the potential of the arts is harnessed to evoke creativity and express emotions and d) social integration where principals employ the use of arts to promote interaction and connections with surrounding communities (as cited in Burnaford, 2007, p. 22).

Past research in the area of arts integration has given rise to a number of studies showcasing the numerous benefits brought by the arts in education. Research shows that arts integration can positively affect student achievement (Rabkin & Redmond, 2006; Duma & Silverstein, 2014; Burnaford, 2007; Fiske, 1999) as well as successful student engagement (CP Schools, 2009; DeMoss & Morris, 2012). Learners use the arts as an emotional outlet to exhibit emotion (Kocer, 2012; UNESCO, 2006), while simultaneously building critical thinking skills and building associations between the arts and the educational subject being learned alongside (C.P. Schools, 2009). In this way, the arts encourage learners to enhance their creative expression while concurrently expanding knowledge (C.P. Schools, 2009). The arts further encourage active involvement in the classroom (Goldberg, 2005, as cited in Lajevic, 2013, p.2) as well as present teachers with a resource to cater to different student learning styles (Rabkin & Redmond, 2004).

Consequently, the arts present a multi-layered approach to the learning environment. Eisner (1991) refers to three realms to describe learning through the arts; i.e. the productive realm,

where the learner develops their ability to use different materials to create a visually aesthetic appeal, the critical realm, where learners develop and hone their powers of perception and the cultural realm, where the learner recognises the cultural connotations of art (Educating through Creativity, 2005, p.50). Hence, the arts act as a tool to further enhance learner ability to facilitate thought processes that combine their present learnings with their past experiences (Meltzer, 2007, as cited in Walker, 2011, p. 14). As Robinson (2013) asserts, learners in an AIL classroom are presented with the opportunity to express and represent themselves in manifold ways and through manifold means. For students, in particular, arts-based application can further be considered an effectual means of nurturing analytical awareness and empowerment (Bogumil et al., 2017). Classrooms where arts-based learning is put into practise can often present an enhanced learning environment for students through offering a community-oriented experience. Learners in this kind of a 'community of value' feel more recognised and therefore more confident and less anxious about their contributions and have a greater chance of academic success (Robinson, 2013). Particularly for learners who are struggling with proficiency, AIL can help boost long-term academic retention (Hardiman et al., 2014). In addition, this enriched classroom environment presented to learners in AIL settings enables them to experience a greater engagement with the academic subject and an enhanced learning experience (DeMoss & Morris, 2002). Hence, as Fiske (1999) suggests, the arts create meaningful learning experiences that engage learners mentally, emotionally and physically, affording them an "authentic learning experience" (p. 9).

Research regarding the effects and measures of arts-integrated learning has been carried out through large-scale studies (Fiske, 1999; Catterall et al., 1999; DeMoss & Morris, 2002; Winner & Cooper, 2002) and small-scale studies (Mason & Steedly, 2006; Robinson, 2013; Ludwig et al., 2017), conducted through longitudinal studies, dissertations, single site research and meta-analyses (Burnaford, 2007). Significantly, arts-integration has been found to have a positive impact and wide reach where disadvantaged and disengaged students are concerned, by

transforming classroom learning environments, helping learners develop and deepen links to connect to themselves and their peers, offering teachers and other adults the opportunity to continue learning alongside the youth being supported by them, and allowing learners to connect their learning experiences in the arts to the realities of their future workplaces (Fiske, 1999). Moreover, learners who use the arts are encouraged to overcome challenges through new and creative approaches, further energising learner imagination, in addition to nurturing a spirit of "aesthetic inquiry" into exploring the varied cultural settings the world presents (United Nations Educational, Scientific, and Cultural Organization, 2005, p.19). However, while research in the field of AIL has described the substantial benefits of AIL in teaching and learning, in order to understand the challenges to implementation, research with regards to the disadvantages of AIL must also be considered.

Criticisms of AIL. There is a significant need to consider that arts integration may not always be easily incorporated or incorporated to the degree necessary to be effective in an education environment. Of particular concern to teachers around the world is the fact that time poses a major limitation in most classrooms, which do not allow for AIL opportunities (Upitis, 2005, as cited in Nompula, 2013, p.103). While there is a possibility that the arts in learning lead to higher academic achievement among learners, there is also the possibility that this association works in the reverse manner, i.e. that learners who exhibit higher academic achievement may do so because they have elected to study the arts (Winner & Cooper, 2000). A further limitation to arts-based learning is that the arts cannot be measured through standardised testing, and therefore a marked drawback of the arts is that personal experiences and learning outcomes cannot be quantified (Winner & Cooper, 2000; UNESCO, 2005). Additionally, positive arts integration places much of the responsibility on the teacher, who must meticulously plan through a series of learning goals while also building on the present skills of students (Chicago Public Schools, 2009). Moreover, arts integration may prove to be ineffectual unless the arts are taught

simultaneously and specifically (UNESCO, 2006) In addition, teachers should be sensitive to the use of art in the classroom, in order to not reiterate stereotypes of race, gender and culture (UNESCO, 2005).

Despite these challenges, for students to be able to express themselves within the classroom is an important aspect of learning and teaching. However, while AIL has developed into a recognised educational curriculum, the present educational environment still appears to favour cognitive processes over emotional processes (UNESCO, 2006). This is often to the detriment of society as a whole, particularly considering that the 21st century poses unique challenges to societal structures including challenges within families and family relationships, causing children to suffer from emotional and societal pressures (UNESCO, 2006), none of which students can leave outside of the teaching and learning environment. Furthermore, educational institutions often feel the pressure of having to focus on standardised examinations, leading to a narrow view of primary academic subjects gaining predominance over the arts (Walker, 2011). As the UNESCO (2006) Road Map observes, quality education is imperative, though this quality will depend on how the arts are being used in education to uphold the skills necessary for the 21st century, particularly critical thinking, ingenuity and the development of broader perspectives.

AIL around the world. The arts have been incorporated into the educational curriculum in countries around the world, through a variety of approaches and to differing levels. In order to assess international standards of arts-based practice, the National Coalition for Core Arts Standards (College Board, 2013), investigated the standards in thirteen countries where arts standards have been measured, including Australia, Austria, British Columbia (Canada), China, Finland, Ireland, Japan, New Zealand, Scotland, Singapore, Sweden, the United Kingdom, and the United States. Boosted by the *No Child Left Behind* Act of 2001, and the rekindling of the *Every Student Succeeds Act* of 2015, advocacy for arts integration in the United States has had a long and eventful history (Ludwig et al., 2017), resulting in continuing challenges but strong arts-based

practises in integrated schools. The Australian national agenda for arts education is given a wide-ranging direction by the arts curriculum adopted by the country, having been crafted with inputs from educators, authorities in education, the arts community as well as academicians (Australian Curriculum Assessment Reporting Authority, 2010). Though many countries envision a similar intent towards arts integration in learning, the emphasis on specific standards and measures appear to differ across the world. Standards for arts in education in British Columbia (Canada), and Scotland incorporate measures of achievement and behavioural indicators among students as they apply their abilities (College Board, 2013). Standards for the arts for Finland, Singapore, the United Kingdom and Australia, further recommend guidelines include facilitated field visits to museums, artist studios, live performances etc. Countries such as China advocate the connections between subjects that are arts-specific and those that are unrelated to the arts, such as science and life science, in order to encourage students to develop further connections between nature, the environment and the arts. Standards in China, Japan and Austria further reference the connections between the arts and environmental awareness, including an appreciation of nature and of environmental aesthetics (College Board, 2013). China, Australia, Ireland, Finland and Singapore all reinforce the importance of the arts in well-being, particularly through the visual arts, performing arts such as dance and music (College Board, 2013). Though the standards and goals of each country vary, there is evidence to suggest that countries incorporate the arts in education in order to meet four broad goals; a) using the arts as a means to promote cultural contexts and deepen student understanding of their own and other cultures, b) nurture creativity and critical thinking skills through the arts c) communication through the arts and d) using the arts to nurture an enjoyable experience and a feeling of well-being (College Board, 2013). In addition, the arts are viewed as a source of promoting well-being is an established theme across countries where the arts are being incorporated into education.

AIL and theoretical frameworks. John Dewey first offered the suggestion that every person can be considered an artist, and that social collaboration adds value to the world (Goldblatt, 2006). Thus, the idea that art functions as a means through which to inquire about the larger world, creating connections and developing a transformative understanding about life is a central theoretical underpinning of arts education. In addition, the sociocultural or constructivist view offers the understanding that learning is an active process concerning the creation and not simply the achievement of knowledge, and that students learn by introspecting, discovering, and inquiring and by doing rather than through the observation of an instructor or through textbooks (Silverstein & Layne, 2010). Furthering this idea, Vygotsky (1971) expressed the thought that more important than what is made through art is the acknowledgement of the arts as a means by which to "experience the making of a thing" (as cited in Oreck, 2006, p.3). Furthermore, as Norton and Toohey (2011) suggest, educational theories that are grounded in sociocultural theory pay close attention to the learners in their varied contexts and to the characteristics of the symbols and tools they use in their activities, which can be especially evident in arts-integrated classrooms. Sociocultural theory further highlights the importance of everyday cultural artefacts and tools as being crucial towards an individual's learning and development (Nasir & Hand, 2006), for which the arts can prove to be a useful resource.

AIL and language learning. Through weaving the arts into the four skills of reading, writing, speaking and listening, learners are empowered with a tool to discover themselves and the world around them, providing crucial opportunities to understand and communicate (NYSED, 2010), although the dissemination of emotion and meaning offered by language learning through the arts is what allows learners to unearth ways in which their experiences can be interpreted through pictures, music or movement (Burton et al., 1999). Particularly where language learning is concerned, affording learners the opportunity to engage with the arts in the classroom enriches literacy and linguistic development while creating connections between spoken and written tasks,

developing analysis and reasoning abilities, communicating ideas effectively and building confidence, among other intrapersonal skills (NYSED, 2010). To these ends, the arts (visual arts, music, drama and dance) have typically been used in language learning classrooms in a variety of ways. The visual arts have played an important role in research where language and education are concerned (Taylor, 2016). Previous research has highlighted connection between the visual arts and the development of reading skills (NYSED, 2010). High school English Language Learners in a public school in New York City who had no prior art experience successfully used the visual arts in conjunction with reading, writing, speaking in a language literacy program (NYSED, 2010)**.** Students displayed a depth of originality, understanding and communication abilities by interpreting art created by themselves and their peers, expressing themselves through written and spoken tasks (NYSED, 2010)**,** displaying a marked improvement in English literacy skills as well as an enhanced community and learning spirit in the school.

Another commonly used arts resource in the AIL language classroom is music. Music theory has had a significant influence on education, particularly where speech and other factors such as rhythm, pitch, tone and meter are concerned (Taylor, 2016). Music can be used to teach vocabulary (Li & Brand, 2009) and research indicates that using songs can result in an increase in oral production (Cifuentes, 2002). In addition, the use of music can be a relaxing influence on the classroom for both educators as well as learners (Rocca, 2010). Goering and Strayhorn (2016) discuss the use of music in arts-integrated English language classrooms, as an opportunity for teachers to meet evolving objectives in the English language learning environment. Through the study of a literary classic text and by introducing the basics of song composition, teachers attempted to enable students to develop a deeper empathy of literary characters while also encouraging students to experiment with the creation of original song lyrics (Goering & Strayhorn, 2016).

Additionally, students learning through drama can reinforce their reading skills through AIL by envisaging the text they are reading, as well as being able to better engage with the text (Scheinfeld, 2004, as cited in Duma & Silverstein, 2014, p.2). Learners who are exposed to arts-based activities are pre-disposed to using risk-taking as an approach to learning and can employ use drama as an instrument of discovery and exploration (Boudreault, 2010). As Rieg and Paquette (2009) observe, drama can enable a growth in language skills including fluency and vocabulary development. Drama in education encourages students to think critically, creatively and without limiting their individual traits (Kalgirou, 2016) while drama activities present students with an opportunity to amplify their self-awareness (Boudreault, 2010). Furthermore, when learners engage in a drama activity, the fear of using the target language gradually decreases as the activity continues, the learning process continues (Boudreault, 2010)**.** In addition, dance activities integrated into the curriculum can further the goals of English language learning activities. Horowitz (2018) indicates that using language in authentic settings such as through dance activities allow students the opportunity to self-express while further developing their motivation, capacity to focus and persevere with tasks, take responsibility of their learning while displaying collaboration and self-assurance. Particularly for students with disability who struggle with spoken or written language, the use of dance as an art form in the classroom, teachers can encourage students to demonstrate how they feel through the use of rhythms and gestures (Chicago Public Schools, 2009).

Although writing is not considered a specific art form within AIL, arts-based writing activities have been a popular resource with teachers who employ AIL in their English language learning classrooms. Writing can be a tool to encourage expression through the individual's construction of meaning (Pfeiffer & Sivasubramaniam, 2016), as emphasised in Brown's (2013) study of the use of graphic novels as a means to teach language and literacy skills to a group of elementary school students. Alternatively, teachers can promote empathy and critical

consciousness through the use of creative writing activities in the classroom (Stillar, 2013). In addition, journal writing can be an effective instrument to help students tap into their powers of original expression, explore personal worries, deconstruct individual issues as well as those of the world around them (Truan, 2010; Lagan, 2000). Teaching writing by putting learner experience at the core of learning, creates a fertile meeting between the personal and the educational, giving the learner an opportunity to write authentically (Johnson, 2018).

Teachers and AIL in the high-school classroom. Teachers who use arts integration practices in their classrooms experience a distinct set of challenges and approaches to teaching. Dewey (1933) expressed the view that a teacher's role as an artist is measured by their capability to nurture the attitude of an artist in those whose study they are responsible for. However, the reality of everyday classroom teaching can be more challenging. As Oreck (2006) suggests, arts-integration approaches may encourage teachers to be creative with their teaching, but the stress of having to meet examination results often limits teachers to traditional methods of repetition drills. Teachers often mistake arts integration to mean the use of simplistic activities which are then merged into the curriculum, such as the use of songs and television shows (Collins & Chandler, 1993; UNESCO, 2005). Under these circumstances, teachers can find themselves overwhelmed by newly integrated measures introduced across their subject curricula, resulting in further stunting their personal endeavors to creatively explore and use their own skills in classroom projects (Oreck, 2006). Fried (2005) further observes that many teachers experience a shortage of time and independence in order to use the arts, particularly since the larger institutions within which they work may not be sympathetic to teaching approaches outside their own tried and tested methods (as cited in Oreck, 2006, p. 2). To rectify this, in classrooms where generalist teachers shape art-integrated instruction, teachers must be trained to comprehend the four major arts fields, i.e. visual arts, music, dance and drama (Burnaford, 2007). Towards this end, the wider institutional approach matters immensely, and as Burton et al (1999) reveal from their study of curriculum

implications in and through the arts, teachers in schools that have a greater presence of AIL and a greater flexibility in curriculum are more likely to display higher degree of interest in their teaching, an inclination towards experimentation and innovation in their teaching approaches and exhibit stronger working bonds with their peers.

Professional development of teachers in AIL. Another important aspect of teaching through AIL is the aspect of professional development for teachers, and whether or not teachers have access and opportunities to develop their skills to teach in AIL-oriented curriculum. As Scripp and Paradis (2014) assert, without a clear association between AIL, academic results and professional development, the consequences and impact of a program cannot be clearly observed. Often, professional development can be an important bridge to connect the goals and the execution of a new curriculum. Therefore, as Burnaford (2007) suggests, in the field of arts integration, teacher development requires a significant amount of research, particularly since teacher development programs are not a guarantee that teachers feel prepared for collaboration or for engagement with other stakeholders. Bellisario and Donovan (2012) further state that professional development can allow teachers to provide differentiated instruction to their learners, engage in more culturally open teaching while also feeling energized and driven about their teaching (as cited in Duma & Silverstein, 2014, p. 5). Professional development can allow teachers to feel a renewed sense of ownership towards their classrooms. In addition, as Garett (2010) states, professional development allows teachers to become more confident and passionate about integrating the arts into their teaching and enhances their capacity to build effectual classrooms, face problems that arise within the classroom and create deeper learning experiences for their learners (as cited in Duma & Silverstein, 2014, p.5).

The role of principals in AIL schools. Where arts-integration is concerned, the role of the institution and the administrative support within the learning environment cannot be ignored, particularly when considering the role of principals. As Betts (1995) observes, for any AIL efforts

to be firmly established within curricula, the larger institution must be part of the process (as cited in Duma & Silverstein, 2014, p. 7). The principals of schools that are integrating arts into their curricula must be able to support and encourage teachers to employ progressive teaching methods (Catterall, 1999). Moreover, principals should take charge of plans to integrate the arts into all classes and employ various forms of art within their schools (Rabkin & Redmond, 2006). As reported in Chicago Guide for Teaching and Learning in the Arts study published by the Chicago Public Schools Office of the Arts (2009) in schools that have integrated the arts, collaboration between teachers and principals is key, and principals who can transfer their positive visualisations and ideas about the significance of the arts can ignite the same feeling in their teachers, ensuring the success of arts integration. This rapport between teachers and principals is important, and further highlights the role of the principal where the successful implementation of an arts-integrated curriculum is concerned.

AIL and curriculum integration. Beane (1997) asserts that the concept of curriculum integration or integrating the arts into the educational curriculum assumed shape in the 1960s (as cited in Burnaford, 2007, p. 2), providing teachers with the opportunity to discover the extent to which the arts could play a part in shaping learning environments. As Eisner (1991) observed, the integration of the arts creates the opportunity for teachers and learners to approach education with an "enlightened eye" (as cited in Collins and Chandler, 1993, p.203). One feature of a model AIL curriculum would be the continuous encouragement of collaboration between teachers across a variety of disciplines, backed by regular administrative support in scheduling their lessons and timetables in order to afford teachers the time necessary to explore and experiment with ideas (Burton et al., 1999). Reiterating this view, Burnaford (2007) asserts that arts integration is often a procedure that requires extensive collaboration, though the stakeholders involved can differ in accordance with the school, program or research project. The role of community, teaching artists and external partnerships are especially important in AIL, particular because AIL is deeply

intertwined with each stakeholder (Burnaford, 2007; UNESCO, 2005). As Burton et al (1999) demonstrate in their study on arts-based curriculum integration, schools that employ greater arts-based teaching benefit most where the arts are not simply presented in intermittent quantities and are incorporated in a constant and planned curriculum. Ludwig et al (2007) further note that the contexts within which arts integration occur can create an impact the structure as well as implementation of the integration, which can further influence how teachers receive and implement the practices recommended towards the integration. Contextual factors also include the resources that may or may not be available including technology, physical spaces, art centers or museums or community backing, which can further impact the implementation of art integration interventions. As the Southeast Centre for Education in the Arts suggests, an arts integrated curriculum is a means to organize academic subjects around everyday issues that are relevant to youth as well as adults, as well as facilitating the application of interdisciplinary skills (as cited in Burnaford, 2007, p.18).

As can be seen from the literature, research in the area of AIL suggests that arts-integration is an evolving area of research and implementation of AIL in schools. Specifically, in the teaching and learning environment, any implementation of AIL must take into consideration a variety of factors including teacher beliefs, a focus on learner-centeredness and the role of the principal. While there are challenges to AIL application in the classroom, research further suggests that the benefits of AIL are manifold, and a further understanding of how students use the arts to self-express and how comfortable they feel in doing so is an area that requires further consideration.

Self-Expression

Self-expression can play a key role in the AIL classroom. The meaning that self-expression carries is dependent on the individual's view of the self, particularly since the concept of self-expression requires a demonstration of an individual's personal feelings and perspectives

(Kim & Sherman, 2007). Green (2007) demonstrates this further by suggesting that self-expression can present itself in three ways: a) *showing that:* marked evidence of clear intent- for example, to exhibit anger through the act, of breaking an object b) *showing what, i.e.* a tangible article or setting- for example, exhibiting an injury and c) *showing how, i.e.:* recounting how a sentiment or feeling appears to develop (for example, telling a story that elicits empathy from the listener). By coupling this approach with an art form such as music, drama, visual art and dance, students can use the arts to aid their own self-expression in the classroom. As Collins and Chandler (1993) suggest, classrooms where teachers develop and encourage a holistic perspective of the arts, can proactively shape student self-expression. In order to enable such self-expression, however, the learning environment must be conducive to artistic self-expression, through which an individual can explore their inner landscape, identity, beliefs, experiences and skills (Kalēja-Gasparoviča, 2011). As Baraldi (2008) points out, self-expression is a particularly relevant concept in schools and educational institutions where the primary aim to raise an awareness of self-regulation in children, such as by correcting students in the classroom in order to encourage them to fit certain norms or ways of thinking. Teachers, therefore, must be able to enable students to move from self-regulation to self-expression. In addition, teachers must be able to encourage creativity within their classroom in order to aid self-expression. Self-expression and creativity share a close connection, as students often use their creativity to express various emotions, personal experience, individuality and ideas, through their creative personal expression (Lassig, 2020).

Self-expression and AIL. Self-expression is an important factor to consider in classrooms where art-integration is part of the curriculum. In a study of 325 undergraduate students, Lee and Durkens (2018) found self-expression to be among four significant academic interest factors prioritised by student participants. Moreover, self-expression is particularly relevant when considering that in order to build knowledge, art-based practise views personal experience and

individualism as key factors (Bogumil et al., 2017). To clarify this further, in AIL environments, the personal experiences and emotions of a learner are an integral part of the learning process (Rabkin & Redmond, 2006). This is primarily due to the fact that the arts present the learner with the opportunities to self-express creatively while simultaneously learning how to critically examine what they as well as their peers have produced (ACARA, 2010). Arts education, therefore, provides students an opportunity to develop their self-expression as well as critical thinking skills in relation to the rest of humankind (UNESCO, 2006). AIL classrooms, therefore provide a platform for students to be able to enter a journey of self-discovery and self-expression through the arts. Learners are able to develop their expressions, i.e. their personal understanding, emotions and systems of belief through the use of an art from, to communicate their perspectives (Mason, et al. 2008), which can be especially useful when considering the language learning environment.

Self-Expression and Language Learning. One of the most fundamental ways in which individuals develop an awareness of voice and self as well as their connections to the outer world is by self-expression through language (Ushioda, 2011). For teachers, the process of language learning can be an important window into the lives and opinions of their students. Therefore, teachers must emphasise the importance of approaching the target language as an avenue for self-expression and personal growth (Ushioda, 2011), in addition to fostering a feeling of connection between what learners do in the classroom, and their greater life goals beyond the classroom (Ushioda, 2013). One means of motivating learners to self-express in the language classroom is to move beyond their language learning identities to their identities as individuals. Motivation among learners arises when learners are encouraged to express personal opinions through their transportable identities (latent social identities such as music buff, sports enthusiast, amateur filmmaker etc.) as opposed to being asked to display their knowledge of the functional forms of language (Richards, 2006). As Richards (2006) emphasises, inviting student and teacher

transportable identities, i.e. invoking student identities that draw on student associations and social identities from outside the classroom can provide a powerful platform for teachers to engage students on a more personal level, drawing out student voices, opinions and thoughts more successfully than when students are viewed simply as English language learners in the classroom. However, not all teachers may want to address transportable identities in order to avoid challenges with discipline, as some teachers could view this as surrendering control in the classroom (Richards, 2006). Moreover, as some aspects of learner self may not be received positively, learners should be encouraged to make a choice as to which transportable identities they want to engage in the classroom (Ushioda, 2011). As Ushioda (2011) further suggests, the use of transportable identities within the classroom can afford learners the opportunity to express themselves through the target language in a more motivated manner, inviting a deeper understanding of learners in the classroom.

Additionally, the idea and notion of self-expression can differ vastly when considering perceptions between Eastern and Western schools of thought. While the Western view regards the expression of an individual's personal feelings and thoughts an important aspect of self-expression, the Eastern-Asian cultural perspective regards self-expression in considerably less favourable light (Kim & Sherman, 2007). Where self-expression is concerned, language is an important shared activity that functions in a predominantly social setting, and is used as a window into the thoughts, feelings, emotions, identity and beliefs of an individual as they continue to construct meaning of the social spheres they occupy (Atkinson, 2002). An example of this is the Expressive approach to writing, which explores writing from the point of view of creativity, honesty, personal discovery and inventiveness, without a focus on amending grammatical mistakes, criticism or examinations (Bilton & Sivasubramaniam, 2009).

Self-expression and the limitations of language learning. However, language education has, on the contrary, significantly limited the scope for self-expression. Language education has

controlled the manner in which an individual expresses their emotions and thoughts (Ros i Sole & Fenhoulet, 2013). This may be due to the fact that English language learning has been limited to communicating to respond, without an emphasis on the possibilities of expression and self-introspection or exploration (Said, 2004, as cited in Ros i Sole & Fenhoulet, 2013, p.257; Ruben & Moll, 2013). Furthermore, language learners have been constricted by the attention to universal communication as opposed to an emphasis on self-expression and cultural awareness (Amin Maalouf et al., 2008, as cited in Ros i Sole & Fenhoulet, 2013, p.258). In order to encourage self-expression in the language classroom, language education must extend beyond standardised norms and become a playground for discovering the self, and to explore creativity and imagination through the uncovering of individual experiences (Ros i Sole & Fenhoulet, 2013). Language learners are often inhibited from connecting and relating to their learning due to the teacher's imposing attitude and organisational pressure (Bilton & Sivasubramaniam, 2009). As a consequence, adolescent students are susceptible to feeling trapped, as present educational environments are not able to cater to their intrinsic progress (Ruben & Moll, 2013). Moreover, as Tabari (2013) points out, language is not entirely made up of purely grammatical or lexical aspects but is a fluid and dynamic system with strong nuances which can prove to be an enjoyable and interesting experience for the language learner. English language pedagogy must seek to engage students identities as individuals, and not only as learners of the language (Richards, 2006; Ushioda, 2011). A positive shift in classroom roles that teachers and learners currently assume can enhance self-expression and student involvement, in addition to changing relationships between teachers and learners (Cotmore, 2004; Baraldi, 2008; Jans 2004).

Self-Expression and creativity. Self-expression and creativity are closely linked. In particular, there is a proven and enduring connection between the arts and creativity, with the definition of educational creativity being particularly relevant to students in learning environments (Lassig 2019, as cited in Lassig 2020, p2.). Creative expression allows individuals to express their

inner landscape as well as their imagined worlds to those around them (Organisation for Economic Co-Operation and Development (OECD), 2019). At the same time, the individual is at the centre of the process from where all self-expression arises (Baraldi, 2008). Therefore, language forms such as writing and speaking as well as art forms such as music and drama can all be means through which creative expression takes place (OECD, 2019).

Criticisms of self-expression. Critics of self-expression argue that self-expression may not always be a beneficial construct in education. Self-expression in the educational context offers a capitalistic view of cultural discourse, i.e. the "hallmarkization of feeling" (Tobin, 1995, p. 249, 6). Tobin (1995) further argues that students in teacher-oriented learning environments will find avenues to express themselves in unapproved ways, regardless of teachers attempting to shape their expression (Tobin, 1995). As a result, the concept of intersubjectivity might benefit students more than the idea of self-expression, i.e. a feeling of being connected, a feeling of being accepted by those around them (Tobin, 1995). Therefore, as can be seen from the literature, self-expression, however, can be an important aspect of the teaching and learning environment, particularly when considering the use of arts-integration in order to facilitate meaning construction and explore creativity in the classroom. In order to successfully facilitate individual self-expression among students, an important factor to consider is whether or not the classroom can be considered to be a safe space to self-express.

Safe Space

A safe space in a learning environment is a context within which students feel prepared to volunteer their participation and freely express themselves authentically, while also tackling challenging subjects (Holley & Steiner, 2005). As Boostrom (1998) asserts, the concept of safe space is yet to be thoroughly explored in the educational context (as cited in Barrett, 2010, p. 2). Hunter (2008) argues that safe space can include physical features of the environment, metaphorical features in a social context (i.e. the absence of discrimination, inequality), the

awareness of these physical and metaphorical features, and finally, the degree to which participants can partake in creative risk (as cited in Barrett, 2010, p. 1; Valerio, 2012). This is especially relevant when considering the fact that for language to be successfully learned, the presence of both social and linguistic input is necessary (Atkinson, 2002). Therefore, the classroom environment is of particular relevance, especially considering that language is a predominantly social experience, and not simply a cognitive experience created from a person's mind (Firth & Wagner, 2007).

In addition, as Heath et al (1998) assert, since risk is an integral factor to consider when introducing the arts into the classrooms, one significant criteria that binds the aims, philosophy and organisational framework together in order to create a learning environment where arts-based instruction can be successfully carried out is the capacity to invite risk into the safe space. As Seidel (1999) states in a study of a professional theatre company involved in the performance-based teaching of Shakespearean and other plays in schools, an important pre-requisite to using the arts in the classroom environment is the creation of a safe environment in which all ideas are equally valued and where learners have the option to take risks and experience failure freely, in addition to fostering and nurturing ample respect and support among peers in the classroom. This can be especially important when considering the differences that arise between students within the AIL classroom.

Differences within a classroom. How teachers view differences between students in their classroom is especially important when considering the creation of the AIL classroom as a safe-space. Differences between students in the learning environment are often viewed unfavourably, particularly since differences can give rise to disparities in ethics and cultural perspectives (Applebee, 2002). Differences can create discomfort for both learners and instructors when facing those who have differing points of view, particularly if these concern language, physical capabilities, religious or cultural viewpoints or personal experience (Applebee, 2002). Even the

most homogenous learning environments have differences, but successful classrooms often make use of their dissimilarities to strengthen learning (Applebee, 2002), although much of the onus on creating such a learning environment will depend on the teacher and their beliefs. A nurturing classroom environment is one where teachers enable learners' enable to exceed expectations by encouraging their personal learning abilities (Hinde-McLeod & Reynolds, 2007, as cited in Valerio, 2012, p.31). Nevertheless, an important aspect of schools and the learning environment they provide students with also requires classrooms to be a space that nurtures the reconciliation of differences in culture, experiences and belief systems (Burton et al., 1999), which highlights the importance of the teacher's role in the creation of a safe space.

Teacher beliefs and safe space. Teachers usually act out of their own entrenched beliefs which have been established as a result of their own experiences as learners (Elbaz, 1983, Lortie, 1975, as cited in Richards, 2006, p.72). Therefore, implementations of AIL can differ as extensively as teacher's experiences of life and education (LaJevic, 2013). Teachers in AIL classrooms may not possess adequate knowledge about AIL as AIL could have been absent from their personal experience of schooling, challenging them and causing them to view AIL with more tentative approach (LaJevic, 2013). Education has customarily placed the onus on teachers to speak while learners listen passively (Rodgers, 1951, as cited in Baraldi, 2008, p. 242). Teacher beliefs can play a significant role in shaping the learning environment as a safe space for students to be able to freely use the arts as a learning tool and express themselves appropriately. Particularly in language classrooms where AIL is part of the curriculum, encouraging learners to develop and express their constructed meanings by using the target language as a means is what will allow learners to remain motivated as well as committed to the journey of learning (Ushioda, 2011). In addition, freedom of expression must be protected by guidelines which the learners and their instructor agree on in order to safely facilitate an open interchange of ideas and opinions, (Flesner & Von De Lippe, 2019). In order for this to happen, the role of the instructor is especially

significant. As Harmer (2002) asserts, the instructor is primarily responsible for catalysing learner involvement in the course, despite their perceived lack of attentiveness at first (as cited in Ahmed, 2015, p.15). The instructor must attempt to play a key role in handling conflicts that occur in the learning process (Winchester, 2012). However, this is not always an easy task for teachers in the classroom environment, since the instructor is in a position of power as well as an equal in the discourse community of the learning environment, this could lead to a strain on the instructor (Winchester, 2012). Institutional norms can further influence the creation of a safe space in the classroom. Particularly as educational organisations place more emphasis on enabling students to adhere to social conventions, allowing teachers to influence students to self-regulate rather than self-express (Baraldi, 2008).

Learner-centred AIL and safe space. Hearing from students about their experiences in arts-integrated learning is an important area of AIL that requires further investigation (DeMoss & Morris, 2002). In order for teachers to employ a more learner-centred approach to teaching, teachers must make collaborative efforts, which afford them a greater sense of creative risk and innovation in their teaching methods (Burton et al., 1999). Moreover, students stand to benefit the most from AIL when given the opportunity to recognize the goals within the curricula (Chicago Public Schools, 2009). A learner-centred course offers both teacher and learner the platform to collaborate as shared decision-makers and presents learners with a range of materials, exercises and projects from which to choose (Zohrabi, 2011). Employing process materials such as group tasks, drama, creative writing and reading, can lead to learners choosing both content and use in language (Maley, 2001, as cited in Tomlinson, 2012, p.163). Learners are considerably motivated in classrooms where teachers afford their learners greater control over choice, encouraging ownership and decision-making in a way that is unique to the learner (Scott, 2010, as cited in Valerio, 2012, p. 32). In addition, teachers must nurture the significance of multiple viewpoints

while they enhance learner recognition of these, instead of focusing on homogeneity (Applebee, 2002).

In addition, perceptive educators should mark clear distinctions between students who cannot gauge the context, students who cannot gauge predictable social norms for a particular context, and students who understand the norms in context but choose not to engage in the context (Tobin, 1995). When students differ with their peers, they must be encouraged to listen and acknowledge these differences, recognising that differences are an expected aspect of any democratic environment (Applebee, 2002). The use of arts-based learning practises can allow students scope to manage higher degrees of uncertainty and explore their innermost thoughts about experiences that give rise to conflicts (Burton et al., 1999).

Criticisms levelled at safe space. The challenges to understanding and recognising the different contexts and settings in which the concept of 'safe space' is used cannot be ignored. As Boostrom (1998) suggests, to use safe space as a term could be a challenge in education, and a more suitable alternative could be a "the classroom as congress" (as cited in Flensner & Von Der Lippe, 2019, p.278)**.** Since the term safe space is a vague concept unto itself, a shift from classroom safety to civility might provide a shift from the focus on learner comfort to learner responsibility and behaviour (Barrett, 2010). Moreover, as Callan (2016) suggests, safety can mean universal respect, which all individuals are entitled to, or intellectual safety, which hinders the cause of learning (as cited in Flensner & Von Der Lippe, 2019, p.278). There are a variety of challenges when deliberating the construction of a classroom environment in which both teachers and students feel safe. Particularly with regard to the use of AIL in language classrooms, the concept of safe space can be an important indicator of how students negotiate language learning through arts-integrated activities. However, when considering the implementation of safe space, the literature is particularly limited. To understand the implications of safe space and self-

expression while implementing AIL in the classroom context in India, a broad understanding of the Indian educational and linguistic context is necessary.

The Indian Educational Context

The educational landscape in India is a layered, often complicated system. The Indian linguistic landscape is a consequence of many influences, from invasions to colonial after-effects, and regional migrations and the reorganisation of Indian states, as well as the presence of a diverse set of ethnic, linguistic and religious minorities spread throughout the country (Sridhar, 1996). This diversity within India is a significant factor to take into consideration, given the spread of the English language in the country, especially in matters pertaining to literacy rates, educational perspectives and overall communication (Nayar, 2008). Multilingual classrooms, i.e. where there are learners who know and employ more than one language to communicate, are a common feature in Indian education (Heugh et al., 2019). One widely acknowledged fact about India is the diversity of languages that exist within the country's linguistic landscape. Classrooms are often a reflection of this diversity. India has over one million recognised schools and at least 26 education boards to which schools can choose to be affiliated with (Rajeswaran & Anvekar, 2014; ISID, 2015). Most teachers are accustomed to having pupils who speak a different language at home, apart from the ones they learn in school (Heugh et al., 2019). India actively promotes a three-language system where students can choose from learning in their mother-tongue or their first language in their primary schooling years, transitioning to either Hindi or English in their secondary years of school (Heugh et al., 2019; Anderson & Lightfoot, 2019).

Though research has proven otherwise, teachers still feel compelled not to code-switch (switch between two languages) in the classroom (Heugh et al., 2019). In India, the English language is predominantly used in two ways, i.e. as an administrative tool to introduce cohesion to a multilingual landscape and as a tool of communication across national and regional barriers (Kachru, 1986; Choudhary, 2002; Chakraborty & Sengupta, 2012). English is also considered the

language that opens the gateway to job opportunities, and a means through which to climb the socio-economic ladder (Rajeswaran & Anvekar, 2014; Cheney et al., 2006). Today, India has two levels of government, one being the central government and the other the state government, and while the former is focused on the affairs of the country at large with Hindi or English as official languages, each state is free to be governed through a regional language (Wardhaugh, 2008). Considering the significantly diverse Indian linguistic background, English is primarily taught as a second language in schools all over the country (Department of Education in Arts and Aesthetics, 2010). Particularly in secondary grades (ninth^{h} and 10th) and senior secondary grades (11th and 12th) in India, the focus is often on the two important examinations that inevitably become deciding factors towards students being able to enter university. In addition, those students who continue their studies, often opt for choices that focus on academic merit rather than individual choice (Anderson & Lightfoot, 2019). Most students select the science stream, which is widely considered the most prestigious and worthwhile option, followed by commerce and the arts or humanities (Cheney et al., 2005).

English language teaching and learning in India. At present, the communicative Language Teaching (CLT) approach is predominantly used as an approach to teaching English as a second language (ESL) in India (Chakraborty & Sengupta, 2012). A frequent challenge that arises in the context of ESL in India is that not all four English language skills are given the same level of importance in the language classroom. For example, more emphasis is placed on reading and writing skills in the language classroom, particularly since these are tested in standardised examinations (Chakraborty & Sengupta, 2012). Roy (2017) reiterates the challenges caused by this approach to examinations by observing that the entire educational system appears to be designed to test rote learning skills among students rather than their skills of creativity or analysis. However, this rote learning is in direct contradiction to the potential that the English language offers learners, as Karlsson (2015) observes, where learning ESL can open up possibilities for

learners where they evolve as empowered individuals, not only as students focusing on honing their skills and learning correct pronunciation.

In addition, according to a government report in 2006, lower salaries for teaching professionals and an attractive private sector have resulted in a dearth of qualified teachers and an undesirable student-teacher ratio of 1:46 (as cited in Rajeswaran & Anvekar, 2014, p.1), further leading to larger classrooms and ineffectual teaching practises in English language teaching as teachers cannot provide students with the necessary levels of attention (Roy, 2017). Creating a learner-centred environment where students can study English through group-work, positive reinforcement by the teacher and being aware of how learners are corrected in the classroom can help ease student anxiety at English language learning (Chakraborty & Sengupta, 2012). Group tasks and role plays are uncommon in the English language classroom in India, particularly since classrooms are teacher-oriented environments where questions are not encouraged and learners are passive listeners (Roy, 2017). In light of these challenges, there is an overarching need for pedagogical approaches to teaching to move beyond the present system of rote learning through information overload. The use of AIL, therefore, can present learners with opportunities for self-expression, nurturing inherently natural strategies of learning and providing a perspective of holistic growth (DEAA, 2010).

Challenges to AIL curriculum integration in India. The benefits of integrating the arts into education remain an area of scant research, particularly in Asia, with limited scope of access to information that is typically required to develop and progress in policy making where arts integration in schools is concerned (UNESCO, 2005). AIL in curriculum represents an approach to instruction that allows learners and teachers to observe and recognise issues across academic topics, further affording learners the opportunity to learn skills of analysis and evaluation, explore experiential reasoning, draw on reflections and observations as well as develop the ability to convey thought, emotion and expression through artistic mediums (Southeast Centre for Education

in the Arts, as cited in Burnaford, 2007, p. 18). However, integrating the arts into an educational curriculum implies certain challenges, particularly where formal education structures are already in place. Mainstreaming the AIL approach into Indian education are likely to be met with challenges such as a lack of space in the curriculum, as well as the limitations of structural resources such as classroom amenities and trained instructors (UNESCO, 2005).

As Maira (2011) suggests, there are four broad challenges to integrating the arts into the Indian education system; a) the perception that the arts are of no consequence, b) the perception that the arts are irrelevant, c) the limited focus of the arts curricula in schools and d) the archaic model of the arts curricula in schools. This perception of the arts can be seen as a consequence arising from the predominant societal view in Asia that the arts have little or no economic value and are less important than technical subjects which lead to better job prospects (UNESCO, 2005). Hence, where AIL in Asia is concerned, despite possessing a rich cultural heritage in the arts, the concept of art in education has been seen as a deviating influence on students, particularly considering that Asian education is governed by the need to enter university and augment economic standing (UNESCO, 2005). Furthermore, as the CBSE (2019) guidelines manual suggests, there are mainly three reasons for the arts having been relegated to a background position in education, including a strict subject-based assessment of disciplines, compartmentalisation of subjects to limit a holistic view of subjects as an integrated whole and an emphasis on mechanical methods of study over in-depth understanding and meaning construction. The intention of the AIL curriculum, therefore, is to rectify these issues by offering the arts as a "pedagogical tool for experiential and joyful learning" (CBSE, 2019, p.3).

CBSE and the AIL curriculum. In 2005, noting that the education curriculum and learning environments at school should facilitate "the construction of knowledge," "foster creativity" and "become a source of joy, not stress," (DEAA, 2010, p. 7), the Indian National Curriculum Framework (NCF) sought to pave the way for arts education in India by rectifying the

principles of curriculum development to include a) connections to life beyond school, b) breaking away from rote learning, c) enhancing the curriculum to move past textbooks, d) flexibility in examinations and e) fostering an identity that encompasses a more wide-ranging view of the country (CBSE, 2019). The NCERT (2019) further notes the importance of the UNESCO Road Map for Arts Education (2006), highlighting the growing fissures that exist in education as a result of focusing predominantly on cognitive processes rather than emotional process (DEAA, 2010). Taking this detail into consideration, the current AIL curriculum framework presented by the NCERT visualises a pedagogy that caters to different levels of the instructional process within schools, primarily targeting the "cognitive, socio-emotional and psychomotor domains" of the student (NCERT, 2019). The AIL model was created based on a needs analysis undertaken with different stakeholders, and was tested in municipal schools in Delhi, while further training principals, administrators and teachers of selected schools on the implementation of the AIL model (NCERT, 2019).

The CBSE guidelines explicitly states that art education is needed in order to a) enhance creative and critical thinking abilities of subjects, develop problem-solving capacities in order to further art-based inquiry, b) provide experiential learning experiences to students, c) enhance the teaching process to create a more positive teaching environment with a focus on developing student communication abilities, life skills, reflexive thinking and confidence building and d) enabling students to be able to view interdisciplinary connections between academics and real life (CBSE, 2019). Furthermore, AIL is mandatory across all instruction and across all subjects from the first to the tenth grade in all CBSE schools, particularly with a focus on shifting from rote learning from textbooks to creating connections between learning and life outside the educational environment (CBSE, 2019). Maira (2011) expresses the hope that the NCERT AIL curriculum will encourage a decentralization of the curriculum in order to ensure that schools are able to craft better-suited approaches that fit their contexts and allow scope for collaboration within their

communities. However, at present, the literature regarding the benefits of arts-education in the Indian context is particularly limited, considering the nascent stage of arts-integration in India at present, and requires careful additional study.

Online Education During the COVID-19 Pandemic

Although online teaching was at first considered a supplementary aspect of education, the appearance of the COVID-19 pandemic has caused in-person teaching to be replaced entirely by online instruction, compelling teachers to commit to the virtual world more than ever before. While teachers in schools in India have gradually been moving towards a greater use of the internet, this sudden and unexpected reliance on technology has caused new challenges (Shradha, 2020). In particular, as Hodges et al (2020) emphasize, the rapid shift towards an unprecedented dependence on online teaching has not always come about with the planned decision-making that accompanies quality online instruction, leading more schools to apply what can be termed 'emergency remote teaching' rather than successful online instruction. This distinction, between emergency remote teaching and online learning is relevant in the Indian educational context, considering that Indian schools have had to construct their own online instructional models in an abrupt and instantaneous manner during the COVID-19 pandemic, without access to adequate support and without planned consideration. As a result, as Shardha (2020) asserts, teachers have been unable to assess the success of the online format, and while online learning was initially seen to offer greater freedom to teachers, the reality has been starkly different, with teachers feeling more limited by the format. As Allen et al (2020) further observe, the pandemic has caused teachers to move into a tense time, filled with ambiguity where their work and profession are concerned. This is particularly true when considering online learning, where teachers and students attempt to adjust to a new idea of normality in education. In addition, teachers are tasked with ensuring that student engagement remains high, causing an increase in workload as well as the

pressure to adapt to technology at a fast pace (Allen et al., 2020; Gillett-Swan, 2017, as cited in Bailey and Lee, 2020, p. 181).

Student engagement is another challenge teachers and students face in the course of online instruction, primarily since there is a perceptible shift in the role of the teacher – from being an educator who disseminates knowledge to a facilitator who is able to intellectually stimulate students virtually (Shardha, 2020). In addition, as Heaton-Shrestha et al (2009) observed in their study on student retention in higher education, teachers have long been concerned with the decline in student-teacher communication through the online platform, the use of which they believe results in a heightened sense of disconnection among students. Furthermore, this disconnect is mirrored within teachers, since, as Shardha (2020) asserts, the virtual classroom is not an enclosed space and therefore shares no physical resemblance with a real classroom, resulting in an absence of social connection and causing a strain on teachers since they are unable to see a physical response from students. This lack of social and physical interaction can cause both students and teachers to feel a wide gulf of detachment from the teaching-learning process. This is important to consider, as Jefferey et al (2014) emphasise, because students are likely to be less engaged when they feel a sense of alienation from their peers and the subject being learned, further highlighting the role of the teacher and perceived teacher proximity in the online environment. Furthermore, where language learning is concerned, as Sayer and Braun (2020) observe, this immediate interaction with classmates socially and academically is what provides language learners with an added advantage where linguistic communication is concerned. Challenges to internet connectivity and device-related problems are another area of concern where online teaching-learning environments are concerned. Particularly in households that are economically weaker, access to online learning and the resources required to study may not be as easily available, whereas students from economically stronger households may not face the same barriers (Daniel, 2020). Students who join online classes during the day may have a number of connectivity issues,

particularly since smartphones and other devices are likely to be shared between members of one family (Shardha, 2020; Sahu, 2020). In addition, students in urban cities appear to have more stable access to the internet and online connectivity as opposed to their counterparts in rural areas (Shardha, 2020). Therefore, the diversity and the disparity in resources within a single classroom can be a barrier to successful online teaching and learning. As Daniel (2020) argues, students and parents will benefit from educational organisations that offer additional support where domestic environments may not be suited to schoolwork. Furthermore, despite the challenges Indian schools are facing, examinations have been made compulsory (Shardha, 2020) and teachers have had to alter examinations to fit the online learning environment, often with very little time for preparation (Sahu, 2020). Therefore, the introduction of the online interface in education is an area of exploration that requires careful consideration, particularly in light of the limitations the format presents to language learning as well as student engagement.

Conclusion

The purpose of this literature review was to explore AIL as a tool in the English language teaching and learning environment, in combination with the factors concerning AIL implementation, the evolution of AIL in education across the world and the recent introduction of AIL into the Indian educational context. Research suggests that though the merits of AIL outweigh the disadvantages, this remains a field of research that continues to require exploration through the observation of AIL and the subsequent implementation of AIL in classrooms. Furthermore, while studies have shown that AIL has a positive effect on student achievement and empower students towards meaning construction, critical and creative thinking, there is also clear evidence that teacher beliefs play an important role in encouraging AIL and self-expression through AIL in the English language classroom. In addition, research in the area of safe space suggests that there is a need to further identify and understand the concept of safe space in classrooms where AIL is being implemented. Finally, while AIL standards have an established

base in certain countries around the world, AIL in India is at a nascent stage, beset with immediate and impending challenges. As the CBSE AIL curriculum intends for student holistic growth to be at the centre of this system of learning, this field of inquiry, particularly in the Indian English language teaching and learning context is significant and requires further exploration. Understanding the challenges of implementation to AIL in the CBSE English language classroom can prove to be the key to understanding how to create safer classrooms for students to be able to express themselves through AIL in the English language learning context, and to further understand how AIL can be implemented in the CBSE English language classroom in a manner that aids both teacher and learner development.

Statement of the Problem

For principals, teachers and students who are currently in Indian CBSE schools, AIL integration and implementation is at a nascent stage, in addition to being a monumental undertaking of immense proportions. Integrating the arts into existing curricula in the way that AIL proposes requires the continuous and enduring commitment of a variety of stakeholders including the larger administration, principals, teachers and students (Burton et al., 1999; Mason & Steedly, 2008). In addition, the idea of art in the Asian educational context has thus far been limited to the execution of tasks such as drawing, creating objects and painting in the classroom (UNESCO, 2005). One common challenge faced by schools includes the lack of synergy between the development of a curriculum and interdisciplinary work (Goff & Ludwig, 2013). Moreover, the weaving of AIL into curricula in India is a relatively new occurrence, and the research in this area is particularly limited. Therefore, while the guidelines of AIL contain a lofty and inspiring set of goals, if their suggestions are to reach fruition in the learning environments for which these guidelines have been designed, observing the realities of their implementation through the teachers and students in English learning AIL classrooms is essential.

Purpose of the Study

The purpose of this study was to evaluate how effectively the AIL guidelines set by the Indian NCERT have been integrated by the CBSE into the English language curriculum, to ascertain the barriers faced by teachers in implementing in AIL in the English language classroom and to understand to what degree students feel comfortable and safe expressing themselves in the English language classroom. AIL as defined in this study is where the educational approach in the classroom requires students to integrate an academic subject and an art form to demonstrate understanding and construct meaning (Silverstein & Layne, 2010). Therefore, arts-integrated teaching in the classroom produces opportunities to understand previously unmeasured aspects of learner development (DeMoss & Harris, 2002). Understanding how safe students feel to express themselves in their learning environment is imperative, along with observing and describing the various conditions that support the integration of art into the language curriculum by English language teachers, as this can result in stronger and smoother AIL implementation in the classroom (DeMoss & Harris, 2002). As AIL is largely considered an approach to education (Silverstein & Layne, 2010), a focus on AIL in the CBSE English language classroom highlights the need to examine teacher beliefs in AIL, as well as the manner in which the institution can support successful AIL implementation to ensure that students in the AIL classroom benefit from the AIL approach.

Significance of the Study

For principals of CBSE schools and for teachers who work in CBSE English classrooms, as well as for policymakers of AIL, the results of this study offer an indication of the challenges to the practical application of AIL in the language teaching classroom. The research in this study endeavoured to explore in detail the role of teachers in implementing AIL in the English language classroom, as well as the different ways in which teachers require support from policymakers as

well as the institutions within which their work is carried out. As Betts (1995) emphasises, for AIL to flourish, the larger institution or school must be part of the process (as cited in Duma & Silverstein, 2014, p.5). In addition, this study was a preliminary foray into understanding the implementation of AIL in English language teaching in India, the results of which could serve as a foundation from which more research can eventually emerge. Furthermore, where the Indian CBSE English language classroom is concerned, the results could be an indicator of how teachers can create safer classroom environments for ESL students to be able to express themselves freely through their AIL activities, in addition to understanding how students approach AIL in their language classrooms. This study endeavoured to highlight the crucial gap between administrative policy setting and the implementation of AIL on a ground level for English language teachers, in order for external policy makers and stakeholders within the school, including principals, teachers and students to be able to recognise and bridge the gap. Finally, as the results of this study will be provided to the school, the principal, teachers and students from the school further stand to benefit from this research study.

Research Questions

As a foundation from where to begin exploring the implementation of AIL in CBSE English language classrooms, this study endeavored to understand AIL from the perspective of the objectives that have been stated by NCERT policymakers in setting the curriculum. An important aspect of implementing any potential curriculum is the capacity of schools to gain an understanding of how to implement that curriculum using a discernible evaluation process (Glatthorn et al., 2019). For any curriculum to remain relevant, both the use and application of the curriculum in the intended learning environment must be considered. As Tellioğlu (2016) points out, the presentation of a new curriculum in an ongoing procedure, and care should be given to both the content and application as well as the methods through which instruction and learning

occur. Therefore, while the first research question explored the curriculum, the follow-up question explored the school policy on AIL in language teaching. Furthermore, this research explored teacher beliefs in the AIL in the English language learning classroom from the point of view of the language teacher. While the teacher-training module circulated by the CBSE (NISHTHA, 2019) explains that AIL teachers are meant to distinguish between the arts as a subject and the arts as an instructional approach, the actual implementation of this can only be viewed in the classroom. There was a significant need to explore teacher beliefs from the perspective of AIL curricula due to the fact that, as Oreck (2005) points out, even though teachers may perceive the significance of the arts in education, there may be a limitation in their implementation of AIL particularly if these teachers have not received adequate professional development opportunities. Therefore, whether or not the AIL curricula is put into practise in the language learning classroom is particularly relevant because, as Bucks and Snook (2020) indicate, for any arts integration to successfully be implemented requires generalist teachers to initiate and sustain the impetus for AIL.

In addition to evaluating the AIL curricula and exploring teacher beliefs, the research further took into account student attitudes to AIL implementation in the English language classroom. Since the nature of AIL is meant to enhance the learning process and environment of the learner themselves, this is a particularly significant area of study. In their study of how arts integration supports student learning, DeMoss and Harris (2002) assert that though arts-integration activities proved to be beneficial to student engagement, the results differed from what teachers thought the researchers might find. Therefore, there are merits to understanding the implementation of AIL from the student perspective. Particularly since AIL supports the enhancement of self-expression (Bogumil et al., 2017; UNESCO, 2006) and the expression of emotions (NCERT, 2019), there remains a strong need to understand whether or not students are able to employ the use of AIL activities as intended by the CBSE AIL curriculum in the English

language classroom, and whether or not students believe that teachers encourage this expression by creating a safe learning environment in the classroom (LaJevic, 2013).

Three broad questions guided the research in this study:

1. What is the intended policy on AIL in the Indian CBSE curriculum?
   a) What is the policy of the school regarding AIL in English language teaching?
2. Do teachers in the Indian CBSE classroom implement the use of AIL in their English language teaching?
   a) How do teachers implement AIL in the CBSE ESL classroom?
   b) Do teachers believe that creating a safe environment is important in the CBSE AIL classroom? How so?
   c) What are the challenges teachers face in the implementation of AIL?
3. Have students in the Indian CBSE classroom observed the implementation of AIL in their English language learning?

a) In what ways have students been able to observe the implementation of AIL in their ESL classroom?

b) Do students enjoy AIL activities?

c) Do students feel able to express themselves in the classroom?

d) Do students feel safe expressing themselves in the classroom?

The research from this study therefore sought to address the above research questions in order to understand in further detail how AIL is implemented in CBSE English language classrooms, and further strove to understand teacher and student perspectives in the CBSE English language classroom approach concerning language learning through the AIL curriculum.

Methodology

This study examined the AIL curriculum as implemented in two Central Board of Secondary Education (CBSE) schools in urban India with a qualitative and exploratory focus. The research was collected over a period of two months across both schools, located in two different Indian cities. The study was undertaken in order to answer the three overarching research questions that guided this project i.e. a) to evaluate the AIL curriculum in the Indian CBSE English language classroom, b) the implementation of AIL by English teachers in the Indian CBSE classroom and c) student perspectives on AIL activities in the Indian CBSE classroom. Creswell (2014) emphasises the view that the qualitative research is the exploration and collection of meaning, particularly from the point of view of participants who are involved in the social context that the research studies. This is further supported by the interpretivist view where researchers observe occurrences in their natural settings and attempt to decipher these occurrences with respect to the meanings the participants convey (Denzin & Lincoln, 2005, as cited in Onwuegbuzie & Leech, 2007, p. 240). As in the case of this research thesis, qualitative methods were used to perceive how participants function in their natural settings such as the classroom, further studying the context, background and the manner in which participants function (Heigham & Croker, 2009). Furthermore, the qualitative research in this study was guided by the constructivist viewpoint, based on the understanding that learning is an active process towards the creation rather than the acquisition of knowledge, and that learners learn through reflection, exploration, questioning and doing rather than by observing their teacher or reading textbooks (Silverstein & Layne, 2010).

Data Collection

Analysing two schools with the framework of an exploratory study, this research investigated the implementation of AIL and the barriers to implementation of AIL within the

CBSE English language classroom. All data was collected based on the permissions granted towards the use of the instruments that were used for the purpose of data collection. In addition, all participants were requested to sign forms of informed consent before data could be collected. For the purpose of this study, data was collected in the following ways: a) Content analysis (NCERT documents, official CBSE AIL guidelines, course syllabi, institutional policies), b) Survey of teachers c) Survey of students d) Classroom observations of English classes in session e) Semi-structured interviews with teachers, students and principals and f) Field notes and memos. The schools chosen for the purpose of this study were CBSE schools affiliated to the Indian National Council for Educational Research and Training (NCERT), which has implemented AIL curricula across all affiliated schools. Both schools were situated in urban India and were located in two different Indian states. For the purpose of this study, and to ensure confidentiality and anonymity of all participants, the schools that participated in this study will henceforth be referred to as School A and School B and all participants names will be changed. Due to the COVID-19 pandemic, all data for this research was collected virtually through the use of web-based applications such as Zoom and Google Meet.

Participants. Qualitative studies explore meaning from the participant point of view (Creswell, 2014), and therefore, the participant pool was chosen from secondary and senior secondary CBSE English language classrooms where AIL has been formally made part of the English teaching curriculum. Students from available classes within the secondary and senior secondary grades (i.e. ninth to 12th grades) were interviewed for the purpose of this study. Teachers of varying cultural and professional backgrounds, as well as varying levels of experience in teaching were interviewed.

Participant sampling. In order for qualitative research to remain free from bias (Anfara et al., as cited in Onwuegbuzie & Leech, 2007, p. 239), students were selected using a purposive sampling technique, where the goal was not simply to generalise findings to a greater population

but also to comprehend a specific case in more depth (Gary, Rod & Lori, 2012, p.140). Therefore, students of specific classes, i.e. those secondary and senior secondary classes where teachers assented to being part of the study were first asked to fill a questionnaire voluntarily. Based on the responses received in the questionnaires, voluntary interviews were conducted with students from each class.

Instruments

A total for five different instruments were used to answer the research questions in this study, including a curriculum evaluation framework (Worthen, 1981), the Teaching With the Arts Survey (TWAS) (Oreck, 2006), a student survey on learning with the arts, classroom observation rubrics (Silverstein & Layne, 2010; Ludwig & Song, 2015) and semi-structured interview questions.

Curriculum evaluation framework. In order to execute a content analysis on the AIL curriculum in the CBSE English classroom, the curriculum evaluation framework by Worthen (1981) (Appendix A) was used for the purpose of analysing the curriculum in this research study (as cited in Glatthorn, et al., 2019, p. 369). The framework is divided into six sections (Appendix A); a) the written curriculum, which includes an exploration of the goals, objectives and course guides used in the curriculum, b) the supported curriculum, which explores the curriculum from the aspects of time, materials and professional development c) the taught curriculum from the perspective of teachers implementing the curriculum in the classroom, d) the tested curriculum, which investigates the testing and evaluation measures as used in the course e) the learned curriculum, which explores the student perspective to determine whether goals and objectives are being met and f) formative aspects of the curriculum. In order to identify and gather the necessary information, qualitative approaches were included, particularly since curriculum evaluation significantly highlights qualitative methods such as observations and interviews in evaluating the impact of curricula (Glatthorn et al., 2019). Furthermore, interviewing the necessary stakeholders

and key individuals in the administrative processes was used to determine and evaluate the curriculum (Glatthorn et al., 2019). Therefore, responses from the interviews with students, teachers and principals as well as the responses to questionnaires sent to teachers and students were used to answer the questions in the framework, in addition to the analysis of the CBSE and NCERT course guides which was carried out in detail. This framework contributed to the first research question this study seeks to answer, i.e. the intended policy and implementation of AIL in CBSE English language classrooms.

Teaching with the Arts Survey (TWAS). Participating teachers were sent an adapted version of the Teaching with the Arts Survey (Oreck, 2006) (Appendix B). The TWAS survey measures teacher attitudes to teaching with the arts, in addition to their own personal experiences, professional development and issues that arise during the implementation of the arts in teaching (Oreck, 2004), all factors which correspond to research question two of this study, i.e. if and how teachers implement the use of the arts in CBSE English language classrooms. The construct validity of the TWAS survey include alpha reliability results for four components, i.e. the importance of arts (.87), self-efficacy and self-image (.79), support (.83) and constraints (.55) (Oreck, 2004). The adapted TWAS survey consisted of 36 items on a five-point Likert scale ranging from ‘not important’ to ‘very important’, in addition to two open-ended questions for teachers to add their input, requiring approximately 15 minutes to complete. Teachers were requested to complete and return the survey online. The TWAS was designed to determine how frequently teachers use the arts in in their classrooms and to recognise approaches and individual characteristics associated to the use of arts (Oreck, 2006). The items from the TWAS were used to answer the second research question that this study addresses, i.e. to further understand if and how teachers implement the use of AIL in their CBSE English classrooms. Of the 36 items on the survey (Appendix B), items one to eight discussed the personal beliefs of the teacher concerning the use of arts-related activities in the classroom, while items nine to 16 discussed the frequency

with which AIL activities may be used in the classroom. Items 17-25 discussed the teacher attitudes and apprehensions about using AIL in the course, while questions 26 to 31 discussed the personal view of the teacher as they see themselves in the classroom. Questions 32 to 36 discussed teacher beliefs on self-expression and safe space in the classroom. The final two questions were open-ended (Appendix B), leaving teachers with the option of elaborating on their thoughts about AIL in their teaching. The introduction to the TWAS survey was adapted to remove the items to gather teacher gender and ethnicity since neither the gender nor the ethnic make-up of the teacher in the CBSE classroom is a specific concern of this research study.

Student questionnaire. Participating students were sent an adapted version (Appendix C) of the TWAS questionnaire in order to be able to put forth their outlook on learning through AIL in the CBSE English language classroom. As Silverstein and Layne (2010) suggest, arts-integration is meant to measure how students learn rather than what they learn and is a predominantly student-centred endeavour. The adapted version of the TWAS provided scope to understand student expectations, inclusion and teacher instruction towards the application of AIL (DeMoss & Harris, 2002) in the CBSE English language classroom, therefore drawing out responses necessary to answer research question three of this study. While the items on the survey remained the same in sentence structure as the original TWAS survey, each item was adapted to collect the student perspective. Therefore, items one to eight discussed student perspectives regarding the importance of their teacher using arts-related activities in the classroom, while items nine to 16 discussed the frequency with which AIL activities may be used by their teachers in the classroom. Similarly, items 17-25 discussed teacher attitudes and apprehensions about using AIL in the course from the point of view of students, while questions 26 to 31 discussed the personal view of the student as a participant in the AIL CBSE English classroom. Questions 32 to 36 discussed student beliefs on self-expression and safe space in the classroom in relation to the actions of their teachers. The final two questions were open-ended (Appendix C), inviting students

to elaborate on their thoughts about what could motivate their teachers to use AIL in their classroom. In order to maintain anonymity, all student names and other details that identify the student were removed from the survey along with the item on academic and professional development qualifications as these were not relevant to the students who are participants in the study. Furthermore, the survey was adapted to remove items to gather student gender and ethnicity since neither the gender nor the ethnic make-up of the CBSE classroom is a specific concern of this research study.

Classroom observation rubrics. This research attempted to observe how participants function in their natural settings (i.e. the classroom), studying their context and background and the manner in which participants function (Heigham & Croker, 2009). Students and teachers were observed using two separate instruments during their English language classes. Silverstein and Layne's (2010) Arts-Integration Checklist (Appendix D) was adapted for the purposes of the current study and serves as a checklist to understand whether the teacher has approached the lesson through an AIL approach. Consisting of nine items, the checklist measured teacher approach to teaching through AIL (one item), students understanding of AIL in the lesson (one item), the use of an art form (one item), the creative process involved in AIL (two items), the connections made between the art form and the curriculum (two items) and evolving objectives (two items). The checklist was originally designed to help teachers assess their own practises of AIL in the classroom (Silverstein & Layne, 2010). Therefore, the first question on the checklist was adapted to fit the purpose of a classroom observation, rather than a self-assessment from the teacher perspective, by altering the words "my lesson" to "the lesson."

In addition, the second rubric was used to observe the classroom (Appendix E) was an adapted version of the Ludwig & Song (2015) Rubric for Measuring Features of Arts Integration, which was developed for the purpose of the studying the professional development of teacher practises and student outcomes on AIL in mathematics classrooms. The model was drawn from

the Wolf Trap model framework (Ludwig & Song, 2015), incorporating significant aspects of arts integration as described by Rabkin and Redmond (2004), including linking arts with the subject being taught, student group work in art, balance of subject content and artistic skills and the artistic product (as cited in Ludwig & Song, 2015, p. 11). For the purpose of this study, the rubric was adapted to reflect the linking of arts with the English language, and activities related to English language teaching through AIL.

Semi-structured interview questions. Questionnaires were used for the purpose of gathering information regarding data that was not immediately observable (Gall, et al., 2007, as cited in Power & Klopper, p.2). Semi-structured interview questions chosen for the purpose of this questionnaire were chosen carefully in order to answer one or more of the research questions put forward in this study, as well as to explore respondent perspectives when discussing the topics discussed earlier in the literature. While a certain number of questions were close-ended, the majority of questions were open-ended to allow the participant to reply unreservedly (Bourque & Fielder, 1995).

Interview questions: Teachers. Interview questions for teachers (Appendix F) consisted of nine questions. Questions one and two addressed the personal view of the teacher when implementing the arts in teaching (Oreck, 2006) in order to assess how implementation differs according to the personal beliefs of the teacher (LaJevic, 2013). Questions three and four addressed the view of the teacher when considering the importance of professional development in AIL (Russell & Zembylas, 2007) as well as whether the teacher feels supported by the institution in which they currently teach (Groves, et al., 2001, as cited in Russell & Zembylas, p. 297). Questions five and six discussed the teacher approach to student self-expression and safe space in the classroom. These questions were meant to assess whether or not the teacher believes student personal experiences play a role in learning (Rabkin & Redmond, 2006), and if the teacher believes that the target language is an avenue for self-expression (Ushioda, 2011). Questions

seven and eight discussed the aspect of safe space in the classroom, i.e. how teachers approach differences in the classroom (Applebee, 2002) and what they believe are the characteristics of a safe classroom (Holley & Steiner, 2005). Question nine invited teachers to share any other relevant experiences of their teaching English through the AIL curriculum that they feel might be relevant to the research.

Interview questions: Students. Interview questions for students (Appendix G) consisted of eight questions in total. Questions one and two address student expectations and outcomes of using AIL in the classroom (DeMoss & Harris, 2002). Questions three and four assessed the student learning experience through the arts, specifically including the learning environment of the classroom (DeMoss & Harris, 2002 and student engagement (Duma & Silverstein, 2014). Question five assessed whether students believe that AIL allows them to participate more freely in the classroom (Hardiman, 2016). Questions six and seven discussed what students identify and recognise as safe characteristics in their classrooms (Holley & Steiner, 2005). Question eight invited students to share any other relevant experiences of their teaching English through the AIL curriculum that they feel might be relevant to the research.

Interview questions: Principals. Interview questions for principals (Appendix H) consisted of eight questions in total. Question one addressed the personal viewpoint of the principal when considering the use of AIL in education, particularly since as Rabkin and Redmond (2006) suggest, principals should be at the forefront of introducing AIL into the classroom along with art activities. Questions two and three assessed the perspectives of the principal where accountability and support of teachers is concerned (Oreck, 2006) as well as the limitations of using AIL in the language classroom (Oreck, 2006). As Glatthorn et al (2019) assert, an important aspect of curriculum integration is quality leadership, and interviewing stakeholders in key positions in schools is an important aspect of curriculum evaluation. Therefore, questions four, five, six and seven assessed the perspective of the principal on curriculum evaluation,

assessing the goals, professional development of teachers and assessment techniques adopted by the school.

Field Notes. Field notes were gathered in order to record and maintain detailed memoranda of the research being collected. Keeping a systematic and thorough record of the data being gathered can allow the research to ensure that a critical standpoint is maintained throughout the course of data collection (Richards, 2003, as cited in Heigham & Croker, 2009, p.77).

Validity and Reliability. The qualitative line of inquiry in this study indicates that the researcher analyzes and interprets the meaning of what is seen and heard during the collection of research (Creswell, 2014). However, to avoid researcher bias from entering the study, all data was collected from multiple sources (Creswell, 2014), including interviews, questionnaires, classroom observations and content analysis of the AIL curriculum. In order to ensure the internal validity of the data collected, triangulation of all data collected was carried out, thereby ensuring that all evidence is corroborated through the use of a variety of sources and methods. Thick descriptions of the setting in which the data collected were also included to ensure a more realistic and deeper understanding of the findings (Creswell, 2014). The research was carried out over two months to ensure a prolonged duration of time in the field of research. The reliability of the data was ensured by documenting in detail all the procedures carried out during the course of the research (Yin, 2009, as cited in Creswell, 2014, p.242).

Procedures

In order to connect with the research population, a network of common friends was reached out to on social media, with a request to be put in touch with CBSE schoolteachers or principals of CBSE schools in India. One former student and one acquaintance wrote back with a connection to their respective school principals. Both principals were current CBSE school principals in two different cities in India. Following this, a connection was made with each principal over social media, to explain the research project briefly and to enquire whether the

school would allow research to be conducted in English language classrooms in coming months. Both principals readily agreed and granted informal permission to collect data from their schools. Once the necessary formal permissions were obtained from the university Internal Review Board (IRB), principals were contacted for formal permission in writing (Appendix I; Appendix J). Following this, the school principals and teachers were approached for information about class schedules and appropriate timings in order to carry out classroom observations. Teachers were invited to fill their surveys online within a period of one week, while also signing forms of informed consent prior to beginning the survey (Appendix K). Students were provided with forms of informed consent before beginning the survey (Appendix L). All participants including teachers, students and principals were asked to fill forms of informed consent prior to their interviews (Appendix M; Appendix N; Appendix O). Once the class schedules were confirmed, teachers were requested for permission to observe their classes (Appendix P) and to allow ten minutes after the end of a class to administer the student survey, which was made available through an online link to all students in the class. Since participation was voluntary, and in order not to interfere with class timings, all teachers were presented with the option to allow the survey to be conducted at the end of or immediately post the class. Following this, voluntary participants were invited for interviews at a date and time convenient to them. All participation in the research was completely voluntary with no benefits to participants.

Data Analysis

For all qualitative data gathered during the course of this research, data was transcribed from interviews and recorded classroom observations. All data from interviews was first transcribed through the use of a data-transcribing application called Otter, following a manual process of transcribing in order to avoid inconsistencies and ensure the accuracy of the transcribed interviews. Data from the interviews was then coded in order to break up and group the data in order to further classify and categorize the data (Heigham & Croker, 2009). In order to maintain a

sense of reflexivity and eliminate researcher bias, the method of coding was conducted through a two-step process. First, a process of deductive coding was employed, where relevant themes from the literature review were identified and listed. Following this, an emergent style of coding was employed (Creswell, 2014), i.e. by first ascertaining codes to apply to the data to represent the positions and opinions offered in each response, then moving on to identifying patterns that appeared within the responses in the data. Data clusters were created as themes emerged (Heigham & Croker, 2009). As is the case with qualitative case studies, an elaborate description of certain participants and the context was provided along with an analysis of the broad themes and issues that arise in the data (Stake, 1995, as cited in Creswell, 2014, p.245). Data from the surveys was collected in the form of descriptive statistics, while the open-ended questions on the surveys were further coded through a similar process of deductive, followed by emergent coding.

Ethical Considerations. Prior to conducting the study, all relevant and necessary permissions was gathered where necessary. Permission was sought from the Internal Review Board (IRB) of the University and upon being granted the necessary permissions by the IRB, further permissions were sought from the principals (Appendix I; Appendix J) of the two schools in order to conduct research within their English language classrooms. In addition, all participants including teachers and students were provided with informed consent forms (Appendix K; Appendix L) for the surveys which were sent to participants online through the Zoom chat windows. Informed consent forms for interviews with teachers (Appendix M), students (Appendix N) and principals (Appendix O) were sent to participants who volunteered to be part of the survey. Informed consent (Appendix P) was also taken from teachers whose classes were being observed. All participants in the study remained anonymous, including the names of both CBSE schools that were part of this study. In addition, all students, teachers and principals were assured through the informed consent forms that their identities would remain anonymous and all data collected through the course of this research would remain strictly confidential. A rigorous and thorough

memo-keeping approach was maintained in order to be able to maintain complete transparency in data collection. All participants in this research project participated voluntarily, and no aspect of the data collection or research study was mandatory for principals, teachers or students. All participants were free to withdraw from the study at any time. In addition, the letters of permission secured from the school were anonymised to protect school privacy.

Limitations

As with most studies, this findings in this research study must be viewed in light of certain limitations. One limitation of this study is that while the Indian Central Board of Secondary Education (CBSE) has 21,175 schools in India (CBSE, 2020), the study had access to two CBSE schools in two separate cities in India. However, due to the fact that the CBSE is affiliated to the National Council for Educational Research and Training (NCERT), the same regulations apply uniformly to all CBSE schools, mandating the use of AIL across all affiliated CBSE schools since March, 2019 (CBSE, 2020). Therefore, the two schools chosen for this study can be considered a reasonable representation of CBSE schools across the country.

Furthermore, since data for this research thesis was collected during the COVID-19 pandemic, a significant limitation to this research was the inability to travel to the country where the research was conducted due to the subsequent travel restrictions imposed by different countries. The COVID-19 pandemic presented a significant obstacle to conducting in-person research. Furthermore, since both schools that were part of this research were observing the countrywide lockdown in India at the time of data collection, all classes were conducted online, and therefore all classroom observations were conducted online. Interviews with principals, teachers and students were conducted through online platforms such as Zoom and Google Meet and all questionnaires were administered over the internet using Google Forms. Therefore, data collection in this study was limited to being collected virtually. However, all data that was collected through online class observations and virtual interactions with students and teachers, was

in addition to detailed field memos, surveys, questionnaires and interview transcripts to ensure transparency. This was done by ensuring the validity and reliability of all instruments used, triangulating all data in addition to maintaining clear and thorough field notes. While the sample size of participants included in this study was significantly smaller than the numbers of CBSE students who are enrolled in classrooms all over the country, the diversity in cultural and linguistic backgrounds of the students can be considered a reasonable representation of CBSE language classrooms across India, particularly since CBSE schools cater to the children of central government employees who come from different regions in India, as well as to locals in the area (Rajeswaran & Avekar, 2014).

Delimitations

India has over one million recognised schools and at least 26 education boards to which schools can choose to be affiliated with (Rajeswaran & Anvekar, 2014; ISID, 2015). For the purpose of this study, no other schools apart from CBSE schools affiliated to the NCERT were chosen since a clearly defined AIL curricula in India is limited to CBSE schools at present. Therefore, the CBSE classroom appeared to be the ideal arena for research in the area of AIL in English language learning. Furthermore, as rural schools in India tend to have limited access to connectivity, facilities and resources, both human and physical (Diwan, 2015), two schools in urban India were due to the fact that students at urban schools are most likely to have access to the internet and in order to attend online classes, and which CBSE schools have prioritised (ISID, 2015). In addition, teachers from urban schools were specifically chosen to be part of this study since teachers in rural schools in India are far less likely to have access to teacher training than their urban counterparts, and as a result often remain unaware of current improvements or advances in their field (Diwan, 2015). Furthermore, since India has a varied linguistic landscape, with over 22 officially recognised languages (Bhattacharya, 2013), students from CBSE schools come from a variety of multilingual backgrounds and as a result study English as a Second

Language, which forms an integral area of study in this research. In order to ensure that the research study is valid and reliable, all data will be triangulated, member checks will be carried out for all interviews collected and clear and thorough field notes will be maintained throughout the process of data collection.

Results

Of the two schools that were part of this study, both School A and School B cater to students from kindergarten to the twelfth grade. The study focused on English classes in secondary (ninth and 10th grades) and senior secondary grades (11th and 12th grades). Participants hailed from mixed linguistic and cultural backgrounds. Students in the CBSE English language classroom displayed mixed levels of language proficiency, considering the fact that English is primarily spoken as a second language in India (Heugh et al., 2019). As per CBSE guidelines for the secondary level, students can choose between English and Hindi as a compulsory core language subject, or can elect to study both simultaneously (Secondary School Curriculum, 2020, p.13). English is the more popular choice between the two, particularly because the English language is considered a gateway to economic success and a measure of social distinction (Cheney et al., 2005). At the senior secondary level in CBSE, i.e. 11th and 12th grades, English is taught as a means to "promote higher-order language skill" with the assumption that students have developed an adequate level of proficiency in the language through their educational journey until this point (Senior Secondary School Curriculum, 2020, p 1.)

A total of 136 students responded to the student survey across School A and School B (Table 1). At School A, of the 41 students who attempted the survey, 36 responded while five students declined.

Table 1

Overview of Participants and Schools

Key Indicators		School A		
		Principals	Teachers	Students
School Size (approx.)	450			
Total number of participants		1	5	41
Interviews		1	4	6
Surveys		-	4	41 (36-Y/5-N)
Participant Descriptor		Principal A	T1A, T2A, T3A, T4A, T5A	S1A, S2A, S3A, S4A, S5A
		School B		
School Size (approx.)	1600			
Total number of participants		1	3	136
Interviews		1	3	16
Surveys		-	3	136 (120-Y/16-N)
Participant Descriptor		Principal B	T1B, T2B, T3B	S1B, S2B, S3B, S4B, S5B, S6B, S7B, S8B, S9B, S10B, S11B, S12B, S13B, S14B, S15B, S16B

At School B, of the 95 students who attempted the survey, 84 responded while 11 students declined. Ten classroom observations of English classes were conducted, four at School A and six at School B. Four teachers from School A responded to the teacher survey (T1A; T2A; T3A; T4A). The fifth teacher (T5A), who taught Arts at School A was not invited to complete the survey as the survey primarily catered to English teachers. However, the Arts teacher was part of the interview process while the fourth teacher (T4A) was not, as this teacher had stopped teaching English during the course of data collection. Three teachers from School B (T1B; T2B; T3B) responded to the survey. In addition, a total of 31 interviews were conducted, with 22 students and seven teachers. Four teachers from School A and three teachers from School B were interviewed, while six students from School A and 16 students from School B were interviewed, along with the two school Principals (Principal A; Principal B). All participants have been renamed with individual descriptors to protect anonymity. Of the five teachers at School A, three teachers identified as female and two teachers identified as males, while all three teachers at School B

identified as female. Teacher age varied in both schools, broadly ranging from the mid-30s to the late-50s, and subsequently, teacher experience differed. While the teacher age, experience and gender were not part of this study, certain findings suggest that age and experience may have an impact on the focus of this study, and these will be highlighted where necessary.

Profile of School A

School A was the smaller of the two schools that formed the basis of this research study (Table 1), with a school strength of approximately 450 students. Situated in an urban agglomeration (i.e. a contiguous development on the outskirts of a larger city) in India (Census of India, 2011a), School A is affiliated to a larger chain of CBSE schools that have a nationwide presence in India. Students at School A predominantly come from middle and upper-middle class homes, and hail from a mixture of communities and backgrounds from the local area around the school, representing a typical CBSE school population (Rajeswaran & Anvekar, 2014). While access was granted to all four grades, the ninth, 10th, 11th and 12th grades at this school, students of the 12th grade could not be drawn into the survey due to issues of incompatibility concerning time-zones and conflicting schedules. In addition, being a smaller school, the class sizes at School A were notably less than the average CBSE classroom size of 40 students (CBSE, 2005). The principal of the school was interviewed in addition to three English teachers and one Arts teacher. Respondents to the teacher survey included the three English teachers and a fourth English teacher who subsequently ceased to teach English in the week following in the survey for administrative reasons. Of the 41 students from the ninth, 10th and 11th grades who responded to the survey, 36 students agreed to complete the survey while five students declined. Six students were interviewed in total, with four being from the ninth grade, and one each from the 10th grade and 11th grades respectively.

Profile of School B

School B was the larger of the two schools, with approximately 1600 students (Table 1) and is situated in one of India's eight major metro cities (Census, 2011b). As with School A, students from School B represent a typical CBSE school population, although since School B is situated in one of India's largest metro cities, students hail from a more diverse mix of backgrounds from both within the local area and beyond. Furthermore, 11th and 12th grade students in certain schools are likely to be transferees from an earlier school or a different educational board, as is the case with several students at School B. This is due to the fact that students who complete the 10th grade in the Indian education system must opt to continue their secondary education in schools or junior colleges, which could be run by private or governmental institutions (Cheney et al., 2005). The principal of School B was interviewed in addition to three English teachers. Respondents to the teacher survey included the three English teachers. Of the 95 students from the 11th and 12th grades who responded to the survey, 84 agreed to complete the survey while 11 students declined. Sixteen students were interviewed in total, with 12 students being from the 11th grade, and four being from the 12th grade. Initial requests for access to the ninth, 10th, 11th and 12th grade English classes at School B were requested, but access to the ninth and 10th grade classes could not be secured within the data collection timeline despite repeated requests. Therefore, the data collection focused primarily on the 11th and 12th grade English classes as well as the English teachers who taught those classes.

Students of Schools A and B

While the participant age-groups and grades differed between Schools A and B, there were no significant trends in the data to indicate that the two groups were statistically dissimilar in their responses (Table 2).

Table 2

Independent-Samples Median Test Summary and Hypothesis Test Summaries

Independent-Samples Median Test Summary

Total N		118
Median		127.500
Test Statistic		4.132[a]
Degree of Freedom		1
Asymptotic Sig. (2-sided test)		.042
Yates's Continuity Correction	Chi-Square	3.347
a. Multiple comparisons are not performed because the overall test does not show significant differences across samples	Degree Of Freedom	1
	Asymptotic Sig. (2-sided test)	.067

Hypothesis Test Summary

Null Hypothesis	Test	Sig.	Decision
The medians of survey are the same across categories of school	Independent Samples Median Test	.067[a]	Retain the null hypothesis

Asymptotic significances are displayed. The significance level is .050.
a. Yates's Continuity Corrected Asymptotic Sig.

Given the difference in N-sizes between the two student groups (n = 41 and n = 95) and the non-standardised student survey that was administered to students of both schools, an analysis using SPSS was conducted to verify that there were no significant differences between the two student groups (Table 2). A Non-Parametric Independent Samples Median Test (Table 2) revealed no statistical significant differences, $t(1.0) = 3.35$, $p = .06$. Further follow-up analysis between the groups were conducted qualitatively through semi-structured interviews with participants. Any differences between the responses between students of the two groups will be highlighted in the course of the qualitative analysis. While the survey was administered to 136 students, 120 students attempted the survey, while 16 students declined. Out of the 136 participants from both schools, 120 students responded to the survey. After converting the students' raw survey scores into

standardized scores, two students were eliminated from the analysis because their z-scores were considered to be outliers, +/- 3.26.

Curriculum Evaluation

The Curriculum Evaluation Framework (Worthen, 1981; Appendix A) was used as a guide to evaluate the CBSE AIL guide (2019a) in combination with the English language curriculum for the secondary (CBSE, 2020a) and senior secondary grades (CBSE, 2020b). In addition, the NCERT sourcebook (NCERT, 2010) and the CBSE Handbook for Teachers (CBSE, 2019b) were also used to evaluate the effectiveness of the integrated curriculum. In addition to these guides, qualitative interviews with principals, teachers and students that were conducted as part of this research study were used to supplement the evaluation from a more immediate and operational perspective. The framework is divided into six sections (Appendix A); a) the written curriculum, which includes an exploration of the goals, objectives and course guides used in the curriculum, b) the supported curriculum, which explores the curriculum from the aspects of time, materials and professional development c) the taught curriculum from the perspective of teachers implementing the curriculum in the classroom, d) the tested curriculum, which investigates the testing and evaluation measures as used in the course e) the learned curriculum, which explores the student perspective to determine whether goals and objectives are being met and f) formative aspects of the curriculum. As Glatthorn et al (2019) point out, evaluating a curriculum requires a detailed plan of various issues and stakeholders to be taken into consideration. By including various sources of information that extend beyond the written and the learned curriculum such as in the model demonstrated by Worthen (1981), allows evaluators to employ various means through which the information can be collected, including through qualitative research, further ensuring a more thorough evaluation of the curriculum(as cited in Glatthorn et al., 2019, p. 368).

The written curriculum. The written curriculum evaluation consisted of three broad categories which include a) Goals, b) the Scope and Sequence of Level Objectives and c) Written Course Guides which consist of seven, eight and eleven questions respectively (Table 3).

***Goals*.** In order to answer the seven questions that focus on the goals of the curriculum, the CBSE AIL guide (CBSE, 2019a) and the NCERT AIL guide (NCERT, 2019) were analysed. The goals of AIL are explicitly stated in the CBSE guide, including a specific section on English language and how to use AIL in English language classrooms, and the guide is readily and freely available in PDF form on the internet (NCERT, 2019; CBSE, 2019a). Principals have acknowledged CBSE goals and are endeavouring to incorporate them into their curricular goals since the circular arrived in 2019 (Principal A; Principal B). The broad goals for AIL have been put together by members of a focus group that include the Ministry of Human Resource Development and other stakeholders in the education system, including teachers, professional artists and principals, and the UNESCO Road Map for Education has been cited as a guiding document (NCERT, 2010; CBSE, 2019a). In addition, the goals from the Seoul Agenda, the Second World Conference on Arts Education have been shared by the NCERT on their website, specifying goals for the development of Arts Education, though these goals serve as a guide for the foundation of arts in education, and not for AIL in particular (UNESCO, 2010). Parents, however, may not be fully conversant with the goals of AIL, as pointed out by students and teachers (S16B, T5A), though as one principal pointed out, parents will most likely support AIL in schools when they believe that the use of arts in education will benefit their children (Principal B). As both school principals have further observed, the implementation of AIL into the curriculum is both an official directive and an area of implementation that both principals are personally concerned with (Principals A; Principal B), and the written guides appear to specify the role of administrators such as the principals in particular, in the implementation of successful AIL in schools (CBSE, 2019a, p.19).

Table 3

The Written Curriculum

The Written Curriculum
Goals
Are the goals of this subject: 1. clear, explicit and readily accessible to those who need to refer to them? 2. congruent with relevant curricular goals of the school district? 3. in accord with the recommendations of experts in the field? 4. understood and supported by parents? 5. understood and supported by school administrators? 6. understood and supported by classroom teachers? 7. understood and supported by students?
Scope and Sequence of Level Objectives
1. Have the goals of this field been analyzed into a set of grade-level (or achievement level) objectives that identify the important concepts, skills, and attitudes to be attained? 2. Are those level objectives sufficiently comprehensive so that they adequately reflect the goals of this field? 3. Are those level objectives clearly displayed in a form (such as a scope-and-sequence chart) that facilitates understanding and use? 4. Are the level objectives in accord with and do they reflect the recommendations of experts in the field? 5. Does the grade placement of objectives reflect the best current knowledge of child development? 6. Does the grade placement of objectives provide for sufficient reinforcement without undue repetition? Is the grade placement of objectives 7.Do the guides recommend appropriate instructional materials and other resources? appropriate in relation to their difficulty for learners at that level? 8. Are the objectives appropriately distributed over the grades so that there is balance between the grades?
Written Course Guides
1. Are there written course guides for this field covering all grade levels? 2. Are those guides readily available to administrators, teachers, and parents? 3. Does the format of the guides facilitate revision and amplification? 4. Do the guides clearly specify grade-level objectives in a format and manner that facilitate use? 5. Do the guides make appropriate distinctions between mastery, organic, and enrichment outcomes and focus primarily on the mastery outcomes? 6. Do the guides indicate clearly the relative importance of the mastery outcomes and suggest time allocations that reflect their importance? 7. Do the guides suggest ways of organizing the objectives into learning units, without requiring a particular type of unit organization? 8. Do the guides recommend (but not mandate) teaching/learning activities that seem likely to lead to the attainment of the relevant objectives? 9. Do the teaching and learning activities recommended reflect the best current knowledge about teaching and learning, and are they qualitatively excellent? 10. Do the guides suggest appropriate evaluation processes and instruments? 11. Do the guides recommend appropriate instructional materials and other resources?

The English teachers who were interviewed appear to be broadly aware of the goals of AIL. While the AIL guide indicates that several stakeholders have been included in the creation of curricular goals, the guide offers no mention of students as stakeholders in what is primarily designed to be a program for their benefit (CBSE, 2019a). In addition, students who were interviewed were unaware at first about the meaning and goals of AIL within their curricula. However, an understanding of the goals of AIL is necessary for students, particularly since students can benefit from the use of AIL most when they are able to recognise curricular goals (Chicago Public Schools, 2009). Without the involvement of students in the process of goal-

setting, the subsequent results of AIL integration may not completely produce a holistic perspective.

The scope and sequence of level objectives. The Scope and Sequence of Level Objectives were analysed using the same set of CBSE and NCERT AIL guides. The AIL guidelines for specific references to pre-primary, primary, upper primary sections, i.e. the first to eighth grades, including the target outcomes, assessment tools and examples (NCERT, 2019). However, guidelines for secondary sections remain unclear except in the AIL-CBSE (2019a) guide which provides examples of how AIL should be used in order to teach the English language in the secondary and senior secondary sections. The CBSE Art Integration notice states that AIL must be used as a pedagogical tool from classes one to twelve, while grades one to ten have specific Arts-Integration Projects (Circular, 2019). All guides are free, readily available and easily accessible and can be found on the NCERT website. While the guides do not facilitate revision, the guide mentions that the activities and guidelines listed are for teachers to be able to read and use them in ways most suitable to their own classes (CBSE, 2019a). The grade level objectives accord with the research on AIL that suggests that students be provided the scope to use an art form to exemplify their understanding and learnings of an academic subject (Silverstein and Layne, 2010; CBSE, 2019). The grade placement objectives have been based on a life skills approach, the foundations of which have been defined by the World Health Organisation (WHO) and United Nations Children's Fund (UNICEF) (CBSE, 2019b). In addition, the use of Bloom's revised taxonomy was used for instructional objectives created by Pohl (2000) (as cited in CBSE, 2019b, p. 100). Bloom's taxonomy refers to the framework originally created by Benjamin Bloom, which structured educational objectives around three main systems, including the cognitive, affective and the psychomotor domains in order to assist teachers to understand and classify student cognition levels on a hierarchical basis of complexity (Forehand, 2011). These were Knowledge, Comprehension, Application, Analysis, Synthesis and Evaluation. Bloom's revised taxonomy,

however, refers to the subsequent revision of Bloom's taxonomy by researchers, creating a shift in terminology, structure and emphasis of the categories to include Remembering, Understanding, Applying, Analysing, Evaluating and Creating (Forehand, 2011)

The written course guides. The Written Course Guides were analysed using the CBSE AIL guide (CBSE, 2019a) the NCERT guide (NCERT, 2010) and the Secondary (CBSE, 2020a) and Senior Secondary guides (CBSE, 2020b). The NCERT has published specific course guides for AIL integration, though the guides at present only contain specific learning outcomes and objectives for the primary grades (CBSE, 2019a, NCERT, 2019). However, the example activities contain references to secondary grades such as the ninth, 10th, 11th and 12th grades (CBSE, 2019a). All guides are free, readily available and easily accessible and can be found on the NCERT website. While the AIL guides do not appear to facilitate revision, the guide mentions that the activities and guidelines listed are for teachers to be able to read and use them in ways most suitable to their own classes (CBSE, 2019a). The grade level objectives accord with the research on AIL that suggests that students be provided the scope to use an art form to exemplify their understanding and learnings of an academic subject (Silverstein & Layne, 2010; CBSE, 2019a, p.24). The English curricular guide describes subject-enrichment activities, with an additional outline of the skills and values to be enhanced in order to help equip students with 21st century development skills (CBSE 2020a, p.24). However, though time allocations are not specified, the onus appears to be on teachers to be able to scaffold activities in order for students to be able to develop and apply these skills on a regular basis in the classroom. (CBSE 2020a, p24). In addition, the subject guide clearly defines competency-based learning outcomes in order to allow students to successfully master learning outcomes (CBSE 2020a, p.7). The AIL guide lists broad objectives for AIL in the classroom, though these do not include language-specific goals for the secondary school sections (CBSE, 2019a). However, language-specific goals are clearly defined in the CBSE subject-wise and grade-wise curricular guides (CBSE, 2020a; CBSE

2020b). The AIL guide further provides a list of examples of AIL-related activities that teachers can choose to follow in the classroom, which are outlined as suggestions and recommendations for teachers to use, without being mandatory (CBSE, 2019a, p.45). The art-integration activities mentioned in the CBSE AIL guide are based on research from a variety of resources that reflect contemporary practices, including the Art Education Journal, the official journal of the National Art Education Associations in the United States and other journals (CBSE, 2019a, p.9). The guide outlines a suggested rubric for teachers to use for AIL integrated activities and their assessment, and carries an explanation as to what the assessment criteria should be based upon (NCERT, 2019, p. 42; CBSE, 2019a, p.43). The guide further outlines suggested AIL instructional activities and additional internet links to resources for educators (NCERT, 2019, p. 42; CBSE, 2019a, p.43).

The Supported Curriculum. In order to evaluate the three aspects of the supported curriculum, i.e. a) Time b) Materials and c) Staff Development, various guides were used in conjunction with interview responses from the principals and teachers (Table 4). The Secondary Curriculum (CBSE, 2020a) and Senior Secondary Curriculum Guides (CBSE 2020b) were used in conjunction with the NCERT Sourcebook (2010), the Learning Outcome for Secondary Guide (CBSE 2020c) and Learning Outcomes for Senior Secondary Guides (CBSE 2020d). In addition, the English textbooks for both the Secondary (NCERT 2006; NCERT 2007) and the Senior Secondary (NCERT 2006; NCERT 2007) were accessed from the official website. The Secondary and Senior Secondary guides are prepared by the CBSE and are used by all CBSE schools, while the Learning Outcome guides are prepared by the NCERT and are used by all CBSE schools that are affiliated to the NCERT.

Table 4

The Supported Curriculum

The Supported Curriculum
Time
1. Has the school district clearly specified time to be allocated to this field of study at each level of schooling? 2. Does the time allocated to this field seem appropriate in relation to the district's goals, the goals of the field of study, and the recommendations of experts? 3. Do school master schedules and administrative guidelines on time allocation appropriately reflect district allocations?
Materials
1. Is the quantity of instructional materials adequate in relation to student enrollments? 2. Are the learning objectives of the instructional materials consonant with the objectives of the written course guides? 3. Do the instructional materials reflect the best current knowledge in this field of study? 4. Are the instructional materials free of gender bias and ethnic stereotyping? 5. Are the instructional materials written at an appropriate level of difficulty? 6. Are the instructional materials designed and organized in a manner that facilitates teacher use? 7. Do the instructional materials reflect sound learning principles, providing adequately for motivation, explanation, application, reinforcement, and enrichment? 8. Is the quantity of instructional materials adequate in relation to student enrollments? 9. Are the learning objectives of the instructional materials consonant with the objectives of the written course guides?
Staff Development
1. Does the district provide ongoing staff-development programs that help the teachers use the curriculum guides effectively and involve teachers in improving the guides?

Therefore, these textbooks and guides form the official base for learning materials used by CBSE teachers in their English classrooms. Interviews from teachers and principals further supplemented these guides as a basis on which to evaluate this component of the framework. Mandated textbooks for English language learning for the ninth, 10^{th}, 11^{th} and 12^{th} grades of CBSE were also taken into consideration.

Time. The principals of both School A and School B clarified that art-integration has been taking place in a phased manner, particularly since the start of the pandemic, beginning with pre-primary and primary grades and progressing to middle, secondary and senior secondary grades (Principal A; Principal B). However, principals and teachers cite the pandemic and subsequent reliance on online classes as the reason why AIL has not entirely been integrated with the senior secondary English classes and believe that this will be remedied once physical classes resume (Principal A; Principal B; T1B; T4A). While AIL-related projects are compulsory up until grade

10, the NCERT proposes the use of AIL as a pedagogical tool in the secondary school classroom without a compulsory Arts-based project. Therefore, as teachers and students suggest, the subject curriculum appears to assume precedence over AIL in the current 40-minute class time.

***Materials*.** The Handbook for Teachers outlines the complementary nature of the Curriculum, the Learning Outcomes and the Learning Objectives in the teaching learning process. (CBSE 2019b, p.80). The Secondary Curriculum guide (CBSE, 2020a) and the Senior Secondary Curriculum guide (CBSE 2020b) to English language teaching list recommend pedagogical processes against the learning outcomes for each process (CBSE 2020c, p.18; CBSE 2019d, p18.) Teachers are offered the option to use the Stanford University Learning Outcome guide as a basis on which to model their own learning outcomes of the curriculum being taught. This guide offers teachers a sequential framework through which to construct learning outcomes for their students, in relation to the specific curriculum being taught, particularly focusing on how the process of the learning experience can be constructed so that the student is able to produce a learning outcome. In addition, a detailed explanation on Bloom's Revised taxonomy and the use of instructional objectives (CBSE 2019b, p.102) is offered within the guide. The curriculum has been designed to be "age-appropriate, inclusive, gender-sensitive" with "valid content that does not contain any material which may hurt the sentiments of any community," (CBSE 2020a, p.5; CBSE 2020b, p. 4). As per the NCERT (2010), textbooks were designed to be able to promote and implement the arts in schools, in order to facilitate arts integration within the curricula (NCERT, 2010, p. 22). However, the instructional materials for secondary and senior secondary grades urge teachers to choose how to incorporate the arts into their curricula, while also emphasising the need to move beyond textbooks and rote-learning to further the art-integrated learning pedagogy mandated from the first to the 12th grades (CBSE 2020a, p.9; CBSE 2020b, p.9). In addition, while the Learning Outcomes for both Secondary and Senior Secondary grades have been revised periodically, further taking into consideration India's most recent National Educational Policy (NEP) of 2020 (CBSE,

2020c, p.1), the English language textbooks for senior and senior secondary grades are based on earlier an National Curriculum Framework (NCF), from the year 2005. This invariably suggests that while the AIL goals may be based on the current research, the language textbooks in use correspond to the goals of an educational policy set nearly 15 years ago. Consequently, there is a possibility that the current textbooks do not lend themselves entirely to AIL implementation on the classroom level.

Staff development. As per the Handbook for Teachers (2019), CBSE has mandated a minimum of five days of in-service training for all teachers (CBSE, 2019b, p.62). According to the principals of both schools, teachers continue to be afforded professional development opportunities, through online webinars and training courses from external as well as CBSE-related institutes (Principal A; Principal B). Some teachers have had access to AIL-specific training, while others appear to have generalist professional development opportunities. Therefore, not all English teachers appear to have had AIL-specific or in-depth professional development related to AIL, suggesting possible repercussions on AIL implementation. As Oreck (2006) emphasises, though teachers may recognise the impact of the arts in education, their implementation of AIL may be limited, particularly if teachers have not received adequate professional development opportunities.

The Taught Curriculum. Teacher interviews formed the basis of the section on the taught curriculum, in which questions were asked to discuss how teachers incorporate curricula into their teaching (Table 5). Of the seven teachers interviewed, six were English teachers, while one interviewee was an Art teacher. Five out of seven teachers explained that time was a major constraint in following through with the art-integrated curriculum, particularly as the examination-focused system leads to teachers feeling more pressure to complete the teaching the syllabus rather than to be able to focus on AIL outcomes. All seven teachers appear to be aware of selected core learning skills including a focus on enabling critical thinking (T5A), communication (T2B) and

inclusiveness (T3A). As teachers have pointed out, the English language teaching material that is presently being taught may be antiquated and irrelevant to the needs of students today, and may not lend themselves to being integrated into the AIL curriculum or activities that involve AIL (TA1; TB2).

Table 5

The Taught, Tested, Learned and Formative Curriculum

The Taught, Tested, Learned and Formative Curriculum
The Taught Curriculum
1. Do the teachers allocate time to this field of study in accordance with district and school guidelines? 2. Do the teachers allocate time to the several components of this field of study in a way that reflects curricular priorities? 3. Do the teachers teach for the objectives specified for that grade? 4. Do the instructional methods used by the teachers reflect the best current knowledge about teaching that field of study and are they qualitatively excellent? 5. What unintended effects does this curriculum have on teaching?
The Tested Curriculum
1. Does the district provide curriculum-based tests that adequately reflect and correspond with the objectives stated in the course guides? 2. Are such tests valid and reliable measures of performance? 3. Does the district make use of standardized tests that provide norm-referenced data on achievement in this field of study? 4. Do any standardized tests used by the district adequately reflect and correspond with the objectives stated in the course guides?
The Learned Curriculum
1. Do pupils believe that what they are learning is useful and meaningful? 2. Do pupils achieve the specified objectives at a satisfactory level? 3. What unintended learning outcomes are evidenced? 4. What are the opportunity costs for pupils involved in this field of study?
Formative Aspects
1. By what processes was this field of study developed, and did those processes provide for appropriate input from all constituencies? 2. What specific provisions are there for continuing input from those constituencies? 3. What specific provisions are there for revising and modifying the program of studies?

The Tested Curriculum. As per the NCERT Source Book (2019), assessment in the main curriculum includes both formative and summative assessment (p.119) as well as authentic assessment, where students use self-assessment techniques in order to explore their own learning processes (CBSE 2019b, p.85). While example of an assessment rubric to assess students in art education activities is provided (CBSE 2019a, p.38), the CBSE curriculum handbooks for

secondary and senior secondary grades suggest that teachers develop their own art-integration rubrics to assess students in both the academic subject of study and the AIL aspect (CBSE, 2020a; CBSE 2020b, p.10). The standardised tests that all students take in the ninth and 11th grades are set by the school based on the guidelines provided by the CBSE, whereas the 10th and 12th grades are nationwide standardised Board examinations, set by the CBSE. As per the CBSE guidelines, all assessment rubrics created by the teacher must be shared with the students in order to maintain transparency and awareness between teachers and students (CBSE Circular 2020b).

The Learned Curriculum. While teachers appear aware of the broad goals of AIL, 86% of students who were interviewed across secondary and senior secondary grades remain unaware about the concept of AIL or the curricular goals and learning outcomes of AIL. Students further observed that rote-learning, academic pressure and the disconnect between education and real life are a barrier to learning as well as to the successful integration of the arts into their language classes.

The Formative Aspects. AIL as a field of study was first introduced by the Ministry of Human Resource Development (MHRD) in India, based on the UNESCO Seoul Agenda (2010) from which a foundation for Arts Education and AIL in pedagogy was built by the NCERT (NCERT, 2019). The subsequent AIL policy and curriculum was created through field-testing at various schools across India as well as through inputs from governmental committees, policymakers, principals, teachers, parents NGOs, individual artists and national-level institutions in India (NCERT, 2019; NCERT, 2010), though the input of students as stakeholders does not appear to have been taken into consideration. The CBSE circular (2020) provides schools with a platform to regularly report the implementation of AIL in addition to uploading internal assessments and other data. While there appears to be no specific means through which to revise the AIL field of study itself, as per the CBSE guidelines, principals and teachers have been

encouraged to weave their AIL practices into existing curricula through a means that best suits their institutional goals (CBSE 2020b).

Key Findings: Curriculum Evaluations

The AIL guides specify grade-level objectives for primary and middle school sections in detail, and teachers have access to this guide online (NCERT, 2019). However, for senior and senior secondary classes, the CBSE AIL guide functions as a broad indicator of what should be expected from teachers in the classroom, without any specific details as to how to implement AIL within the classroom. In addition, while both schools in the study appear to be in congruence with the broad AIL goals set by the CBSE, and while the principals of both schools as well as teachers appear to be aware of AIL goals, there appears to be no specific introduction to the concept of AIL and the implementation and execution of AIL for students. Furthermore, while the AIL guides from CBSE and the NCERT have been formulated on the basis of extensive research in the field of AIL, and a number of stakeholders have been involved in the creation and execution of AIL in the Indian context, students appear to have largely been left out of the process. Therefore, the majority of students who were interviewed appeared to be largely unaware about the concept of AIL. This could have an overall impact on the implementation of AIL, since students can glean the rewards of AIL most when they are able to recognise curricular goals (Chicago Public Schools, 2009). Moreover, teachers and principals have suggested that the assessment rubrics are shared with students when they are being assessed on AIL-related projects. However, this suggestion appears ineffective considering the fact that students remain unaware of a complete picture of what AIL entails and therefore suggests a more arts-enhanced focus than an arts-integrated focus in the classroom. In addition, as Burton et al (1999) assert, successful AIL is about steady, not intermittent incorporation of AIL into curricula, and the current approach to AIL appears to suggest a secondary focus on the arts, where the arts are used to simply serve academics (Bresler, 1995, as cited in Burnaford, 2007, p. 22).

In addition, the English language curriculum and textbooks have been based on the recommendations made by the previous NCF (2005), and the current material may be outdated and obsolete. This represents a challenge to the goals of AIL (CBSE, 2019), which outline the importance of meaning construction and the idea of learning by doing, which the current textbooks may not be suited to accomplish. As one teacher commented:

> Let me say the curriculum that we have, it's more restrictive, it's not flexible. So the kind of things that has been taught in English itself, if you see it has been the it has been taught for the past 20 years, or you know, 15 years. And it is the same thing. And sometimes we get such response from the students saying that Ma'am, my sister learned this lesson long back, when the child already knows that, you know, this is what is going to happen? So it's not interesting. (T2B)

In addition to the lack of meaning construction and the focus on examinations, the quality and the relevance of the current textbooks may be a barrier to learning and using the English language effectively on an everyday basis, further causing a disconnect between the curriculum and the reality of language use. Commenting on this, another teacher observed;

> In terms of English, when we should actually help the students to elaborate and explore thoughts rather than pushing or bumping in other authors' thoughts. They are mugging up about authors and passing. That is not going to help out. We talk about Indian English, especially textbooks, I mean the stories, the lessons, they are absolutely meaningless. And CBSE has to work on this, and what I have observed in the last two years as an English teacher, there are nearly 13% percent of mistakes might be typo error or it has been composed that way. So, what can we expect from the students then, the textbook itself carries a lot of errors. Many students start their introduction with "myself", which is absolutely wrong. And they don't know why it is wrong. We are taking English as a

> theoretical subject wherein they are mugging up, rather than making them understand. (T1A)

As Chakraborty and Sengupta (2012) assert, this focus on reading and writing skills is a primary focus in order to drive students to pass examinations. However, as one student pointed out that while English was part of their learning from elementary grades, learning was far removed from reality:

> I got good marks in literature but this point is I can't, I am not that open to speak English in front of people. I am still, like, a little hesitant about it. If we had like some better acts and plays and like more of grammar, things like that, people would be more confident about speaking in English in front of other people. (S6B)

In addition, students expressed their own concerns about the relevance of English textbooks in the senior secondary sections, outlining the fact that text-heavy textbooks may not appeal to students and newer virtual academic platforms that students use to attend supplementary classes appear to have an advantage over class textbooks since they appeal to the visual needs of students.

> Because as we can even see in the smaller grades, like kindergarten and all, when they try to teach them for the children for the first time, they use a lot of visual inputs, like posters and a lot of images in their books, but the images become very less as we go upper in grades, like if you go to 10, 11, 12 standard, the images in our books will become more or less, and that is also one of the reason because of which we are bored in our classes…And in fact, the students in upper grades need that more because we need to visualise more complex structures. So we need more of that visual information. And that's where nowadays these content platforms, like by BYJU's and Unacademy are more famous because they're integrating this art education into their academics as well. (S15B)

Moreover, while the goals of AIL appear to be clearly defined in terms of what can be expected of schools and teachers, none of the guides seem to link to concrete examples of how AIL is

implemented in other countries, many of which have established AIL techniques in classrooms. While the Indian context is unique and has specific and distinctive challenges, a connection to experienced resources persons and arts-based research from countries that have a longer history of AIL implementation could benefit schools and teachers in India. Senior secondary teachers, in particular, do not appear to have a definite CBSE guide from where to begin implementing different activities for their classes, unlike teachers in the primary and upper primary sections who have access to a dedicated guide. In addition, one specific area of concern for teachers and students in the taught curriculum appears to be the lack of time for AIL that teachers experience while teaching in the classroom. As the Indian education system is predominantly examination-oriented and prizes rote-learning over originality (Roy, 2017), teachers appear to view the curriculum as an indicator of how well students need to be prepared in order to meet the competitive examination criteria. In such an environment, an emphasis on AIL may be an overwhelming factor for teachers, who have to improve student skills as well as achieve curricular goals (Chicago Public Schools, 2009). Highlighting this experience, one teacher observed:

> I would say that we believe in our following curricula based on rote learning. So you know, writing of answers learning of answers following a subject pattern, all that is very important. So, it becomes a real struggle to finish the curriculum set the children have ready for the board exam, as well as to inculcate these new habits in practice. (T3A)

Another teacher addressed the reality of the shortage of time in the classroom, particularly highlighting the current changes and challenges faced by teachers due to the COVID-19 pandemic format:

> As it is, we get very little time. From eight periods per day, we are getting just three periods, four periods a day, and I meet one class once a week. And on top of that, if these events come up, you know, then that also is gone. (T1B)

Furthermore, while some teachers appeared to have had access to AIL-related professional development opportunities, others mentioned generalist opportunities for professional development. In addition, though teachers from both schools believed that they had strong support from their institution, some teachers felt that AIL-related professional development and training workshops could have more impact if the reality of classroom implementation was kept at the forefront. One teacher suggested that the workshops ought to show teachers a more practical AIL implementation of "how to bring in the exact idea, not tell us about the theoretical aspects, tell us about the practical aspects. This is an idea, this is how it can be implemented (T3A)." Another teacher emphasized the need for better quality of professional development on an overall scale, citing systemic challenges to the teaching profession in India:

> Boards like CBSE or State Board, or UGC, that is the University Grants Commission, which is the head of all the universities in India. They should understand. A teacher is also a human is not a machine. He or she has his or her own responsibilities, hardships, challenges, okay and everyone is here to mint money. Disconnect is, on a nonworking day, like Saturdays, Sundays, people will keep a workshop. Which teacher will be interested, or the participant is never interested? Five days of week is more than sufficient for a person to work 8 to 12 hours…Workshops should not be like a classroom teaching. It should have a lot of innovative games, icebreakers wherein the teacher will learn and implement in his class. And it is workshops in India, it happens he the person will open the PPT and read it and explain. But we are also teachers, even we can do it at our own home. Why do we need to come such a long distance? What are what extra are you giving to us? (T1A)

In light of these observations, while the AIL implementation into schools is at a nascent stage in India, the curriculum presents a dilemma for schools and teachers going forward. While teachers may perceive the advantages of AIL implementation into the existing curriculum, merging the techniques required to teach languages through AIL may not be a straightforward task as schools

might believe. In order for teachers to be able to execute the goals of AIL within the classroom, the textbooks might need significant revision in order to present themselves as a source from which teachers can integrate and build on AIL goals. While generalist teachers do not need arts-related skills to bring AIL into the classroom (Silverstein & Layne, 2010), teachers and students would benefit from being able to use textbooks that align with the goals of AIL as specified in the CBSE guides. Moreover, the focus on examinations appears to remain a significant barrier to AIL implementation in the classroom, particularly since the curricular focus remains on high-stakes examinations.

Descriptive Statistics

Two separate surveys were administered to students as well as English teachers in both School A and School B. While the teachers responded to the Teaching With the Arts Survey (TWAS; Oreck, 2006), students responded to an adapted version of the survey. Seven teachers and 136 students responded to the surveys. While 120 students chose to answer the survey, 16 students declined. All responses are reported with the appropriate statistical Mean (*M)* as a form to indicate central tendency and Standard Deviation (*SD*) as a form to indicate variability. The seven teachers who answered the survey did not include the Arts teacher at School A who was part of the interview process, but an additional English teacher at School A who subsequently ceased to teach English during the course of data collection.

Teacher Survey. Of the four English teachers who responded to the survey at School A, two teachers taught grades nine and ten while one teacher taught grades nine and ten as well as grades six and seven, while another teacher taught grades eleven and twelve exclusively. One teacher held a Master's in English, while two others held degrees at the Master's level, and one teacher held a Bachelor's in Education. All four teachers responded that they had voluntarily attended AIL-related workshops in the past year, citing writing, performing arts and general training as the focus of the workshops. Teachers at School A appeared to rate the music

instruction at their school the highest (M = 2.75, SD = 0.50), followed by visual arts (M = 2.50, SD = 1.00), dance (M = 2.50, SD = 0.58), and theatre (M = 2.25, SD = 0.96). All three teachers at School B taught at the senior secondary level, i.e. grades eleven and twelve and held Master's level degrees. Two of three teachers responded that they had attended AIL workshops in the past twelve months, whereas one teacher responded that they had not attended any AIL related workshops till date. Teachers at School ppeared to rate the visual arts instruction at their school the highest (M = 2.67, SD = 0.58), followed by dance instruction (M = 2.33, SD = 0.58) and theatre (M = 2.00, SD = 1.00) and music (M = 2.00, SD = 0.00).

Table 6

Teacher Survey: Questions 1-8

How important do you feel it is for your students to	*M*	*SD*	*Mdn*	*N*
1. view a video tape of a dance (e.g. to study a culture, concept, or time period)?	4.43	0.79	5.00	7
2. listen to a piece of music (e.g. to study a culture, concept, or time period)?	4.43	0.79	5.00	7
3. engage in dance activities (e.g. create a short movement study to explore the English language through dance)?	3.71	1.11	4.00	7
4. read or attend a play (e.g. to study a culture, concept, or time period)?	4.71	0.49	5.00	7
5. engage in music activities (e.g. create a sound score to accompany a story, write and sing a song in the style of a different time period)?	4.43	0.53	4.00	7
6. look at works of art (e.g. to study a culture, concept, or time period)?	4.43	0.53	4.00	7
7. engage in theatre activities (e.g. play a role from a piece of literature, write a play with characters students developed)	4.86	0.38	5.00	7
8. engage in visual arts activities (e.g. draw a cartoon of a current political situation, create a storyboard of the major events of a book)?	4.71	0.49	5.00	7

Questions 1 to 8 required teachers to rate the importance of bringing a specific art form into the class while teaching English (Table 6). Teachers felt that engaging their students in theatre activities was most important (M = 4.86, SD = 0.38), followed by visual arts activities (M = 4.71, SD = 0.49) and the use of plays as a means to engage students (M = 4.71, SD = 0.49). Teachers appeared to view dance as the least important activity in this section (M = 3.71, SD = 1.11). Other activities in this section included bringing works of art into the classroom (M = 4.43, SD = 0.53),

engaging students in music activities (*M* = 4.43, *SD* = 0.53), bringing in a piece of music for students to listen to (*M* = 4.43, *SD* = 0.79) and showing students a video tape of a dance (*M* = 4.43, *SD* = 0.79).

In Questions 9 to 16 teachers were asked to rate how frequently they led an activity based on an art form in the English classroom (Table 7). Teachers indicated that they led theatre activities most frequently (*M* = 3.14, *SD* = 0.69), followed by reading or watching a tape of a play (*M* = 3.57, *SD* = 0.79) and the use of visual arts in the classroom (*M* = 2.86, *SD* = 0.90). The activities used least frequently appeared to be listening to music (*M* = 2.29, *SD* = 1.11) and showing a video of a dance to students (*M* = 2.14, *SD* = 0.90). Other activities in this section included leading a movement activity with students (*M* = 2.36, *SD* = 0.69), leading a music activity with students (*M* = 2.43, *SD* = 1.13) and studying a work of art with students (*M* = 2.57, *SD* = 0.98).

Table 7

Teacher Survey: Questions 9-16

How frequently do you	*M*	*SD*	*Mdn*	*N*
9. lead a movement activity with your students?	2.36	0.69	4.00	7
10. show a video tape of a dance to your students?	2.14	0.90	2.00	7
11. lead a music activity with your students?	2.43	1.13	3.00	7
12. lead a lead a theatre activity with your students?	3.14	0.69	3.00	7
13. actively listen to a piece of music with your students?	2.29	1.11	2.00	7
14. read or watch a tape of a play with your students?	3.57	0.79	3.00	7
15. study visual arts with your students?	2.86	0.90	3.00	7
16. study a work of art with your students?	2.57	0.98	3.00	7

Questions 17 to 30 measured teacher attitudes in relation to how they saw themselves in the classroom, as well in relation to the support teachers received from the institution towards the use of AIL in the English classroom (Table 8). Teachers appeared to feel that they were free to use new teaching approaches in the classrooms as they saw fit (*M* = 4.57, *SD* = 0.53), and that their schools were supportive of innovative teaching approaches (*M* = 4.43, *SD* = 0.53). In addition,

teachers believed that the use of arts could benefit many students in their classroom (*M* = 4.29, *SD* = 0.76). Teachers further indicated a belief that they viewed themselves as artists (*M* = 4.14, *SD* = 0.69), and that supervisors at their schools encouraged teacher creativity (*M* = 4.00, *SD* = 1.00). Other responses indicated that teachers did not believe that students had trouble focusing after an arts-related activity (*M* = 2.43, *SD* = 0.79), or that the arts were a disruption in the classroom (*M* = 2.29, *SD* = 1.25).

Table 8

Teacher Survey: Questions 17-36

To what extent do you agree with the following statement:	*M*	*SD*	*Mdn*	*N*
17. I feel confident in my ability to facilitate dance activities	3.00	1.53	3.00	7
18. I feel that I don't have enough time to teach the arts along with the rest of the curriculum	3.71	1.25	4.00	7
19. I consider myself an artist	4.14	0.69	4.00	7
20. I am concerned that music, dance and theatre activities are too noisy or disruptive for the classroom	2.29	1.25	2.00	7
21. I feel confident in my ability to facilitate music activities	3.57	0.53	4.00	7
22. My supervisor encourages teacher creativity	4.00	1.00	4.00	7
23. I do not have enough space to use movement effectively in the classroom	2.86	1.07	2.00	7
24. I feel confident in my ability to facilitate visual arts activities	3.86	0.38	4.00	7
25. My students have trouble concentrating on other work after an arts activity	2.43	0.79	2.00	7
26. I feel confident in my ability to facilitate theatre activities	3.86	0.69	4.00	7
27. In general, my school is supportive of innovative teaching approaches	4.43	0.53	4.00	7
28. I feel that there are many students in my class who would especially benefit from more arts activities in the curriculum	4.29	0.76	4.00	7
29. I am free to use new teaching approaches in my classroom as I see fit	4.57	0.53	5.00	7
30. I consider myself a highly creative person	3.86	0.69	4.00	7
31. I feel constrained by the demands of the curriculum I have to teach	3.71	1.38	4.00	7
32. I make sure I am approachable and supportive as a teacher	4.43	0.53	4.00	7
33. I ensure a conflict-free environment in the classroom	4.29	0.76	4.00	7
34. I ensure that my classroom is a space for healthy discussions	4.71	0.49	5.00	7
35. I offer students the space to offer views that may be disliked by me or by the larger class	4.00	0.58	4.00	7
36. I believe my classroom must be a place where all students can express themselves	4.57	0.53	5.00	7

Teachers appeared to be more confident in the ability to facilitate theatre activities (*M* = 3.86, *SD* = 0.69) and visual arts activities (*M* = 3.86, *SD* = 0.38) over music (*M* = 3.57, *SD* = 0.53) and dance activities (*M* = 3.00, *SD* = 1.53). Other statements in this section included teacher belief that they did not have enough time to teach the arts along with the rest of the curriculum (*M*

= 3.71, *SD* = 1.25), and the belief that classrooms allowed more or less enough space for movement (*M* = 2.86, *SD* = 1.07).

Questions 31 to 36 elicited teacher views on self-expression and safe space (Table 7). Teachers appeared to believe that their classrooms provided a healthy space for discussion (*M* = 4.71, *SD* = 0.49), that the classroom should be a place where all students can express themselves (*M* = 4.57, *SD* = 0.53) and that as teachers, they ensured approachability and supportiveness (*M* = 4.43, *SD* = 0.53) and conflict-free classrooms (*M* = 4.29, *SD* = 0.76). In addition, while teachers considered themselves highly creative (*M* = 3.71, *SD* = 1.38), teachers also appeared to be somewhat constrained by the curriculum (*M* = 3.71, *SD* = 1.38).

The two final open-ended questions were asked to elicit teacher opinion on 1) what teachers felt was the strongest current motivation to use the arts in their teaching and 2) what teachers felt would motivate them to use the arts more often than they already do. In response to Question 1, four teachers cited student interest and engagement as a significant motivation in using the arts, particularly the use of the arts as a means to break away from the traditional repetitive style of teaching, and as a means to enhance student creativity. In addition, three teachers explained that their motivation to use the arts was based on their belief that the arts could enable students to connect what they were learning to real life situations by enhancing their analytical, social and cognitive skills.

In response to the second open-ended question, three teachers mentioned that a more flexible education system could enable more frequent use of the arts, particularly through changes in curriculum, a shift from traditional teaching methods and an increase in time allotted to AIL. Other responses indicated that to use the arts more frequently, teachers should be a convinced of the value the arts provides in the classroom. These responses appear to indicate that while teachers believe in the introduction of the arts into the language classroom, teachers are also clearly aware

of the barriers to AIL implementation and may feel constrained by the educational system within which they work.

Student Survey. Of 120 students, 95 students responded that they currently practise an art form while 25 responded in the negative. Responses included art forms such as drawing, painting, drama, visual arts, classical dance, classical music and digital art. When asked how students would characterize the arts instruction at their schools, responses indicated that music instruction was the most highly rated (*M* = 2.08, *SD = 0.73*), followed by the visual arts (*M* = 2.03, *SD = 0.73*), theatre (*M* = 1.85, *SD = 0.71*) and dance (*M* = 1.82, *SD = 0.62*).

Questions 1 to 8 required students to rate the of importance of their teacher bringing in various forms of art into their English classroom (Table 9).

Table 9

Student Survey: Questions 1-8

How important do you feel it is for your teachers to do the following activities with your class?	*M*	*SD*	*Mdn*	*N*
1. view a video tape of a dance (e.g. to study a culture, concept, or time period)?	3.37	1.07	3.00	7
2. listen to a piece of music (e.g. to study a culture, concept, or time period)?	3.56	1.06	4.00	7
3. engage in dance activities (e.g. create a short movement study to explore the English language through dance)?	2.82	1.19	3.00	7
4. read or attend a play (e.g. to study a culture, concept, or time period)?	4.04	1.01	4.00	7
5. engage in music activities (e.g. create a sound score to accompany a story, write and sing a song in the style of a different time period)?	3.43	1.13	4.00	7
6. look at works of art (e.g. to study a culture, concept, or time period)?	3.72	1.05	4.00	7
7. engage in theatre activities (e.g. play a role from a piece of literature, write a play with characters students developed)	3.74	1.07	4.00	7
8. engage in visual arts activities (e.g. draw a cartoon of a current political situation, create a storyboard of the major events of a book)?	3.59	1.07	4.00	7

Responses indicated that students felt the importance of being invited to read or attend a play (*M* = 4.04, *SD = 1.01*), engage in theatre activities in class (*M* = 3.74, *SD = 1.07*), be invited to look at works of art (*M* = 3.72, *SD = 1.05*) and to be invited to engage in visual art activities (*M*

= 3.59, *SD = 1.07*). Students appeared to feel that engaging in dance activities was the least important activity in this section (*M* = 2.82, *SD* = 1.19). Other activities that students rated in order of their perceived importance were listening to a piece of music (*M* = 3.56, *SD* = 1.06), engaging in music activities (*M* = 3.43, *SD* = 1.13) and being shown a videotape of a dance (*M* = 3.37, *SD* = 1.07).

In Questions 9 to 16 students were asked to rate how frequently their teachers led an activity based on an art form in their English classroom (Table 10). Students indicated that the most frequent activity in the classroom was when teachers encouraged the reading or watching of a play (*M* = 2.94, *SD* = 1.12), followed by visual art activities (*M* = 2.70, *SD* = 1.30), followed by activities where works of art such as painting, drawings or photographs were brought into the classroom by teachers (*M* = 2.59, *SD* = 1.16). The least frequently used activities that teachers brought into class appeared to be music activities (*M* = 1.90, *SD* = 0.91) and listening to a piece of music (*M* = 1.95, *SD* = 0.97). Other activities included watching a video of a dance (*M* = 1.98, *SD* = 0.97) and being led in a movement activity (*M* = 1.67, *SD* = 0.23).

Table 10

Student Survey: Questions 9-16

How frequently does your teacher	*M*	*SD*	*Mdn*	*N*
9. lead a movement activity with your class?	1.67	0.23	3.00	7
10. show a video tape of a dance to your class?	1.98	1.98	2.00	7
11. lead a music activity with your class?	1.90	0.91	2.00	7
12. lead a lead a theatre activity with your class?	2.32	0.97	2.00	7
13. actively listen to a piece of music with your class?	1.95	0.97	2.00	7
14. read or watch a tape of a play with your class?	2.94	1.12	3.00	7
15. study visual arts with your class?	2.70	1.30	2.00	7
16. study a work of art with your class?	2.59	1.16	2.00	7

Questions 17 to 30 measured student attitudes towards their teachers in relation to the use of AIL in the English classroom (Table 11). In particular, students indicated that they felt that several of their peers would benefit from the use of AIL activities in the English classroom (*M* = 4.12, *SD* = 0.86), while also indicating that they believed that teachers had the freedom to use new

approaches in the classroom (*M* = 3.94, *SD* = 0.84). Students further indicated that they believed their teachers were creative (*M* = 3.73, *SD* = 0.91) and that their school was generally supportive of innovative teaching approaches (*M* = 3.67, *SD* = 1.09). In addition, students believe that their school encourages teacher creativity (*M* = 3.64, *SD* = 1.11), and that their teacher has artistic tendencies (*M* = 3.52, *SD* = 0.79). Students indicated that their teachers were more comfortable facilitating theatre activities (*M* = 3.38, *SD* = 0.79) than music (*M* = 3.13, *SD* = 0.83) or dance activities (*M* = 3.00, *SD* = 0.80). Students appeared to believe that teachers did not have time to teach arts activities along with lessons (*M* = 3.28, *SD* = 1.07). In addition, students indicated that teachers did not feel arts activities were disruptive (*M* = 2.56, *SD* = 1.04), that teachers did not appear to have trouble concentrating on work after arts activities (*M* = 2.61, *SD* = 0.87) and that lack of space for movement related activities was not a barrier (*M* = 2.86, *SD* = 0.95).

Questions 31 to 36 elicited student views on self-expression and safe space (Table 11). Students indicated their belief that the classroom must be a place where all students could express themselves (*M* = 4.38, *SD* = 0.77), followed by a belief that the classroom was a space for healthy discussions (*M* = 4.09, *SD* = 0.83). In addition, students indicated their belief that the teacher ensured a conflict-free environment in the classroom (*M* = 4.08, *SD* = 0.75). Students indicated that they felt that their teachers were approachable and supportive (*M* = 4.07, *SD* = 0.93), and that teachers offered the space for differing views to be aired in class (*M* = 3.68, *SD* = 0.83), but further indicated the belief that teachers were bound by the demands of the curriculum (*M* = 3.42, *SD* = 0.98).

Table 11

Student Survey: Questions 17-36

To what extent do you agree with the following statement:	*M*	*SD*	*Mdn*	*N*
17. My teacher feels confident in their ability to participate in dance activities	3.00	0.80	3.00	7
18. My teacher may not have enough time to teach the arts along with the rest of the curriculum	3.28	1.07	3.00	7
19. My teacher is artistic/ has artistic tendencies	3.52	0.79	4.00	7
20. My teacher is concerned that music, dance, and theatre activities are too noisy or disruptive for the classroom	2.56	1.04	3.00	7
21. My teacher feels confident in their ability to facilitate music activities	3.13	0.83	3.00	7
22. My school encourages teacher creativity	3.64	1.11	4.00	7
23. My teacher does not have enough space to use movement effectively in the classroom	2.86	0.95	3.00	7
24. My teacher feels confident in their ability to facilitate visual arts activities.	3.42	0.72	3.00	7
25. My teacher has trouble concentrating on other work after an arts activity.	2.61	0.87	3.00	7
26. My teacher feels confident in my ability to facilitate theatre activities	3.38	0.79	3.00	7
27. In general, my school is supportive of innovative teaching approaches	3.67	1.09	4.00	7
28. I feel that there are many students in my class who would especially benefit from more arts activities in the curriculum	4.12	0.86	4.00	7
29. My teacher is free to use new teaching approaches in my classroom as they see fit.	3.94	0.84	4.00	7
30. My teacher is a highly creative person	3.73	0.91	4.00	7
31. My teacher feels constrained by the demands of the curriculum they have to teach.	3.42	0.98	3.00	7
32. My teacher is approachable and supportive	4.07	0.93	4.00	7
33. My teacher ensures a conflict-free environment in the classroom	4.08	0.75	4.00	7
34. My teacher ensures that my classroom is a space for healthy discussions	4.09	0.83	4.00	7
35. My teacher offers students the space to offer views that may be disliked by the teacher or by the larger class	3.68	0.83	4.00	7
36. My teacher ensures that the classroom is a place where all students can express themselves	3.68	0.93	4.00	7

The final two questions on the survey were open-ended questions that asked for student opinions on 1) whether or not students believed their teachers were motivated to use the Arts in their English teaching, and 2) what students felt could motivate their teachers to use the arts more frequently than they currently did. Responding to Question 1, 59 students answered that they believed that their teachers were motivated to use the arts in their English classroom, citing visual arts (29% [N=59] of responses), and drama (10% [N=59] of responses), as two ways in which teachers frequently brought the arts into the classroom. 19% [N=59] of responses did not specify why students believed their teachers were motivated to bring in the arts. Other responses indicated that teachers used the arts to raise student interest (12% [N=59] of responses) and to create a fun classroom environment (10% [N=59] of responses).

In addition, 49 students responded with the belief that their teachers were not motivated to use the arts in their English classroom, with the primary reasons being that teachers were under pressure to complete the syllabus or portion (43% [N=49] of responses) and that the textbook was the main focus of teaching (22% [N=49] of responses). 18% (N=49)of responses did not specify why students believed their teachers were not motivated, while 16% (N=49) of responses cited various other reasons including the fact that the arts were not a priority for senior secondary students or that teachers lacked training to bring the arts into the classroom, or that despite some teachers wanting to bring in the arts, they were limited by the functioning of the educational system. 10% of students indicated that they were unsure of whether or not their teachers were motivated to bring the arts into the classroom.

While responding to Question 2 of the open-ended questions, 23% of students (N=120) did not specify their beliefs on what could motivate their teachers to use the arts more often. However, of the remaining respondents, 24 % (N=120) of responses indicated that students believe that the challenges lay within the educational system, and that a more flexible curriculum would allow teachers the freedom to bring the arts into the classroom more frequently (18 % (N=120) of responses) while (7 % [N=120] of responses) indicated that students believed that their teachers were limited by time. 14% (N=120) of responses from students indicated their belief that teachers should listen to students to understand their needs in the classroom, particularly on how the use of arts can further engage them, while 13% (N=120) of responses indicated that teachers should be made aware of the benefit of the arts in order to be motivated to incorporate them in the classroom. Other responses included teacher awareness of learner styles (7% [N=120] of responses), teacher training in the arts (5% [N=120] of responses), formal inclusion of the arts into curricula (4% [N=120] of responses), scope for discussions and activities beyond the text (3% [N=120] of responses), teacher recognition of the arts aiding comprehension (3% [N=120] of responses), and teacher reflection on how their lessons are conducted (3% [N=120] of responses).

Key Findings: Surveys

Teachers and students who responded to the survey appeared to agree on the use of drama and visual arts as the most widely used art forms within the classrooms, while music and dance were considered less important forms of art. However, this could possibly be due to the fact that students and teachers are yet to have adequate exposure to how music and dance as art forms can be used in the secondary and senior secondary AIL classrooms, particularly since the AIL guide suggests examples of the use of music and dance for primary sections while exemplar activities for senior secondary and secondary sections refer primarily to the visual arts and drama. In addition, since there are no specific AIL guides for the secondary and senior secondary classes, there appear to be few resources explaining to teachers the techniques through which music and dance can be used in the classroom. One teacher suggested the integration of AIL activities within the textbook could benefit teachers:

> In the lesson can be integrators, hints can be given that what can be done, what activity. You're saying about dance…which lesson I was thinking, or in which lesson can I introduce music. It would have been very interesting, but I could not figure out any lesson where I could include that, or dance. I think would really help teachers. So there's this, there's a resource that I mean, I think webpages. They just ask us to do this- it should be integrated with art. But give us some ideas, then. We have to actually brainstorm and think about it. Yeah, if they have so many ideas, let's share it, let's put it there in the book so that we do it in the class. (T1B)

Consequently, teachers appear to indicate a lower degree of confidence in engaging their students in dance or music activities compared to theatre and visual arts activities. In addition, the popularity of the visual arts may be due to the fact that textbooks are text-heavy and in the Indian education system, as one student commented, “I think that's where it's lacking because we do not

have a lot of visual inputs in our studies so a lot of students cannot actually visualise what they're studying (S15B)".

The survey suggests that teachers appear to consider themselves artists with creative and artistic tendencies. However, this may not reflect in the AIL classroom since, as Oreck (2006) observes, teachers could be overcome by the amount of work that AIL curricula involves, inhibiting their personal creativity. Teachers and students further appeared to agree that their classrooms were spaces within which self-expression was encouraged, though both groups indicated that the curriculum placed demands on the teachers, limiting the time necessary to include AIL as a teaching and learning tool. As one student observed in the open-ended responses:

> To be very honest, the only aim in today's education system is to finish the allotted portion in the allotted time rather than making the teaching more interactive and fun so it will be easier for the students to understand. This is why; even if the teacher is motivated to; due to the time constraint and stress of completion of portion; he/she cannot use arts in their English teaching. (S13B)

Teachers appear to agree that this constraint exists and suggest a more flexible curriculum in their open-ended responses, while further pointing out that the arts can enable teachers to break away from repetitive and traditional styles of teaching. However, this may present a challenge for teachers particularly because as Roy (2017) suggests, the Indian education system is designed to test rote-learning skills rather than creativity. In addition, while the teacher survey indicates that teachers do not feel AIL disrupts their classroom, interview responses indicate otherwise. As one teacher commented:

> First is that disorder, disorder, they think that it is fun. So, they forget about you know, they focus more on the putting up the play or focus more on the fringes, and somewhere down the line, what happens is the message is lost. So, then I have to bring them back

> again to say that this is what your message is, this is what you are, you are trying to learn. So bringing them back to the main that is a very difficult proposition actually. (T1B)

Principal A echoed this sentiment by highlighting the need for adequate training among teachers in order to be able to manage AIL implementation successfully, saying:

> Because the other thing that is a little challenge is to keep it on purpose, because art integration is there and there will be a lot of fun and joy, but it has to remain on focus, what is the main focus of that activity? What is the main focus of doing those things in that certain way? (Principal A)

Therefore, as Rabkin and Redmond (2006) suggest, AIL could be seen as a distraction that vies for academic time. However, students appear to have a positive view of their teachers as being approachable and supportive. Students further appear to rate self-expression in the classroom highly, particularly as a safe space within which to be able to have healthy discussions. Citing the connection between the importance of wider discussions and safe space within the English language classroom, one student commented, "English is a bit more open because English is it is curriculum-driven also, but it does allow you to delve more into personal and sensitive topics. So especially in English, yes (S11B)".

However, as overall open-ended responses from students appear to suggest, though students appear to see their teachers as being creative and artistic, the influence and pressures of the curriculum may extend to demotivating teachers from implementing AIL activities in their English classrooms, despite being able to see the value of the arts in teaching.

Interviews

Interviews were carried out in both School A and School B in order to gain a comprehensive understanding of the AIL and English classroom context in which this study was grounded, as well as to allow for open-ended answers where participant could respond openly (Bourque and Fielder, 1995). Since principals were not required to fill the TWAS survey,

interviews with principals of School A and School B were conducted on Google Meet after matching schedules. Six English teachers (three from School A and three from School B) were directed to the TWAS survey through a link on Google Forms. The principals provided contact details for teachers through WhatsApp and email. All six teachers readily agreed to being interviewed prior to being sent the survey. The Art teacher from School A was interviewed without being asked to fill the TWAS survey since the survey was created specifically for English teachers. In addition, students were selected for the interview process based on their responses to the final question on the survey which requested students to specify if they would be voluntary interviewees. Principals, teachers and students who took part in the interview process and the survey were all asked to sign consent forms specific to the interview as well as the survey respectively. Across School A and School B, a total of 136 students responded to the survey administered, and 10 classroom observations of English classes were conducted. In addition, a total of 31 interviews were conducted, with 22 students and seven teachers who were interviewed as part of the data collection process. All interviews were recorded with the consent of the interviewees and later transcribed using a web-application called Otter. In addition, the interview transcripts were then manually edited to ensure there were no discrepancies in the text.

Principals. School A was the smaller of the two schools, with approximately 400 students enrolled, while School B was the larger school with an approximate student strength of 1600 students. Both Principal A and Principal B were forthcoming in their responses and provided connections to teachers and students in order for data to be collected. Both principals were interviewed over Google Meet and Zoom, though due to time constraints experienced by Principal B, the interview with Principal B was significantly shorter than the interview with Principal A. Principals were asked eight questions (Appendix H) in addition to one extra question asked in light of the COVID-19 pandemic and the subsequent introduction of online classes.

In Question 1 of the interview, principals were asked how important they believed AIL was in the current educational system. Both principals (of School A and School B, referred to hereon as Principal A and Principal B) expressed their belief that AIL was an important resource in education. However, Principal A felt that the arts were used in learning by schools prior to the official implementation of AIL, but that the formalisation of AIL curricula was a step forward in ensuring successful implementation. In addition, Principal A highlighted the belief that the use of AIL addresses the need for critical thinking, analytical skills and a customised curriculum, negating the common assumption that the arts constituted of simple drawing and painting. Principal B further expressed that the general outcome of AIL had been positive, though the school had begun implementation in lower grades, particularly in the fifth to tenth grades. While the CBSE had begun AIL implementation in the past year, Principal B felt that the 11th and 12th grade classes at their school consisted of newer students who were currently adjusting to the CBSE curriculum, and that AIL implementation for senior secondary grades would be focused on in the months to come. In addition, Principal B explained that while the focus for the senior secondary classes was the impending examination, the school had planned to roll out implementation into the 11th and 12th grades during the short vacation post the examination.

Question 2 was asked in order to enquire of principals whether they believe the school had supported, or how the school intends to support teachers through the process of implementing AIL into the curriculum. Principal A expressed a strong belief in the need for teachers to be allowed the freedom to implement their own ideas into AIL teaching, in addition to being a collaborative partner in the process of AIL implementation. Principal B too expressed the belief that collaboration between teachers and principals was a key factor in ensuring that the AIL was incorporated and implemented into the curriculum.

In Question 3, principals were then asked to clarify what they believed were the current limitations of being able to apply AIL into language teaching classrooms. Principal A suggested

that there were no limitations in particular, but highlighted the aspect of time, explaining that implementing new curricula would take time and effort to implement, particularly in the early years. In addition, Principal A suggested that one challenge teachers faced was to maintain the focus of the lesson when implementing AIL since students tended to enjoy AIL tasks, which could possibly become a distraction. Moreover, Principal A suggested that teachers and students would need to first be exposed to the idea of AIL while being trained and guided at each stage of the implementation process, before being able to experience the benefits of AIL. Principal B expressed the belief that not all subjects could be easily integrated with AIL, and implementation in some subjects would take longer than others, although teachers were currently trying their best to carry out AIL implementation for all chapters.

The fourth interview question elicited principal belief on whether or not they felt that the AIL goals of the school were connected with the AIL goals of the NCERT. Both principals felt that their school goals were aligned with the NCERT goals for AIL. Principal A expressed a broad view of AIL implementation, explaining that the integrative aspect of AIL begins when students enter school, including with the morning assemblies, the general outlook of the school, etc. Principal B had attended an orientation session with CBSE in the past year and expressed that the school had begun implementing AIL since the circular arrived in 2019.

In response to the fifth interview question, principals described their views on how their school ensured the implementation of the AIL goals into the curriculum on a regular basis. Principal A explained that one key focus area for their school was to be able to have AIL activities relate to the everyday lives of students, and cited examples of how students have been asked to carry out assignments with this focus in mind. In addition, Principal A stated that the school had devised a plan to carry out subject-wise AIL implementation in the weeks to follow, along with an attempt to elicit participation from every student in the classroom while also focusing on pair-work and peer-feedback. In addition, Principal A referred to the school policy on keeping parents

abreast of all activities in the school through weekly parent-teacher meetings conducted online. Principal B explained that the school had begun implementing AIL activities predominantly in middle and secondary grades, i.e. particularly between 5^{th}-10^{th} grades and this was carried out through a specific framework created by teachers through which students were guided to conduct activities. In addition, the school had begun conducting AIL activities in elementary grades, though as Principal B pointed out, the elementary age-group required more support from parents, and so implementation was being done in a phased manner.

In Question 6 of the interview, principals were asked if teachers were required to attend professional development workshops in relation to teaching and implementing AIL in curricula. Both principals mentioned the fact that CBSE conducted ongoing professional development workshops which their teachers attended as required. Principal A mentioned that their school was part of a larger society that ran multiple schools and therefore the teachers had access to additional professional development through workshops, seminars and other trainings conducted through the society. Principal B explained that ongoing teacher training was being conducted online due to the COVID-19 pandemic, and that only a few teachers were able to attend trainings at a time, through a subject-wise approach towards AIL integration. In addition, Principal B mentioned the use of the CBSE online web-portal for students and teachers, known as Diksha, as well as CBSE webinars that teachers had begun to use and familiarise themselves with in order to receive AIL training. Principal A however, emphasised her belief that while professional development was important to empower teachers, teacher experience and teacher motivation in the classroom was a greater indicator of the length teachers would go to with AIL integration. Both principals expressed the concern that the implementation of AIL curricula placed a significant responsibility on teachers, particularly where resource management and planning for lessons were concerned, highlighting the fact that teachers needed to invest preparation time and groundwork to carry out AIL integration successfully.

Question 7 elicited principal responses on how their school approached standardised testing with regard to the implementation of AIL in the curriculum. Principal A described the use of rubrics that have been made available to students in order to ensure the parameters of assessment are transparent and known to students. Principal B added that students were required to submit project work and these projects were graded as part of AIL subject-enrichment activities. Both principals referred to the current online examination system, explaining that the entire examination system had to be integrated onto the virtual platform in light of the COVID-19 pandemic.

The eighth interview question offered principals the chance to share any additional experiences of AIL implementation in their schools. Principals of both schools mentioned parents as a significant factor in the reception of AIL and online learning in general. Principal A was of the opinion that parents should monitor their children more closely from home, particularly since the use of online devices for certain grades would need greater supervision from parents. Principal B was of the opinion that parents would support AIL once they began to see the benefits of AIL, particularly in the senior secondary grades where the general focus was typically examinations.

The final question elicited principal comments on the online experience of teaching and learning through virtual platforms due the COVID-19 pandemic. Principal A explained that the school had conducted orientation sessions with parents and students including on topics such as cybercrime as well as about devices that would be suitable to study with. In addition, Principal A added that the school had conducted online sessions for each section (primary, middle school, secondary school) as well as for teachers and students of every class. Principal B explained that though teachers at their school underwent three to four basic training sessions, technology was not a familiar tool for teachers, particularly since they had to familiarise themselves with a variety of online tools and gadgets. Principal B observed that students were often more technologically advanced than their teachers. Both principals highlighted the challenges faced by teachers when

teaching without being able to see their students since videos remained off. Principal B explained that videos often remained off to protect both teacher and student privacy, particularly since students hailed from different economic backgrounds and had several constraints such as sharing a small work or study space with multiple family members. Principal A cited the issue of internet bandwidth and connectivity as being a challenge to keeping videos on for the duration of classes. However, both principals were of the opinion that routine spot-checks on students—asking them to turn on their videos intermittently—was a tool that teachers frequently used in order to ensure that students were present. Both principals further observed that online education represented fresh opportunities for growth. Principal A suggested that online learning allowed students in India to be on par with students around the world, particularly considering that the same online platforms and tools were being used by teachers and students the world over. Principal B felt that the online medium allowed teachers to explore the use of PowerPoint as a tool in the classroom, in addition to various virtual resources through which classroom content could be enhanced. However, both principals also made note of the fact that teaching online lacked the opportunities for interaction that physical classrooms bring.

Key Findings: Interviews with Principals

Principals of both School A and B appeared to believe strongly in the use of the arts as an education resource and seemed to be active proponents of AIL in their respective schools, working closely with their teachers in order to successfully implement AIL into the curricula. Being the principal of the smaller of the two schools, Principal A appeared to work more closely with the arts teacher and subject teachers in order to implement classroom-level activities, whereas Principal B appeared to believe in working closely with the teachers, leaving the finer details of implementation to them. Principal B believed that AIL implementation would take longer, since all teachers would have access to official CBSE trainings on a turn-by-turn basis, while Principal A was of the opinion that teachers who were passionate about AIL implementation would find

ways in which to innovate and implement AIL in their classrooms without depending solely on professional development opportunities.

> But the best learning comes from being on the ground and experience- their own innovation. And that I think comes only from the passion of a teacher. Because all this kind of activity takes in a lot of planning, resource management, and a lot of work. So without the love and passion, the teacher can't take it forward judiciously. So that is the most important thing. And if a teacher has a passion of doing something different doing something effective, then they do find better ways than what are suggested to them. You know, I speak to my teachers, that I would give them an inch and they should take it a mile. And they do generally, it's your baby, you're thing. I am there only to facilitate things for you, take it wherever you want. (Principal A)

Both principals also seemed to be aware of the challenges facing teachers and students, particularly with regard to online classes and the challenges to AIL implementation during online classes. In particular, the barriers to online learning for students and teachers appeared to include issues of internet connectivity, privacy and differing economic experiences, particularly among students. Addressing the issue of student videos remaining off, both principals explained that teachers tended to check on students intermittently by asking them to turn on their videos. As Principal B commented:

> In between what we do is what we do is whether the child is there or no you know, what we do is we ask them some questions and then we say that yeah, I want to see you like you know, but then some of them like you know, they have their constraints also because it might be a small home, house and then parent also working we can see in the background there is a lot of disturbance also. You can hear the cooker whistle also you can hear, you know, some mommy screaming also and all that also is there, but then they manage, they manage. (Principal B)

However, schools and teachers appear to face an increasing challenge in engaging students in the online interface, and therefore, the role of the parent in the learning process appears to assume greater significance than ever before. Principal A observed that parents were an important variable in the online learning experience, highlighting the role of parents in the house as well as challenges faced by schools with student engagement:

> When I speak to the parents, I say, you only have one child at home to look after, can't you just ensure that for three hours the child is sitting in the in front of the laptop, and studying, taking lessons, that's all that you need to do? The rest we are taking care of, if you can ensure even that, I mean, with laptops, even if you're working, you're doing some work in kitchen, maybe ask the child to sit on the table nearby, so that you can keep a watch. You cannot say that, you know, in, in the smaller cities, another thing is that the parents don't understand things. And the children are fooling them. (Principal A)

However, Principal B explained that there were benefits to online teaching, which allowed teachers to use virtual resources unlike before, although teachers needed to spend time preparing more than ever before. In addition, the use of PPTs appear to be considered an advantage, since teachers in the pre-pandemic era would have displayed minimal use of technology. As Principal B observed:

> Otherwise we just go to the class give lecture and all that you know, now, there was less usage of PPT and you know, various other sources. Now they are using various other sources by which the like the content can be explained so it's a very good- I appreciate that online teaching also. But more work for the teachers also - more work for the teachers because they have to gather the contents you know, they have to be well prepared you know, that is there. Preparation-wise, we have to put in more but then teachers are managing now. Initially there was difficulty also. Yeah, but now they are managing with whatever resources they have. (Principal B)

In addition, online learning appears to be a leveller in certain ways, giving students from CBSE schools the chance to access learning and learning resources through the virtual interface with greater prospects than the physical classroom. Principal A suggested that the access to online classes now afforded Indian students the opportunity to be on par with the world, and that the role of teachers and students had been altered as a result of this:

> For them [students], academics is not self-driven. It's not self-driven. And it cannot work if it is not self-driven…And I hope that this time is bringing back that, because it has to be self-studies and self-driven now. We are only facilitators, to the people who would understand that and learn that skill and improve their ways, they're going to survive, the others will perish. It is going to be a big divide between the self-driven ones and others. (Principal A)

Both principals were of the opinion that the COVID-19 pandemic had interrupted the flow of AIL implementation and believed that the long-term outcome of AIL implementation would be positive. Principal B mentioned the AIL projects that were created by primary and secondary grades thus far could be seen as an indicator of how more AIL learning outcomes would be achieved in the future.

Teachers. Three English teachers from the secondary and senior secondary section at School A were interviewed, along with one Arts Teacher, while at School B, three English teachers from the senior secondary section were interviewed. All interviews were conducted over Zoom or Google Meet, depending on the preferences of the teachers. Interview timings varied between thirty minutes to 45 minutes. The Arts teacher was asked a similar set of interview questions by altering the context of the subject being taught (i.e. teaching arts as opposed to teaching English). Therefore, certain responses from the Arts teacher are reported in combination with the six English teachers, while other responses from the Arts teacher will be reported

separately. Teachers were asked nine questions (Appendix F) in addition to one extra question asked in light of the COVID-19 pandemic and the subsequent introduction of online classes.

Among the interview questions that the seven teachers were asked, Question 1 elicited their opinion on whether or not they believed that the arts were an important resource in education. All seven teachers, including the Arts teacher, answered in the affirmative, indicating their belief that the arts are an important resource in education. Three teachers believed that the nature of English language teaching strongly invited the use of AIL activities in the classroom, citing visual arts (four of seven teachers) and the use of drama (three of seven teachers) as frequently used tools in the language learning classroom. When asked why they believed that the arts were an important resource in education, teachers mentioned an increase in student engagement as a leading reason, exemplifying the fact that the arts can raise student interest in the subject (five of seven teachers), the arts aid comprehension (four of seven teachers), participation (three of seven teachers) and afford greater scope for varied learner styles (two of seven). In addition, three teachers observed that the arts afford them a greater opportunity to understand student identities beyond the classroom and allowed students the opportunity for greater creative expression in the classroom (four of seven teachers). While illustrating challenges to the implementation of AIL, teachers mentioned their belief that teaching ought to go beyond the textbooks (two of seven teachers), and the prevailing idea that the arts are simply a hobby-oriented practise (two of seven teachers). In addition, two teachers mentioned their belief that not all subjects could be integrated easily with art.

In response to Question 2 of the teacher interview, which asked the six English teachers what major challenges they faced when teaching English through the AIL curriculum, five out of six teachers responded that time was a major limitation for teachers where the application of AIL was concerned, since examinations were a primary focus of learning. In addition, six teachers mentioned that students were under pressure to succeed academically, which resulted in less focus

on AIL goals and more focus on academic goals. Five out of six teachers further mentioned that when conducting AIL activities, the onus lay primarily on the teacher, to build skills as well as ensure students achieve academic goals. Three out of six teachers expressed their belief that AIL often appears as a diversion that competes for academic time. Four out of six teachers mentioned the fact that the present education system prioritises rote learning rather than originality of thought. Other systemic challenges that teachers mentioned were the archaic teaching materials and lack of relevant learning material (five of six teachers), a lack of flexibility in the taught curriculum (three of six teachers), the lack of practical knowledge of how to apply English language in daily life (two of six teachers) and a focus on syllabus-completion towards examinations (two of six teachers). The Arts teacher further suggested that students in the Indian academic context were under constant pressure to succeed, and that parents preferred to enrol students in private classes to succeed towards the examinations, adding an additional burden on them.

In the third interview question, the seven teachers were asked whether or not they felt supported by their institution when implementing AIL curricular goals. Five teachers (four from school A and one from school B) believed that they shared a strong teacher-principal rapport with their principals, while four teachers (two from school A and two from school B) cited their principals as being a supportive influence. Two teachers from School A further mentioned that they believed a high level of collaboration was present between administration and teachers at their school. However, when discussing challenges to AIL integration, three teachers from school B mentioned that they believed that not all teachers were equipped with the skills to include all art forms in their teaching, while three teachers (two from school A and one from school B) believed that AIL would be better implemented into the curriculum post the COVID-19 pandemic, when physical classes resumed. Three teachers (from School B) further suggested that teacher creativity was limited by an examination-oriented approach. The Arts teacher reiterated her belief that the

principal was a supportive influence and believed that the school offered a large degree of support to arts teachers. In addition, the Arts teacher explained that subject teachers and the Arts teachers worked closely to implement the arts into the classroom.

Question four of the interview elicited teacher opinions on whether they believed that professional development could facilitate a more successful introduction of the arts into English curricula. All six English teachers responded that professional development was necessary in order to successfully integrate AIL and English language teaching. Six teachers (Four from School A and two from School B) answered that they had received AIL-related professional development in some form while two teachers (one from School A and one from School B) further suggested that they had received non-AIL-related professional development. Teachers emphasised the need for further support, particularly in order to implement AIL integration at a classroom level (two teachers from School A, two teachers from School B). In addition, two teachers highlighted the need for further resources for teachers that would lead to quality implementation of AIL in the language classroom, while two teachers expressed the need for more practical workshops for teachers to build skills in order to ensure quality implementation of AIL. One teacher believed that the quality of professional development in Indian schools in general, was inadequate and communicated a disregard for teacher time and the personal life of a teacher. Finally, three teachers expressed their belief that AIL would require more time to be implemented fully. The Arts teacher explained that though a formalised AIL professional development training had not been received by arts teachers, CBSE circulars often outlined the goals of AIL and a strong principal-teacher rapport allowed arts teachers to implement AIL successfully.

In response to the fifth interview question, the six English teachers expressed their beliefs on whether or not they encouraged students to express themselves or their experiences through the use of AIL in the English language classroom. Four out of six English teachers articulated the belief that encouraging students to use AIL offered teachers a view of student identities and

interests beyond the classroom, while three of six English teachers suggested that the use of AIL was a means to encourage student participation as well as self-expression. Four of six English teachers expressed their belief that an important aspect of language learning was to engage students as individuals, and three out of six teachers further suggested that encouraging a classroom environment where mistakes were welcomed could ease student expression through the use of AIL. Five of six English teachers explained that they believed that classrooms ought to be a place where students are given freedom to self-express, and three of six English teachers believed that their role in the classroom was more in line with that of a facilitator than a teacher. When asked what teachers thought were the different ways in which students were invited to use AIL in the English classroom, three teachers mentioned the use of group tasks and role-plays, while other responses included the use of classroom discussions as a tool (one out of six teachers), debates (one out of six teachers) and the use of creative writing (one out of six teachers). The Arts teacher expressed the belief that the use of the arts allowed students to express themselves more confidently, particularly through the performing arts like drama and music. In addition, the Arts teacher observed that introverted students who painted or created visual art were better able to express their thoughts when describing their feelings through their art.

In Question 6, English teachers were asked how important they believed self-expression was for English language learning. All six English teachers responded by saying that they believed self-expression was an important aspect of the language classroom. Five of six teachers further added that they thought language learning and self-expression were closely linked. Five of six teachers further suggested that self-expression can help students create connections between their classroom and the outside world, while three of six teachers shared their belief that self-expression in the language classroom allowed teachers to be able to familiarise themselves with the students in their classrooms on a deeper level. Teachers further expressed their belief that students should be given the freedom to speak their mind (four out of seven teachers), and that giving students

space to express themselves in a classroom is important (three of seven teachers). Two teachers (one from School A and one from School B) reported that they occasionally conduct 'casual classes', where students are encouraged to speak their mind freely, or express their thoughts through art forms, and engage in open discussions. However, five out of six teachers cited the academic pressure that students are under as a barrier to self-expression in the classroom. The Arts teacher reiterated the view that self-expression was an important component of language learning, and that the connection between the English language teacher and the Arts teachers could highlight the importance of the arts, language learning and self-expression and support students to comprehend the subject better.

The seventh interview question measured how English teachers approach differences in opinion and expression when teaching English to students from different backgrounds and experiences. All six English teachers expressed the belief that students have the freedom to express themselves in their English class and viewed their role in the classroom as facilitators. Three of the six teachers believed that differences were a routine feature in Indian language classrooms while three teachers specifically expressed their belief that differences were a strength in the language classroom. When discussing the different ways in which students expressed their opinions in the language classroom, teachers cited debates (four of six teachers) as being a prominent tool of expression, along with students offering opinions on controversial topics (two of six teachers), students offering opinions on current affairs (two of six teachers), and students presenting their thoughts or artwork in casual classes (two of six teachers). Three of six teachers, however, added that they considered their students too young to discuss sensitive topics.

The eighth question was asked in order to understand what the six English teachers believed were the characteristics of a safe classroom. The most frequent response among teachers appeared to be the belief that student opinion was to be respected (all six teachers). In addition, other responses included a belief in teacher friendliness (two of six teachers), a non-judgemental

approach to the classroom (two of six teachers), an empathetic approach to students (two of six teachers), open-mindedness and liberal thinking (two of six teachers), and setting clear boundaries (one of six teachers). Three of six teachers believed that a safe space within the classroom was necessary for English language learning. When asked what topics teachers found challenging to address within the classroom, three teachers mentioned religion, while two teachers cited politics and two cited sexual orientation as being challenging topics to discuss in the classroom. The Arts teacher expressed the belief that in order for students to feel safe in the classroom, comparisons between students and their artwork should be avoided, and that all students should be considered equal by the teacher. In addition, the Art teacher believed that students should be encouraged to share their art in the classroom without being demotivated by comments from teachers or fellow students, and that punishment should be avoided at all costs.

Through Question 9, teachers were able to share additional experiences of teaching English through AIL or the challenges to AIL implementation within the classroom. Three out of six teachers suggested an increase in support from CBSE would be helpful in order to implement AIL at the classroom level, while two teachers emphasised that more community-based teaching resources were necessary for quality implementation. In addition, two teachers expressed the belief that the syllabus was too lengthy, while one teacher mentioned the general lack of awareness among teachers about AIL as being an impediment to AIL implementation in the language classroom. In addition, teachers expressed their belief that the education system was in in need of transformation, suggesting that successful AIL implementation would require a systemic transformation (two of six teachers), that the general societal mindset towards the arts required a positive shift (two of six teachers) and that education was disconnected from reality (two of six teachers). When asked what parents views on AIL indicated, four of six teachers mentioned that the parent mindset about the arts requires a shift from being considered less important than the Science and Commerce fields. Two of six teachers, however, felt that the

parent mindset was likely to change over time, and that AIL implementation would aid this shift in perspective. The Arts teacher, however, felt that parents were still to recognise the value of the arts in India, and that a concerted effort should be made to involve parents in AIL, particularly by holding exhibitions where parents could see student work and understand the importance of the arts in their child's life.

The final question was an additional question that invited the six English teachers to discuss their experience of online teaching during the COVID-19 pandemic. Five of six teachers explained that they felt that classes were predominantly examination driven. In particular, teachers expressed that the limitations of online teaching were many, including internet connectivity and device-related issues (five of six teachers), lack of time due (five of six teachers), a lack of response from students when asked to engage during online lessons (five of six teachers), and the ease with which students could voluntary disengage from the online medium (three of six teachers). In particular, when asked about what teachers felt about teacher and student videos being off, negative experiences included teacher inability to monitor student engagement and comprehension (four of six teachers), repeated interruptions to class time while teachers continued to request students to switch on their videos (three of six teachers), a feeling of a lack of control over the teaching-learning process (two of six teachers), and an inability to monitor student behaviour (two of six teachers). Alternatively, teachers felt that when videos were off, teacher and student privacy could be maintained (two of six teachers), and that inappropriate appearances and behaviours from students could be discouraged (two of six teachers). Teachers further shared that they used multiple strategies to keep students engaged, including through taking attendance in a specific manner (six teachers), asking students to turn on their videos in spot-checks (five of six teachers), and keeping the chat box active by eliciting student responses into the chat (two of six teachers). Teachers further suggested that students were challenged by the inferior experience to a physical classroom (five of six teachers), and involuntary disengagement (two of six teachers).

Finally, teachers expressed their view that AIL was limited by the online version of teaching (three of six teachers), and challenges included the fact that online classes required more teacher preparation time (four of six teachers), and that teachers familiarising themselves technology was often an issue (three of six teachers). In response to this question, the Arts teacher expressed the belief that the online classroom was not as advantageous as the physical classroom, particularly since videos were not always on, and that online classes placed a limitation on the kind of activities that teachers could introduce in the classroom.

Key Findings: Interviews with Teachers

From the interview responses, the two most popular arts-based activities used by teachers in the classroom appear to be drama and the visual arts (Figure 2). The use of drama (Ludwig et al., 2017) and the visual arts (Taylor, 2016) to support language literacy have been recognised as universally used tools in the classroom.

Figure 2

Overview of Results: Teachers

Results (Teachers)

AIL	Self-Expression	Safe Space	Online Learning
○ Important resource ○ Drama and visual art ○ Student interest ○ Creative expression	○ Self-expression and ELL ○ Freedom in classroom ○ Transportable identities	○ Respect for student opinion ○ Debates ○ Teacher as facilitator	○ Ease of access
○ Examination pressure ○ Lack of time ○ Distraction ○ Textbook-driven education ○ More support required	○ Examination pressure ○ Academic pressure ○ Lack of time	○ Sensitive topics: Religion, politics, LGBTQ ○ Students considered too 'young'	○ Videos remain off ○ Teacher workload ○ Examination-driven system ○ Internet/device issues ○ Lack of time ○ Disconnect

However, this may be due to the fact that music and dance are not considered easy to incorporate along with the current textbook material, while activities with drama and the visual arts appear to be easier to implement in the AIL classroom. One teacher voiced concerns over this challenge:

> Okay, my point is that not all dance and music, these two I have reservations, because not all lessons can be integrated with arts. Maybe it has something to do with culture. But all lessons can be integrated with fine art, I mean, paintings, pictures, video clippings. (T1B)

Moreover, not all teachers felt comfortable bringing in all four art forms (i.e. music, dance, drama and visual art) into the classroom, with some being more familiar with certain art forms than others. As some teachers suggested, a greater resource pool among teachers across CBSE who are currently implementing AIL in English language classrooms could afford teachers a greater deal of flexibility and creativity. One teacher observed that "teachers are not always that imaginative. In some chapters it clicks, in some chapters, it doesn't (T1A)," highlighting the need for more resources from CBSE and greater sharing of ideas between teachers.

Although all seven teachers who were interviewed expressed their conviction in the arts an important resource in education, there appear to be clear indicators that systemic challenges in education may remain barriers to the implementation of AIL in the English classroom. In particular, the lack of time presents a clear challenge to the introduction of AIL in the language classroom (Upitis, 2005, as cited in Nompula, 2013, p.103). Teachers appear to be under pressure to complete their syllabus by a given time, and the goals of AIL appear to be of secondary importance in relation to this. Teachers further suggested that the pressure of examinations assumes precedence over AIL implementation (Walker, 2011). As teachers pointed out during the course of the interview, students in the senior secondary classes feel the brunt of the academic pressure due to the impending CBSE Board examinations which Indian students appear for after grades 10 and 12, which are a deciding factor for entrance into University. In cases such as this, as Rabkin and Redmond (2006) suggest, AIL could be viewed as a distraction that vies for academic time. As one teacher commented:

> Since this pandemic has begun, no, we did not have time to incorporate all these things. On the other end from the CBSE, we have the very less time to finish the syllabus,

> although they have reduced the percent of a syllabus, but somewhere we have according to the timing, a kind of a hidden pressure to complete it. (T2A)

Although teachers may be keen to implement AIL, some teachers believe that the process of AIL implementation requires more class time than there is currently scope for. Moreover, although professional development in AIL may provide teachers with ideas, some teachers feel the disconnect between the training context and the classroom. Speaking of a past experience of an Experiential Learning workshop video, one teacher commented on the disconnect between the training process and the reality of the teacher-student ratio and the time constraints teachers face in the classroom:

> But again, if you have a class of say, 50. So, you have to again make space you have to make time you have to...in the video itself they said the whole process took two hours. So, just to teach one concept imagine taking two hours. So in that way we have so many concepts that have to be covered. So time is definitely a big constraint. (T2B)

All teachers believed their classrooms to be safe-spaces where students could express themselves, and perceived their role as being that of a facilitators rather than a teacher. However, despite this, large classrooms with high teacher-student ratios suggest there could be barriers to how this belief in facilitation and self-expression could find voice in the classroom. In addition, teachers appeared to rely on their experience rather than any actual training as facilitators, particularly when sensitive issues were discussed in the classroom. All six English teachers expressed the belief that students should feel safe to express their opinions in their classroom. Highlighting the role of a teachers as facilitator in the classroom, one teacher commented:

> First number one the child definitely should feel free to express her his or herself.. Secondly, there should be a decorum, which the teacher needs to set as the guidelines or

> rules that okay we are not nobody is to cross this line of respect for anybody, rather than a teacher, not a student. That is how we can create a safe environment. (T3A)

In addition, some teachers felt that providing students with the space to discuss topics outside the textbook was necessary. As one teacher pointed out:

> I, when it is my class, say for example, if it is you know, somewhere or the other some chapters are related or connected to the current affairs that is happening, so we have to show them that you know, you can discuss on it. Now, in a country like India, the most sensitive topics are religion, politics, if we take. Okay, so not only India, I guess, every country. Yeah, but see, you speak about your viewpoint, you can talk about your perceptions and perspectives regarding whatever the topic is, but not by hurting the sentiments of others, that is what I always convey, because we are not just one particular sect, we are into all, so different kinds of peoples are there. (T2B)

Another factor that teachers mentioned, particularly with regard to how the arts are viewed in India, was the attitude of parents to arts in education in a general sense. In addition to the general assumption among parents that the arts could not afford students a secure future, some teachers mentioned the need for the education system to afford students a wider perspective. Highlighting this, one teacher stated:

> The only concern for me with the students is that they should be more given more ideas about how they can pursue these arts as in later on in life. It is okay that we teach them till the 12th so there will be integration of the art, but what next? So there should be an advanced learning in that… They [parents] are open to the idea of art and learning but I would say the percentage is really low. The basic question is when I have my students who want to pursue art and are very good at it. Since, still it is hard to convince their parents because the basic idea is, what will you do for a living. How will you earn? Even if you

> pursue this what next because the scope is very limited. There are just certain people certain streams where you, who are doing very good in this field. But, as, as a whole, as a mass if I talk about, we still need to develop in this field, so that the students also become keen to take this up because there is scope for that. The most challenging part for students as well as the teachers is to convince the parents that they simply ask us, a straight away, ma'am. What will the child do for earning a living. So that is the basic challenge. (T3A)

Teachers further appeared to feel the strain of online teaching (Shardha, 2020), particularly due to the time required to prepare for online classes and the time required to understand and use technology effectively. In particular, since videos were not required to be on, teachers experienced a sense of disconnect with their classes. As one teacher commented, “now that we are just totally mechanical, like, you are a machine actually in each other's place. I'm the machine here and they [students] are the machine there. So it's difficult to constantly teach them (T2B)”. The same teacher further pointed out that younger teachers appear to grasp technology quicker than older teachers, though the use of technology was generally a learning curve for teachers while students were quicker to grasp technological tools. While teachers agreed that videos remained off due to privacy concerns on both sides, teachers also noted the interruptions caused to class time when requesting students to respond or answer to a question.

> In one-on-one teaching, when they are they in front of us we know, we can understand. But now we don't see them. And we have like, 40 - 45 minutes and after 10 minutes they have another class. So during class, our school hours, we can’t even talk to them, or otherwise, okay in the corridor also they will discuss with us. Okay, they have some doubt or difficulties, but here like after one hour, 40 minutes also, we can't monitor them. And this little bit difficult to guide them and train them. (T3B)

Furthermore, due to the COVID-19 pandemic, teachers appear to use PowerPoint (PPT) presentations frequently as a means to conduct their lessons virtually. This might result in a lack

of engagement from students, particularly since the teacher has to share the PPT through their own screen, resulting in a further disconnect from students. In addition, as one student pointed out, the classroom interface is at a disadvantage when compared with private classes, which appear to offer students a wider choice of learning styles:

> But I don't think online classes are good enough. I mean it's good also depends upon person how more familiar they are with this is just a PPT is going on. Now if you see and there is a class when I'm in Vedantu, I'm more happy because there there are like showing movies kind of thing, motion kinds of things. And they are explaining that that type of classes is good, but just normally, PPT it is not good. I think some PPT you will just read and you will just expand this is that and that is not good for, it won't the child will not understand. (S11B)

In particular, teachers noted that truly successful AIL implementation would not be possible until schools returned to physical classrooms post the COVID-19 pandemic. As one teacher observed about AIL implementation in the classroom:

> It will grow. It takes time for everything, it will grow. But if we stop midway, then we will not know of the growth but in time it will definitely grow. It helps in growth of developing skills in students, otherwise, they cannot just focus on the subject that much. (T5A)

On the whole, despite the immediate challenges present where AIL implementation is concerned, teachers of both School A and School B seemed to adopt a positive approach to AIL implementation.

Students. Of the twenty-two students who were interviewed as part of the research study, six students were from School A, while 16 students were from School B. The six students from school A were from grades nine, 10 and 11 whereas the students from School B were all from grades 11 and 12. All students were interviewed over the internet, through Google Meet or Zoom, depending on their preference. Interview timings varied from 20 minutes to 40 minutes. Students

were asked eight questions (Appendix G), in addition to one extra question asked in light of the COVID-19 pandemic and the subsequent introduction of online classes.

In Question 1 of the interview students were asked whether or not they believed the arts were an important resource in education. 91% (N=22) of students responded in the affirmative, while two students explained that they lacked the knowledge or exposure to the AIL in their English classrooms and therefore could not be sure if the arts were an important resource in education. However, when asked about why students thought that the arts are an important resource, 38% (N=13) of responses indicated that the arts enable students to move beyond textbook learning, while 38% (N=13) of responses cited hands-on, practical learning as a reason. In addition, 15% (N=13) of responses implied that the arts aid visualisation of the subject being taught. When asked about the additional benefit of the arts, 24% (N=38) of responses suggested that the arts are an aid to making connections to the world outside the classroom, and that the arts raise interest in learning (18% [N=38] of responses) and raise comprehension of the subject being taught (18% [N=38] of responses). Other responses included the belief that arts aids in skill-building (11% [N=38] of responses), enables freedom of learner styles (11% [N=38] of responses), aids memory (11% [N=38] of responses) and can relieve academic pressure (5% [N=38] of responses). However, 86% (N=22) of students indicated that they were not aware of AIL as a concept or of any AIL curricular goals before being approached for the interview, while 9% (N=22) of students responded that they were aware and 5% (N=22) responded that they were somewhat aware of AIL. In addition, 41% (N=22) of students believed that AIL was more effective when introduced in earlier classes. Other responses indicated that students felt there were a variety of barriers to the use of the arts as an educational resource. 45% (N=11) of responses indicated that students believe that education is disconnected from reality and that the current view of education is mechanical, that education does not allow for meaning construction (36% [N=11] of responses) and that rote learning is a systemic challenge (18% [N=11] of responses).

Through Question 2, students described their experiences of AIL in the English language classroom thus far. In response, 45% (N=22) of students indicated that AIL had yet to be incorporated into their English language classroom, while 23% (N=22) of students responded that AIL had been incorporated into their English language classroom, and 23% (N=22) felt that AIL was sometimes used while 9% (N=22) reported being unsure about the use of AIL. Out of the students who responded by saying yes, or sometimes, when asked what art form their teachers had brought into their English class, drama appeared to be the most frequently used form of art (83% [N=10] of responses), followed by the visual arts (17% (N=2) of responses). When asked why students believed that AIL hadn't been used in their classrooms, 60% (N=10) of students who responded in the negative believed that their teachers were limited by the educational system, leading them to focus primarily on completing the syllabus towards the examinations, while 40% (N=10) of responses indicated that that the examination-oriented educational system tended to relegate the arts to a lesser role in the classroom. Other responses included the use of YouTube (23% [N=22] of students) and PowerPoint Presentations as teaching tools (9% [N=22] of students). Some students pointed out further challenges to arts-integration as being rote-learning (38% [N=8] of responses), education being disconnected from reality (38% [N=8] of responses) and a dominance of the Sciences over the Arts in Indian society (25% [N=8] of responses).

The third interview question was asked in order to allow students to contrast their English language learning experience with and without the introduction of the arts in their classroom. However, since interview question one had established that students were largely unaware of the concept and goals of AIL, this question was altered to ask students to share their beliefs on how the use of AIL in the language classroom could benefit them and their peers. Therefore, responses to this question were subjective, and were based both on student opinion (where students had not experienced the use of the arts in this particular class but volunteered suggestions based on previous experiences or perceived advantages) and student experience (where students had

experienced the use of the arts in a specific manner both within their English class and in other classes). Students believed that their engagement in the English language classroom was significantly elevated with the use of the arts. 20% (N=51) of responses indicated that students felt a higher level of interest in English as a subject, while 16 % (N=51) of responses implied that students believed that the arts could enable more participation in English classrooms. In particular, 14% (N=51) of responses suggested that introverts in the classroom could express themselves better when the arts were used in their English class, while 12% (N=51) of responses indicated that the use of the arts could produce in more discussion-oriented English classrooms. 10% (N=51) of responses conveyed that students believed the use of arts in their English class could aid understanding, offer variety for those with different learner styles (8% [N=51] of responses) and aid student attentiveness (8% [N=51] of responses). Other responses (6%; N=51) indicated that students believed the arts could aid creativity, memory, open-mindedness and productivity, while 4% (N=51) of responses indicated that the use of arts could enable learning to become more fun. Students further suggested that classrooms without the arts were likely to be more monotonous (44% [N=18] of responses), focused on rote-learning (22% [N=18] of responses), textbook-centred (11% [N=18] of responses), reinforcing a passive-learning environment (11% [N=18] of responses). Other factors cited by students included low self-confidence 6% (N=18) of responses and lack of comprehension 6% [N=18] of responses.

Some challenges that students mentioned as reasons why AIL could not always be successfully integrated included examination pressure and a focus on syllabus completion (33% [N=1]) of responses) and the the perception that education is disconnected from reality (25% [N=12] of responses). In addition, students mentioned parent attitude to the arts in general (25% [N=12] of responses) and the student attitude to how the arts are received in the classroom (17% [N=12] of responses) as being barriers to AIL implementation.

In Question 4 of the interview, student were asked whether AIL facilitated a fun English language learning environment, to which 95% (N=22) of students responded positively, while one student (N=22) responded that they were unsure. When asked to explain why students believed that AIL could facilitate a more fun environment, responses indicated that the use of arts could aid visualisation while learning (19% [N=32] of responses), raise student interest in the subject (16% [N=32] of responses), allow students to learn by doing (16% [N=32] of responses) and employ the use of drama which students find enjoyable (16% [N=32] of responses). Other responses included other benefits of the arts that aid enjoyment, including the belief that arts enables students to build connections beyond textbooks and the immediate classroom (9% [N=32] of responses), aids memorisation (6% [N=32] of responses), provided more learner-centric opportunities (6% [N=32] of responses), builds more interactive classrooms (3% [N=32] of responses) and eases participation from quieter students (3% [N=32] of responses). In addition, 23% (N=22) of students also believed that as a subject, the English language lends itself to AIL, though challenges cited to the use of AIL in the classroom included the use of traditional methods of teaching (38% [N=8] of responses), AIL being viewed as a distraction (38% [N=8] of responses), rote-learning methods as a focus (13% [N=8] of responses) and a lack of meaning construction in education (13% [N=8] of responses).

In response to Question 5, students expressed whether or not the use of AIL in the classroom could encourage them or their peers to participate more in the English language classroom. 64% (N=22) of students responded by saying that AIL could aid participation since AIL was perceived to boost overall student morale and therefore invited higher participation (26% [N=35] of responses), aided confidence development (20% [N=35] of responses), allowed more room for different learner styles (14% [N=35] of responses), and helped to ease stage fright (11% [N=35] of responses). Other responses indicated that AIL aids participation by building learner-centric classrooms (9% [N=35] of responses), provides a different and fun environment in the

classroom (6% [N=35] of responses), and allows students to learn (6% [N=35] of responses). On the contrary, 36% (N=22) responded by saying that AIL may or may not aid participation depending on other factors such as student hesitation to participate (42% [N=12] of responses), variation from student-to-student (42% [N=12] of responses), a high student ratio as an impediment to participation (17% [N=12] of responses), and that some students may perceive the arts to entail too much effort (17% [N=12] of responses). Among the challenges that students as cited in relation to AIL while responding to this question, included the perception among students that English is not considered a core subject (50% [N=10] of students), the pressure of entrance exams as a barrier to enjoying learning (20% [N=10] of students), a shortage of visuals in learning materials (20% [N=10] of students), a text-book oriented system of education (10% [N=10] of students) and a competitive system of education as a barrier to enjoyment in the learning environment (10% [N=10] of students).

The sixth interview question explored the degree of comfort students felt when expressing their opinions in English class. 50% (N=22) of students indicated that they were able to express their opinions in class, while 27% (N=22) of students said that they felt unable to share their opinions, and 23% (N=22) of students indicated that they were unsure. However, 60% (N=22) of students indicated that they believe that the arts have the potential to aid self-expression in the classroom, while 27% (N=22) of students indicated that language learning is closely linked to self-expression. 13% (N=22) felt that language learning offers scope for various learning styles and therefore can be an aid to self-expression. Challenges to self-expression that students mentioned included examination pressure and a focus on syllabus completion (28% [N=12] of responses) and the limitations of the online learning format (24% [N=12] of responses). 11% [N=12] of responses indicated that students believe that a fear of judgement from the teacher inhibits self-expression, while 11% (N=12) of responses indicated that a fear of offending the teacher inhibits was a barrier to self-expression in the classroom. In addition, a further 11% (N=12) of responses indicated that

students believed that more room to be able to make mistakes in the classroom could aid self-expression, while 11% (N=12) of responses cited a high student-teacher ratio as another barrier to self-expression. 6% (N=12) of responses indicated that students believed that one danger of inviting self-expression into the classroom is that there could be a shift in focus from the topic or lesson being studied.

Question 7 focused on the characteristics of safe space in the classroom, and students were asked to outline their beliefs on what constituted a safe classroom. 77% (N=22) of students reported being unaware of the meaning of safe space, while 14% (N=22) answered as being somewhat aware, and 9% (N=22) explained that they were aware of the concept and meaning of safe space. When describing the characteristics of what students felt would constitute a safe classroom, 12% (N=60) of responses indicated that a non-judgemental approach from teachers and peers could aid the construction of a safe space within the language classroom. 12% (N=60) of responses indicated that the role of a teacher as a facilitator was important in order to be able to handle conflict and differing opinions. In addition,10% (N=60) of responses indicated that an emphasis on respect for all views shared by those present in the class was important, while 10% (N=60) of responses suggested that student freedom of expression was important. A further 10% (N=60) of responses indicated that they sought open-mindedness from teachers, in addition to teacher friendliness (7% [N=60] of responses) and inclusiveness from the teacher (7% [N=60] of responses). Other responses included teachers being open differences of opinion (7% [N=60] of responses), an emphasis on student trust, privacy and confidentiality (7% [N=60] of responses), absence of punishment (5% [N=60] of responses), room for reconciliation of differences (5% (N=60) of responses), non-judgemental peers (3% (N=60) of responses), teacher approachability (3% (N=60) of responses) and teacher awareness about the world issues and current affairs (3% (N=60) of responses).

When asked whether students felt their classroom was a safe space, 55% (N=22) of students indicated that they felt safe self-expressing within the classroom, while 27% (N=22) of students believed their classroom did not feel like a safe space within which to self-express. 18% (N=22) of students referred to their class WhatsApp group as being a safe space in response to this question. When asked what students thought were the challenges to creating a safe-space in the classroom, 21% (N=39) of responses cited public shaming by the teacher as being a concern, while 15% (N=39) of responses cited lack of student-teacher trust, followed by 13% (N=39) of responses which indicated that the deeply embedded student-teacher hierarchy was a barrier. Additional barriers cited by students included generational differences between teachers and students (13% [N=39] of responses), teachers adopting an unfavourable view of student opinion (13% [N=39] of responses), teachers being untrained to go beyond the curricula (10% [N=39] of responses), teachers who are likely to take offence (10% [N=39] of responses) and a fear of negative repercussions for students who offer feedback (5% [N=39] of responses). When asked what students felt the barriers to classroom discussions were, 25% (N=35) of responses indicated that students believed that teachers were limited by examination pressure which left little time for discussion. 19% (N=35) of responses further indicated that students felt teachers were focused on syllabus completion, while 14% (N=35) of responses indicated that the education system was rigid and did not allow much scope for classroom discussions. Other barriers cited where classroom discussions were concerned included topics that cause stress within the classroom (11% [N=35] of responses), lackadaisical student attitudes to English language learning (8% [N=35] of responses), the classroom as a passive learning environment (8% [N=35] of responses), the belief that sensitive topics should not be discussed in the classroom (8% [N=35] of responses), and the belief that differences of opinion from students may not be welcomed by the teacher or peers (6% [N=35] of responses).

When asked how students believed a safe space could aid the classroom, 35% (N=20) of responses cited the belief that education should invite space for broader discussions, while 20% (N=20) of responses of responses indicated that students felt that the classroom ought to be a space from where to widen their perspectives on world issues. 15% (N=20) of responses indicated that students felt a safe space could equip teenagers such as themselves with raised awareness about how to respond to the issues around them. A further 10% (N=20) of responses indicated that students believed a classroom safe space could help them develop emotional awareness, while also building a community from which to learn from (10% [N=20] of responses) and a space within which teachers could get to know students without the fear of punitive repercussions (10% [N=20] of responses).

Question 8 was asked to allow students to freely share their thoughts and experiences of learning English through the AIL curriculum and their opinions on the subject of AIL. Several students cited what they believed were the challenges to AIL in the language classroom while also commenting on their opinion of the attitude towards the arts as an academic and professional stream in India. 17% (N=46) of responses indicated that students believed that the social stigma concerning the arts in India was a barrier to the implementation of AIL in the classroom while 17% (N=46) of responses indicated that academic pressure continued to assume priority over the arts. 15% (N=46) of responses suggested that students felt that they are not involved in the decision-making processes in education. Other barriers cited included the fact that students felt that education is disconnected from daily life (13% [N=46] of responses), AIL implementation will need more time to be implemented (13% [N=46] of responses), that teachers are limited by the educational system (9% [N=46] of responses) and that the Sciences were still the dominant stream in India (4% [N=46] of responses). In addition, students mentioned parent attitude to the arts as being a significant influence in the lives of students. 73% of responses (N=30) indicated that parent attitudes to the arts in India was negative, since parents believed that a career in the arts

presented an insecure future (27% [N=22] of responses), and that parents were a significant influence on student career choices (23% [N=22] of responses). 17% (N=22) of responses indicated that students believed that careers in the sciences or commerce streams were preferred to careers in the arts, while 7% (N=22) of responses suggested that students believed that parents felt the arts were a waste of time. In comparison, 27% of responses (N=30) indicated that a parent attitudes towards the arts were gradually evolving towards a positive view.

The ninth and final question was an additional question that students were asked in order to understand their experiences of online learning through the COVID-19 pandemic. Students suggested that the limitations of online learning included internet connectivity or device-related issues (12% (N=102) of responses), a sense of distance or disconnection from the teacher (11% [N=102] of responses) and an inferior experience to a physical classroom (10% [N=102] of responses). Students further cited a lack of fixed routines that affect concentration (9% [N=102] of responses), voluntary disengagement due to monotonous online classes (9% [N=102] of responses), a hesitation to speak for fear of causing interruptions (7% [N=102] of responses). Students felt that online learning lacked quality social interactions (7% [N=102] of responses), while some students felt a sense of involuntary disengagement due to the difficulty in comprehending what was happening in their online English class (6% [N=102] of responses). Other limitations included online learning being perceived as a passive experience for students, a barrier for new students who could not meet with new peers or teachers, and an interface that presents difficulty for low level learners to engage. However, students also cited what they believed to be the positive aspects of online learning, including a sense of additional freedom and the ease of voluntary engagement (35% [N=23] of responses), a less stressful routine (35% [N=23] of responses), and a chance to have additional time for self-study (30% [N=102] of responses).

Students were also specifically asked about their opinion on how they felt about the videos being off during online calls. 38% (N=29) of responses indicated that students felt that videos being off led to involuntary disengagement, while 24% (N=29) of responses indicated that students felt disconnected from the teacher since both student and the teacher videos remained off. 21% (N=29) of responses indicate that students felt that videos being off prevented the construction of a classroom community, while 17% (N=29) of responses indicated that students felt affected by the voluntary disengagement of their peers during the course of the English class. However, 27% (N=22) of students felt that the videos remaining off was a positive aspect of online learning and that they enjoyed the ease of voluntary disengagement. Other perceived barriers to AIL integration during online learning included student belief that their private classes reduced time from their daily schedule (32% [N=25] of responses), a general lack of time (24% [N=25] of responses), an examination oriented approach to education (24% [N=25] of responses), and PPT teaching (20% [N=25] of responses). When asked what students felt were the limitations that teachers face during online teaching, 31% (N=29) of responses indicated that students believed teachers were challenged by the lack of response from students, while 21% (N=29) of responses suggested that students believe that the online interface is more difficult for teachers than for students. Other barriers that students mentioned included teacher inability to perceive student engagement (17% [N=29] of responses), the perception that teachers were unfamiliar with technology (17% [N=29] of responses), the challenges posed by a simultaneous use of their device screens, i.e. screen-sharing (10% [N=29] of responses), and teacher issues with internet connectivity (3% [N=29] of responses).

Key Findings: Interviews with Students

While students appeared largely unaware of the concept of AIL before their interviews, students seemed enthusiastic about the idea of AIL in general, and several students began the interview by sharing their experiences of having been trained in one art form or another. In line

with teacher responses on what art forms were used most frequently in the classroom, students cited drama and visual arts as common examples (Figure 3), and several students highlighted the importance of visuals in aiding subject comprehension. As was the case with teachers who were interviewed, among the most frequent opinions students expressed were related to the challenges brought by academic pressure to succeed in examinations. In particular, students mentioned that rote-learning was an established part of the system, and that almost all students, particularly those in the 11th and 12th grades were enrolled in private classes in addition to their regular school. Moreover, Science and Math classes appear to be prioritised over English, which is seen as a "scoring subject" (S6B), i.e. a subject that students feel can contribute to them scoring higher overall grades in the examination.

Figure 3

Overview of Results: Students

Results (Students)

AIL	Self-Expression	Safe Space	Online Learning
○ Beyond textbooks ○ ELL more fun (95%) ○ Aids visualization, interest, understanding ○ Drama & Visual art ○ Practical learning	○ Aids participation (64%) ○ Aids self-expression ○ Aids learner style ○ Lessens stage fright	○ Feels safe (55%) ○ Able to express ○ Need for safe space for young adults	○ Voluntary disengagement ○ Self-study
○ Unaware of AIL (86%) ○ Rote learning ○ No implementation ○ Parent attitude (73%)	○ Examination pressure ○ Academic pressure ○ Lack of time	○ Unaware of safe space (77%) ○ Public shaming ○ Lack of student-teacher trust	○ Videos remain off ○ Internet/device issues ○ Lack of time ○ Disconnect ○ Involuntary disengagement

Students also expressed the belief that academic pressure was a primary barrier in implementing AIL in the classroom and recognised that teachers were under pressure to complete their curricular portion in order to meet their own teaching goals. As one student remarked:

> So many of the teachers are so stressed out about finishing the portion, that they are unable to put in an extra little effort of, you know, visual arts or drama, having these little activities in class. And, you know, even if teachers do that, and…they give us what we want…if they do AIL, then towards the end, when it comes to exams and stuff, they'll start rushing, they'll say that, you know, I haven't taught this again. It's the mindset because, teachers think that unless you've read the chapter in class and explained line by line, they haven't completed. (S16B)

Students also indicated that English and the humanities in general were not considered as important a subject as Science or Math, "because our country has more of a focus on the science and math side of studies. And then history, geography, English that comes a bit later. (S9B)"

Textbook-oriented teaching was another factor that students stated was a barrier to AIL. As one student observed, "our education system is like, you've got to focus on what you have, you can't think about it in any other way. It's given in the textbook, you learn it, you go forward, that's it. There's no more to it" (S14B). However, students further highlighted the use of different art forms as a means for less participative students to express their thoughts in class, particularly as a means to ease stage fright and build confidence. As one student commented:

> Self-expression is very important. Everybody has to have an opinion out there. And usually what happens in English classes that we go around debating and stuff, but debating is not for everybody. We need, we need stuff with music, or painting or something. Because not it's not easy for everybody to just voice their opinions out there, actually using words. And that is why arts. That is why art. This is more important for maybe introverts and people who can't actually speak up. And the time is right. Because not everybody out there can have the same self-esteem and confidence to go out in the spotlight and speak. That that that makes arts more important for everybody. (S11B)

While some students felt that their classroom was a safe space within which to express themselves, others felt that teacher attitudes presented an obstacle to self-expression. Moreover, the fixed teacher-student hierarchy appeared to be a challenge for some students, who commented that though teachers voiced the invitation that student feedback would be welcomed, not all students felt comfortable sharing their thoughts with their teachers for fear of negative repercussions.

> The teacher would get offended like, you go out of the class, don't try to teach me because why do they do so is because no one has ever told them that they are wrong. That's why they take it as offensive and say no, I'm right. So, this this should not happen basically, it's not right. (S2B)

While teachers appeared to think of their students as too young to understand certain world issues, students themselves appeared ready to discuss current affairs that made news outside of the classroom. Students felt that a safe space was necessary to be able to present differing perspectives, both from their classmates and their teachers. Moreover, students seemed to feel that the classroom ought to be a space where teenagers such as themselves could exchange differing perspectives and raise awareness about issues that required discussion.

> But then I feel like they should talk about it and what's happening in the world, you should know, like, this is, education. Till 10th, I used to-I was racist. I didn't care about people. I was very insensitive. But then when I educated myself, I, I learned what is wrong and what is right. And then I came to know what a stupid person I was six months ago. So this is, like, very important. Like not respecting other people, though, when this fact came about the LGBTQ+ community, I didn't know, like, what was this? So before saying anything wrong or saying anything offensive, I would like, go on Google and search or like, read an entire article. Like, what is it about? Why is it so and when, and then the fact is, in school, they should talk about such things and there are a lot of people who don't

> understand what these things are, and then say stupid things which make people very offended. It's very sad. (S2B)

Additionally, for some students, English appears to be a subject that is "always neglected, because the parents and teachers are both more interested in your math marks or science marks (S2A)". This sentiment appeared to resonate with other students, who cited parent attitudes as a factor in their academic decisions, particularly in relation to the Science and Arts streams. Students seemed to feel that parents still had a negative idea about the arts and that the arts were seen as a general waste of time, adding to the existing academic pressure. This sentiment was echoed by other students who cited examples of having chosen the Science stream in order to reassure their parents of a secure future, which parents do not believe a future in the arts provides. One student expressed the belief that for AIL to be successfully embedded in the Indian education system, change would have to begin with parent attitudes, which would further trigger a chain of improvements in the education system as a whole:

> The change would have to start with the parents, because the parents have to be more open towards an AIL or class because, you know, later on the parents only say that, you know, what is this? You know, stop this. First, let us focus on the more important science and math-based subjects, I think it has to start with that. And then, of course, I feel like all the children, like our students will become more creative, even more like accepting towards cultures of other countries and become more open-minded and also become more outspoken, you know, when you have the arts and you're going to have a more of an artistic mindset, you break barriers, you break the conventional thinking, and you go beyond what people expect you to do. People become more outspoken and more expressive. So I think that's very important. Yeah, but I think definitely, it has to start with parents being more open and accepting towards it. (S9B)

Some students, however, did feel that parent attitudes were changing, and that the introduction of AIL could allow students to eventually seek out careers in the arts. In addition, students appeared to have mixed opinions about the online learning experience. While some students felt that the online interface allowed students more freedom, others sensed the disconnection that teachers were feeling through the teaching and learning process. As one student observed:

> The main like most common thing is what people do is they like they join the class and they leave the class. So like, a teacher like teacher doesn't know that whether the student is there or whether he or she is learning, like after like sometimes when teachers ask question, the student does not reply or like they did not give any response. So it's, it is not that effective as physical learning, but yeah like seeing the current situation it is okay. (S2A)

Other students echoed this sentiment, explaining that they missed the physical classroom, particularly the social interactive aspect of learning. However, since the videos were not compulsory during classes, students who voluntarily disengaged from the online class appeared to find ways to multi-task between subjects, using the time to relax, self-study or catch up on sleep. While students appeared to agree that attending online classes without videos was generally not enjoyable, the newfound freedom from routine appealed to students, and some students felt that the choice to voluntarily disengage from the lesson was a welcome change.

However, for those students who experienced involuntary disengagement, the absence of video appeared to highlight a stark sense of disconnect from the already-detached online interface.

> It feels like I'm studying in a dark room, there's a spotlight on myself. And there's no one. And from a dark corner sound is coming and I have to study from there. To be honest, I don't like online learning. I'm just waiting for the time when this pandemic gets over, and I just want to go to school and learn in a better way. (S1A)

Furthermore, online learning appears to afford students the opportunity to become autonomous learners, assuming greater responsibility for their learning. In particular, students create their own routine and have greater ability to voluntarily disengage from the online classroom and use their time in a way that suits them. However, this calls into question the role of the teacher, who may be conducting the class, but may not necessarily have engaged students. On the whole, the online interface appears to place students, rather than teachers in control of their own learning, shifting the dynamic from a teacher-centred classroom environment.

Classroom Observations

Ten classroom observations were conducted as part of this research study. Four English classes conducted by two teachers were observed in School A, while six English classes conducted by three teachers were observed in School B. In both cases, due to the COVID-19 pandemic, all classroom observations were conducted virtually, as all classes were being conducted online. The Rubric for Measuring the Features of Arts Integration (Ludwig & Song, 2015; Appendix D) and the Arts Integration Checklist (Silverstein & Layne, 2010; Appendix E) were used as classroom observation tools. The rubric measured four features; the link between Arts and English language teaching, student group work in Art, Balanced Focus between the Arts and English language teaching and the production of an Art Product. The scale of measurement of each feature ranged from “Not Evident” to “Partially Implemented” to “Fully Implemented” for each of the four features. The checklist measured the approach to teaching, student understanding, the art form being used in the classroom, the creative process, the connections between the curriculum and the art form, and evolving objectives between the art form and the curriculum. However, both the checklist and the rubric resulted did not yield results that indicated evidence of AIL in the English classroom. This may be due to the limitations caused by the COVID-19 pandemic, since AIL implementation in schools began very recently before the pandemic and the

ensuing lockdown. In addition, all classroom observations were all conducted online, and for a majority of the classes, participant videos remained off.

From the outset, this meant that there were no visuals to base the observations on, since neither students nor teachers could be observed for their facial expressions or non-verbal communication. To a considerable extent, this meant that the observer was equally disconnected from the observation setting, and largely depended on the audio function to be able to gauge the class discussion. In addition, in the classes where the video was on, AIL was not part of the discussion or the lesson being taught. The only exception was one class observation, where the teacher used a YouTube video to supplement classroom discussion, though this discussion was not elaborated upon through the use of an AIL-related technique. The ten classes that were observed were largely teacher-centric, and teachers appeared to be constrained by the time limitation of the 40-minute lecture window. This was evident in the rapid movement from topic-to-topic and by the substantial time teachers had to spend at the start and end of the lesson trying to allow students into the virtual classroom.

School A. Of the four English classes observed at School A, two classes were from the ninth grade, one was from the tenth grade and one class was from the eleventh grade. Class sizes varied between 12-20 students and each class was held for a duration of 40 minutes. Both teachers whose classrooms were being observed, greeted students as they continued to join the class on Google Meet, which was the school's preferred platform. The teacher for grades nine and ten repeatedly instructed students to turn on their video cameras, though the teacher did not turn on their video. Teachers of both classes intermittently reminded students to put on their videos throughout the duration of the class. Although a few students complied, a majority of student videos remained off. The teacher greeted students individually and repeated instructions for students who joined late, while also reminding them to join class on time. In the ninth and tenth grade classes, the teacher elicited student responses by encouraging the use of the chat box, and

asked students to type in the answers to lesson-related questions. In one class, the teacher requested two students to ensure that their peers were responding to all the questions being asked. In the 11th grade class, the teacher held a 'Panel Discussion' and posed questions to the class, while students responded to each question. Students had to prepare for the class in advance, while the teacher posed initial questions about the topic, i.e. student-related stress, and then posed follow-up questions to the students after they had responded. In this class, the teacher switched on their video, while some students did and others did not, despite being asked to do so by the teacher. Class participation was encouraged by both teachers, though certain students tended to respond more than others. The final class observation of a ninth-grade class was a hybrid lecture, where the teacher was present in the physical classroom, along with a few students, while others attended the same class online. While the teacher made an attempt to involve students of both groups, the students who were online were unable to gauge whether the teacher was directing questions at their group or at the group that was physically present. Both teachers took attendance at the end of class by calling out student names to ensure they were present on the call. School A had smaller classes, and classes appeared to be more active, particularly since the chat box was being used. At times, however, teachers had to repeatedly ask students for a response. Certain students tended to answer more than others, though the teachers attempted to call on other students who remained silent. In addition, the classes were focused on the English curriculum without an AIL focus.

School B. Of the six classes observed at School B, four classes were from the 11th grade, and two classes were from the 12th grades. The 12th grade classes included all four class sections. The class sizes varied between 25-55 depending on the grade, as well as the number of sections, since the 11th grade classes consisted of one section each, while the two 12th grade classes were a combination of two sections, i.e. sections A and C together and sections B and D together. Teacher videos and student videos remained off for the duration of the 40-minute classes. School

B used Zoom as a platform for their classes. Teachers frequently shared their computer screen through the Zoom application with students, particularly in order to share pre-made PowerPoint presentations, with the exception of one teacher who used a YouTube video to highlight an explanation about a specific lesson. All three teachers attempted to engage students by asking questions intermittently, however, most with the exception of the three or four most active students, most remained silent. Though teachers intermittently checked with the students if they were comprehending what the teacher said, students appeared to have difficulty interrupting the teacher to ask questions in some classes. In addition, in some classes, teachers appeared prone to calling on students who were already active participants, while the silent students remained uncalled on. On three separate occasions in three different classes, teachers linked the content of study to the upcoming examination, reminding students to keep the marking and assessment system in mind. In two classes that were observed, the teachers were carrying out assessments linked to listening, and were called upon to express their opinions based on the textbook lesson that had been taught to them. In one class, the teacher specifically instructed to turn on their videos since the students were carrying out a grammar-based exercise in the class, and the teacher instructed students to turn on their videos in order to be monitored by the teacher, an instruction most students complied with.

Key Findings: Classroom Observations

Classrooms in School A, which had smaller teacher-student ratios appeared to be more active, particularly as teachers attempted to ensure that the chat box was active or that the onus was on students to respond to questions. However, this was a challenge for teachers at School B, who had a larger number of students attend their class. Internet and connectivity issues (Shardha, 2020) were evident across classes, and students frequently dropped off the Zoom or Google Meet calls and re-joined classes during the course of the lecture. In some cases, this caused interruptions to the class, particularly on Zoom, when teachers from School B could not see which student had

dropped off the call, and had to be interrupted by other classmates who then informed the teacher to allow the student to re-join. In addition, students appeared to hesitate when asking questions or clearing their doubts, as this would mean students had to talk over their teacher and interrupt the teacher in order to be heard. As one student observed:

> Because maybe there is a teacher teaching, when you are in a physical class, you can raise your hand and you can actually interrupt the teacher without being rude. But when she's teaching an online class, your voice, you know, overpowers her voice, and then it kind of gets messy. Yeah, so basically online classes, I don't think anybody, I mean, we asked doubts, but it's not as good as it used to be. It's just difficult communication. (S12B)

Moreover, as Shardha (2020) asserts, the lack of response from students produces a strain on teachers, which was evident during the classroom observations, as teachers in some classes continued to ask students questions without receiving a response. In some instances, this lack of response led to teachers calling on the same active students repeatedly, in order to be assured of a response. However, this lack of response, coupled with internet connectivity issues appeared to be a challenge not only for teachers but also for some students, leading to involuntary disengagement.

> In first week, I felt I feel very surprised that sometimes it doesn't connect very well, like today, we launched our three lessons in without connection. Teacher is teaching, we can't see, it's blurred, and sometimes we can't see, we can't hear them. They can't hear us. So it's make a miscommunication between us and sometimes teachers are not there in the classroom. We can't talk with them in the voice just a chat box. So it becomes sometimes very inconvenient for us. And it also becomes inconvenient for teachers also. By this, they can't see students and we also can't see them when they are studying or not or where they are roaming around. (S2A)

For teachers in School A, where students were repeatedly requested to turn on their videos, teachers were often greeted with silence or no response. Teachers in School B appeared to face the

same issues, particularly given the large class sizes, and teachers were often greeted by a prolonged silence when a question was addressed to students. As the teacher commented, the control that teachers usually have over a physical classroom appears to be almost entirely missing from the online interface, particularly when teachers have no way of knowing whether or not students are fully engaged in the lesson.

> I think these are the most testing times to test a teacher's patience because you have little control now and you can just tell them, you have nothing more to do than that. You can keep telling them, and in between the class it really becomes very difficult to keep on reminding them to switch on the camera. (T3A)

In addition, in some cases the teachers used a PowerPoint presentation and tended to speak for the entire 40-minute duration of the lecture. In such cases, where students experience a largely passive learning environment, teachers would have no way of knowing if students remained completely attentive or even interested in the lesson during the course of the class.

> Well, basically, there's no interaction. It's just like, sitting with a mic muted and cameras switched off and teacher is just like repeating the PowerPoint presentation. And just like she's telling a story, basically. And from here and there, she's just telling things, so it doesn't grasp in the mind of people, like people have different capabilities to grab some needs interaction between the student and teacher to understand better. (S6B)

In addition, the majority of the students who were not engaged in the classroom, may have found that a lesson without the video on offered larger scope for voluntary disengagement.

Challenges to Online Teaching and Learning During COVID-19

Due to the ongoing COVID-19 pandemic, all data for this research from beginning to end was collected online, first through contact with principals, and subsequently with teachers and students. The challenges of teaching and learning through online classes were evident in interviews with participants as well as during classroom observations, which were conducted

virtually. Internet connectivity issues proved to be a challenge for teachers and students since in some classes, a lack of network and connectivity would cause students to disconnect from the class intermittently. Teachers would then have to interrupt their session in order to let these students back in, particularly if they were unaware and other students had to point out that the student who disconnected was waiting to be let in through the waiting room on the Zoom application.

While most teachers had developed some level of familiarity with the technology that was being used by the school, the online applications being used often appeared to limit teachers to certain techniques. Where Google Meet was used as an application in School A, teachers were unable to share their screens, and therefore relied more on auditory reminders and the use of the chat box whereas teachers in School B, who used the Zoom application appeared to share their screen regularly while sharing PowerPoint presentations and YouTube videos through their own screens. Specifically, in classrooms with larger class ratios, the online interface meant that teachers were often unable to keep track of the wider classroom, limiting their focus to the students who were active participants in the lesson. In line with a more teacher-centric approach to English teaching, teachers using the Zoom application did not appear to use breakout rooms as a means through which to enable students to work in smaller groups. However, doing so would still mean that the teacher would have to create and monitor at least 10 or 15 breakout rooms on their own, since in some cases, the number of students in a class could go beyond 50.

Furthermore, as principals and teachers pointed out, in order to prepare for each class, teachers would have to spend a greater amount of time than usual preparing slides or other media in order to teach a lesson. At School A, teachers used a more discussion-based approach, calling out to students intermittently while also keeping the chat box active, and were able to do so since classes were smaller in size. At School B, teachers created PowerPoint presentations to explain grammatical concepts or textbook lessons, which required prior preparation. However, as some

students pointed out, PowerPoint presentations did not necessarily provide a high level of engagement and could be a possible cause for voluntary disengagement. The use of PowerPoint presentations also limited the interaction in the classroom, since the focus was primarily on the teacher and their screens. Therefore, students in classrooms where PowerPoint was used as a tool repeatedly were likely to experience a fundamentally passive learning environment, and teachers could not know whether or not their students remained attentive or showed interest in the duration of the lesson.ß

In classroom observations at both schools, a palpable sense of disconnect appeared to prevail during the online lessons, between teachers and students as well as between students and their peers. This could be due to the fact that in most cases, student as well as teacher videos remained off. This lack of visibility of the participants within the classroom appeared to heighten the disconnect between teachers and students as well as between students as a classroom community. This was made evident through the fact that teachers who could not see their students repeatedly called on their students to respond to a question, and often received no answer in response until prompted. This was a challenge acknowledged by both teachers and students. Overall, there appeared to be little that teachers could do to ensure their students were fully engaged, particularly since teachers had no means by which to monitor their students through either physical or non-verbal cues, which significantly diminished their control over the classroom.

However, there appeared to be a general belief that allowing videos to remain off was a means to protect teacher and student privacy. Expressly citing to the Indian socio-economic context, principals and teachers believed that students may not always have had access to privacy within their homes and therefore schools adopted a more lenient policy towards the use of videos during online lectures. In addition, some teachers and students expressed the belief that not all students had an adequate sense of propriety and that some students had appeared in inappropriate

clothing or had adopted inappropriate postures during the lessons. These situations caused teachers further stress as they had to explicitly reprimand or in some cases, remove the offending student from the classroom. Students and teachers further referred to the change in routines induced by the pandemic, where students tended to wake later than usual for a school day, often just a few minutes before their online class began. As a result, several students mentioned that they preferred their videos to be off. In addition, some teachers appeared to feel that the use of videos was unsafe, particularly since other schools in the national media had reports of students creating inappropriate memes out of screenshots of teachers, captured during online lessons. However, despite these views, both groups, i.e. teachers and students believed that the lack of videos highlighted the present disconnect in online classes to a larger degree.

Due to the fact that videos could be off for an entire lesson, students commented on the ease of voluntary disengagement that allowed them to use the opportunity to study other subjects during their English lesson, or in some cases, catch up on sleep or browse the internet. For those students who did not view English as a difficult subject, class time could be spent studying a more challenging subject. In addition, for students who attended private classes in addition to their regular school classes, the online interface offered greater freedom and saved students a significant amount of time that they would otherwise spend commuting. However, students expressed that despite the ease of voluntary disengagement, the lack of physical and social interaction was an ongoing challenge, and that the classroom community and atmosphere that accompanied physical classrooms could not be replaced. Moreover, for students who attempted to engage during the course of the online lesson, the largely passive experience appeared to create multiple challenges. For students who could not understand aspects of the lecture, the online interface impeded the ability to ask questions. Particularly since students were unable to see their classmates or their teachers, students often hesitated to ask questions or clear their doubts for fear of interrupting or talking over the teacher. Students also conceded that the experience of online

learning was as much a challenge for their teachers as for them, particularly since teachers were less familiar with technology than students themselves.

When considering the goals of AIL in particular, English teachers who were interviewed expressed the belief that the online interface had several limitations and that a complete integration of AIL into the curricula would require a return to physical classrooms. Although the difficulty of implementing a new approach into existing language curricula appears to represent a challenge even within the physical classroom, teachers who are expected to implement AIL into their English classroom might need to be equipped with a different set of skills in order to bring the curriculum to life through the online interface. Therefore, at present, the role of the teacher in the online English language classroom appears to be shifting from that of a teacher to that of a facilitator. The online interface appears to augment student abilities to become autonomous learners, depending far less on the teacher than in the case of physical classrooms. While in a physical classroom, teachers could teach English and command attention from students without the use of virtual aids, the role of the teacher in the online classroom is called into question particularly since the students being taught are from a generation that has largely grown up within the framework of technological innovations. Therefore, schools might have to consider ways in which the role of the teacher remains relevant and undiminished. In addition, since this research was conducted at the earliest stages of implementation of AIL, teachers would benefit from being given clear professional development opportunities to enhance their skills in order to teach online.

Discussion

While the initial goal of this research study was to understand the implementation of AIL in the CBSE English classroom, the unanticipated rise of the COVID-19 pandemic affected both the process of research collection as well as the data that was collected as a result. In particular, schools were unable to fully begin their implementation of AIL in physical classrooms and were

in the early stages of executing AIL implementation when the pandemic emerged. However, the results of this study indicate that principals, teachers and students have a favourable view of AIL, and believe that English language classrooms could benefit from the use of AIL in multiple ways. For teachers, AIL in English teaching appears to represent a fresh approach to the language classroom, where students can be encouraged to develop life skills that will benefit their growth as individuals. For students, AIL seems to be a means to develop a more fun, engaging approach to learning English, and offers students the option to learn and express themselves through personalised learner styles.

However, the results of the current study implicate systemic challenges that have been part of the Indian educational context prior to the introduction of AIL, which further indicate a continuing influence over newer ideas and their introduction and implementation in the system. The CBSE appears to be cognisant of these challenges in the AIL guides, outlining the need for education to foster connections to life beyond school, break away from rote learning, move past textbooks, create a flexible examination system and foster an identity that encompasses a more wide-ranging view of the country (CBSE, 2019). However, the focus on how these goals will be achieved remains unclear and begs careful consideration. In particular, the English language textbooks appear to be outdated in comparison to the AIL guides and misaligned with the overall goals of AIL, which could have a significant impact on how AIL is implemented in classrooms. The English language textbooks prescribed for the senior and senior secondary grades are based on the National Curriculum Framework (NCF) of 2005. Therefore, while the AIL guides are based on more current research studies, the curricular textbooks used in English classrooms are over 15 years old, indicating a significant difference between AIL goals and classroom reality. Moreover, teachers who teach at secondary and senior secondary levels appear to have no clear AIL guides from the CBSE in order to guide their AIL implementation on a classroom level, which was further indicated in the interviews with English teachers. This further indicates that English

teachers are likely to be heavily dependent on professional development workshops to understand how to use AIL and in absence of these, teachers may feel overwhelmed when attempting to implement AIL in English classrooms without recourse to adequate examples or training of how AIL can be used. In addition, while AIL has been made compulsory for classes from the first to the 10th grades, i.e. primary to secondary grades, teachers in the 11th and 12th grades have been instructed to use AIL as a pedagogical tool for teaching (CBSE 2020c). This is an instruction that appears to help reiterate the focus on examinations at this level, permitting weaker AIL implementation at senior secondary levels. Furthermore, the role of the arts teacher is integral in shaping AIL curricula, particularly when generalist teachers are unsure of how to merge existing curricula with AIL. Therefore, for English teachers to work in close proximity with Art teachers at their schools indicates that professional development opportunities offered to Art teachers is of equal importance. Particularly in grades where arts-enhancement appears to assume precedence over AIL, the role of Art teachers in developing and planning towards the art forms being used in classrooms is of prime importance if a balance is to be struck between academics and the arts.

As students and teachers have observed, the introduction of AIL into the Indian education system can have significant repercussions in the long-term, particularly when challenging the current dominance of the sciences over the arts and highlighting the importance of English and other subjects that constitute the humanities. The Indian education system has long favoured the Sciences over the Arts and Humanities, fuelling the notion that by focusing on STEM (Science, Technology, Engineering and Math) subjects, students will be able to enter into university programs that ensure job security as well as financial security. As a result, subjects within the Humanities, such as English and other languages are not considered challenging or relevant enough to be academic or career choices for the long-term. Between the Science, Commerce and Arts streams that students choose at the end of secondary schooling, the Arts are considered the least significant of the three (Cheney et al., 2005). Therefore, as several students commented

during the course of the interviews, many Indian parents tend to place a significant emphasis on Science and Commerce as being more viable choices than the Arts. Parents, therefore, could be an influential factor in the success or failure of AIL in classrooms, particularly if parent attitudes towards the Arts remain sceptical and uncertain. In addition, in a country such as India where English is considered a language of prestige, the significance of learning and speaking English cannot be dismissed. Particularly considering that English is considered the language of opportunity (Rajeswaran & Anvekar, 2014) as well as a means for economic upliftment and social mobility (Cheney et al., 2006), English language proficiency is an important indicator of success within STEM professions, and the relationship between English language and the opportunities presented by jobs within the Sciences cannot be discounted.

In addition, as participants in this research study have stated, the academic pressure on students to succeed in examinations appears to overshadow critical thinking and meaning construction, reinforcing the emphasis on theoretical and mechanical study (CBSE, 2019) and the emphasis on building reading and writing skills towards examinations (Chakraborty & Sengupta, 2012). The result is highlighted in the comments of one student who observed that most students studying in English medium schools learn English from elementary school, yet struggle to speak fluent English even after senior secondary school. The continuing focus on theoretical and rote-learning as several teachers and students have mentioned in their interviews highlights the ongoing focus on examinations as the end goal of the educational process. This systemic focus on examinations appears to fuel the belief that students need to spend more time on the Sciences, which are considered difficult, whereas learning the English language is low on the student list of priorities as English is considered an easy subject in which to score marks. In addition, the theory-based approach to teaching language hampers even those students who want to build language skills, since there appear to be few opportunities to learn and practise functional English when the ultimate goal is to score marks in the examination. The pressure of examinations appears to be a

consistent barrier to AIL implementation, from both teacher and student points of view. In addition, students appear to lean heavily on supplementary private classes for STEM-related subjects. Therefore, the role of the school and the traditional educational setting is called into question, particularly considering that private classes appear to offer students more visual and intellectual engagement, as described by students. The school classroom represents a more formal and traditional approach to learning, while private classes appear to offer students the opportunity to clarify their doubts, and follow-up on their classroom learning in a more thorough manner. Particularly in the online setting, this may mean that students who are signed up for private classes may experience higher voluntary disengagement from their school classes, as reiterated by students in their interviews.

Although the introduction of AIL into English CBSE classrooms in India is a recent occurrence, as LaJevic (2013) emphasises, implementation of AIL can differ depending on teacher's life and education, highlighting the importance of professional development and clear training without which, as Oreck (2005) observes, AIL implementation will remain limited. For older teachers who are being asked to introduce AIL into the English classroom, schools may need to consider the variety of teacher beliefs embedded in the lives and the thought-processes of their teachers. Applying AIL into the classroom may require teachers to challenge their personal belief systems as most would not have had the opportunity to have witnessed AIL as learners in the language classroom. This is further made evident by the fact that teachers appear to require more practical AIL resources and tools through which to be able to implement AIL more successfully in the classroom, since there may be a dearth of examples from their own experience as teachers and learners thus far. In addition, while English teachers may readily accept and recognise the importance of AIL as a model in Indian CBSE schools, professional development is necessary to boost teacher confidence and passion for AIL (Garett, 2010, as cited in Duma & Silverstein, 2014, p.5). Therefore, as long as English teachers remain bound to the pressures of the curriculum, AIL

implementation in the classroom may not assume priority over examinations, and is likely to remain an inferior type of AIL, where the arts continue to serve academics (Bresler, 1995, as cited in Burnaford, 2007, p. 22). In particular, the shortage of time is a barrier for teachers, who have to consider the inclusion of AIL curricula as well as achieve institutional and academic goals, placing teachers under immense pressure. Teachers and students have expressed the challenges of the current 40-minute lecture period, particularly since teachers are expected to build skills as well as apply innovative new AIL approaches in the classroom, while further being expected to produce the necessary results towards the examinations.

AIL goals in CBSE have been formulated keeping the overall wellbeing of students in mind, and although students and teachers in this research study have highlighted the belief that self-expression is an important aspect of the language classroom, the onus lies on teachers to be able to afford students the opportunity to discuss topics beyond the classroom. However, the Indian education system has been largely teacher-centric in focus (Roy, 2017; Chakraborty & Sengupta, 2012; Cheney et al., 2005). Students appear to have little say in how classes are conducted and despite their best efforts, teachers in English classrooms in India may continue to assume a teacher-centric focus based on personal beliefs and experiences. In addition, in diverse classrooms such as those in the Indian context, the idea of the classroom as a safe space within which to offer differing views can be a significant aspect of creating an environment in which language learning and the arts can flourish together. This is especially true considering that students in India, like their counterparts around the world, continue to be exposed to and influenced by issues around the world that may not find a place in their textbooks. While teachers believe that they have made the shift from teacher to facilitators of more learner-centric environments, evidence of this can only be seen in the classroom where learner autonomy flourishes and 21st century skills are actively built. Moreover, while teachers may want to facilitate self-expression and create safe spaces within the classroom, they may require further institutional

support and training in order to be able to effectively bring about the necessary shifts in thinking and implementation.

In addition, when discussing topics and themes that were considered sensitive by the teachers, there was a clear difference in how teachers viewed their students and students viewed themselves. While different teachers expressed the belief that senior secondary students may be too young to understand or discuss topics such as religion, politics and LGBTQ matters, students appeared to view themselves as young adults who believed in the strength and value of these discussions within the controlled environment of a classroom. Students appear to feel the need for a safe space within which to discuss wider issues that dominate their lives or the world outside the classroom, particularly since the classroom environment represents a space within which to understand and develop opinions, raise awareness and meet with challenging perspectives, all of which students expressed the need for.

As Hodges et al (2020) suggest, the shift from emergency remote teaching to online learning has led to schools shaping their online lessons in a rapid and sudden manner during the COVID19 pandemic. Therefore, while teachers and students appear to have fallen into a rhythm where conducting classes online is concerned, this does not necessarily indicate the most efficient or engaging online interface for the school in this study. In addition, the current online lesson interface in both schools that participated in this study calls into question the role of the teacher in the teaching and learning process. Without being able to wield control over student engagement, teachers and students appear extremely likely to lose motivation. This calls into question the idea of what English language education might look like in the years to come, particularly considering that once students return to physical classrooms, teachers may have to find significantly more creative ways in which to continue to engage students. Moreover, Indian schools have traditionally been slower to incorporate online resources into their everyday teaching, either due to the lack of infrastructure or the dependence on curricular textbooks. Therefore, the use of

PowerPoint by teachers may be considered an area of progress by principals and teachers. However, the reality appears to be that students remain disengaged when teachers depend entirely on PowerPoint slides in order to present their lessons. Furthermore, while most teachers and students look forward to their return to the physical classroom, the question of how much value is being created in English language classrooms in the interim is an important aspect to consider. On the whole, teachers and students appear to welcome the idea of AIL as a concept and seem positive about the use of AIL in the classroom as a means through which to challenge the rigidity of the existing system.

At present, India's National Education Policy (NEP) (2020) appears to be paving the way for a revitalisation of education by eliminating examinations in their current form. However, given the systemic challenges cited by the participants in this paper, how exactly this transformation will unfold remains to be seen. This is especially so considering that the NCERT began the ideation towards AIL in curricula over ten years ago, while the systemic challenges remain the same. In light of this, the change towards sought by the NEP, which targets a reformation in Indian education by 2021, appears to be an even more ambitious goal considering the challenges cited by principals, teachers and students in this paper have their roots in sociocultural, economic and historic factors which require concentrated tackling. Moreover, AIL projects are currently compulsory until the 10^{th} grade, while AIL is meant to be used as a pedagogical tool until the 12^{th} grade. This caveat appears to reinforce the idea that the senior secondary grades have different academic goals than earlier classes, thus diminishing the scope for AIL to be applied in senior secondary grades. In addition, students have not been considered stakeholders in the entire process of AIL implementation, leaving out essential voices that could add significant value to the process of implementation.

The research questions that guided this study were designed to explore the AIL policies in English language classrooms in CBSE schools, in addition to AIL implementation in English

language classrooms from the perspectives of principals, teachers and students in these schools. Results of this study indicate that while the schools have aligned themselves with the CBSE policy on AIL integration, successful AIL implementation may require more time in addition to more opportunities for teacher-training from the CBSE and NCERT. Moreover, while teachers in the CBSE classroom appear convinced about the arts as a valuable resource, teachers face several barriers to AIL implementation and may require additional support from their institutions as well as the CBSE in order to ensure that AIL implementation of the arts in the English classroom is carried out successfully. In particular, the onus of AIL implementation appears to lie on the shoulders of teachers. Finally, students in the CBSE English classroom may not have observed the complete implementation of AIL into their curriculum, although students appear to believe that AIL can enable a significantly more enjoyable language learning experience. In addition, students expressed their belief that self-expression is an important aspect of language learning and that a safe space within the English classroom would be beneficial to their overall learning experience.

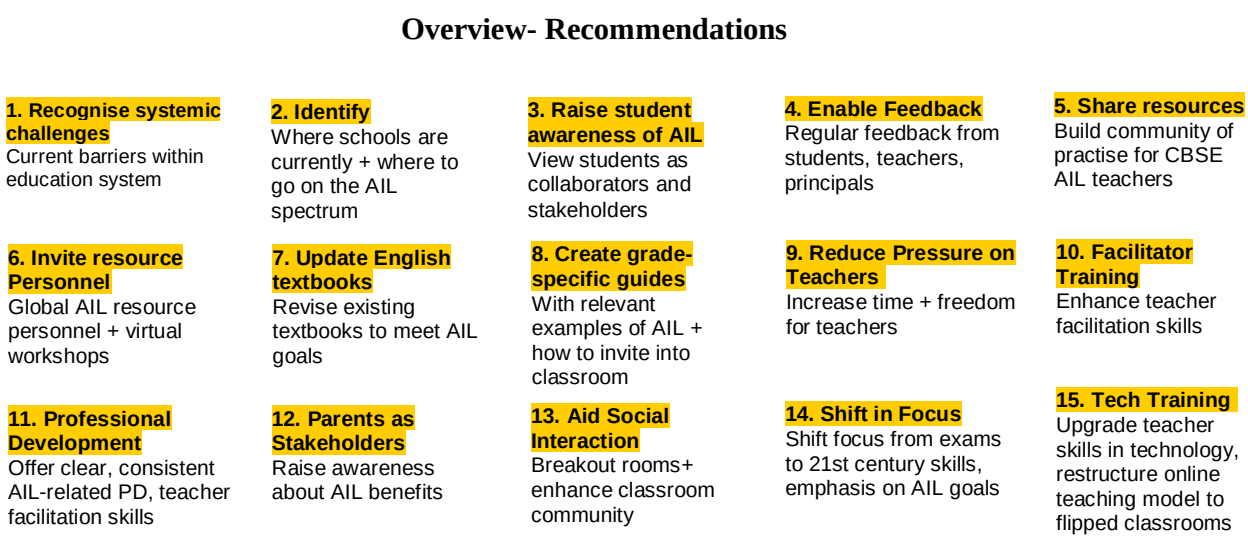
Recommendations

Just as the CBSE and NCERT AIL guides offer a precise view of how the arts can be an influential resource in the classroom to help mitigate existing challenges to learning that exist in the Indian system of education, the challenges that face AIL implementation must be recognised and acknowledged by all stakeholders if a lasting solution is to be established (Figure 4). While the present study has been conducted at the preliminary stages of art-integration into CBSE schools, the examples of arts activities that students and teachers provided during the course of their interviews appears to suggest an arts-enhanced learning approach as opposed to an arts-integrated approach. Although this may be due to the fact that both CBSE schools are in very early stages of AIL implementation, developing an awareness of the spectrum of arts-integration among

principals and teachers will enable schools to understand their current position in the implementation process as well as their intended trajectory (Figure 4).

Figure 4

Overview of Recommendations



However, since successful AIL integration is only possible with close coordination between all stakeholders in the educational process, principals, teachers, students and policymakers must be enabled to work together to deliver efficient results within the AIL classroom.

Principals

While both School A and School B are led by principals who place clear emphasis on AIL goals and teacher-principal collaboration, the current COVID-19 educational environment calls for the provision of an efficient and engaging online learning environment. Both School A and School B might benefit from making a concerted effort to revise the structure of their virtual instructional framework by including a flipped classroom model in order to address the various issues of internet connectivity and disengagement. Since schools have little control over student

network issues and internet connectivity, the entire structure of the online classroom could benefit from a model where students are encouraged to use the 40-minute lecture window to share their learnings from reading and writing activities carried out outside of class time, focusing instead on more interactive skills and listening, speaking and discussion-based activities within smaller groups within their online classroom. In particular, teachers and students could benefit from the use of more breakout rooms and online group tasks. Furthermore, what students appear to feel the need for more than anything else, is the social interaction of the physical classroom. Therefore, if schools are to remain a relevant place for students to gather on a daily basis, principals must support teachers to be able to find ways in which to aid social interaction within their classrooms, while furthering both language and AIL goals. This could enable a greater sense of interaction among students, while further facilitating a learner-centric approach to classroom activities. While smaller classrooms and class ratios would create room for teachers to feel less pressured, the use of breakout rooms could nevertheless serve as a platform from which teachers could begin to encourage learner autonomy among students.

While teachers have had to adapt rapidly to emergency remote teaching techniques brought on by the COVID-19 pandemic (Hodges et al), English teachers could benefit from specialised lessons provided by their institutions on how to deepen their understanding and use of online platforms such as Zoom and Google Meet. If teachers are able to enhance their understanding and use of technological features offered by educational applications that are available online, this could lead to a significant change in the manner in which English classes are conducted, and subsequently in student engagement and interest levels. While this may be a challenging prospect for some teachers, the alternative appears to be a far less desirable outcome, where students remain disinterested and disengaged from daily lessons. In addition, exploring the use of online technology would give teachers the opportunity to build their own skills as practitioners, which would benefit them in the future.

Principals of both schools appear to be clearly aware of the significance of online learning when taking into consideration the fundamental shift the world is currently experiencing due to the COVID-19 pandemic, which highlights the importance of quality online education going forward. In order to remain relevant in a rapidly changing educational environment, both schools will need to reconsider their current online model of teaching. If English teachers are to remain relevant in the process of teaching and learning, the online model must prioritise student engagement rather than attendance, along with student interest and curricular relevance. If successfully implemented, AIL can be an integral means through which schools and teachers are able to tackle the current barriers to learning that exist in the Indian educational system. However, where online learning is concerned, issues of connectivity and bandwidth may still prove to be an enduring challenge.

Teachers

To a great extent, the responsibility of implementing AIL in English classrooms as well as meeting both AIL and academic goals is placed squarely on the shoulders of frontline English teachers. This can cause teachers to feel overwhelmed by an immense sense of pressure, and a feeling of isolation at having to meet both academic and AIL goals without adequate scaffolding. Creating a virtual forum for English teachers in which to acknowledge and recognise current barriers and their possible solutions can further create a sense of community among teachers who are beginning to implement AIL in the English language classroom. Art teachers and generalist English teachers may benefit from bring offered more concrete ideas that have been implemented in classrooms around the world, in order to be able to integrate AIL more effectively into the English language curricula. In particular, virtual AIL resources from countries that have a longer history of art integration in schools could be downloaded and modified for the Indian classroom by teachers and principals, in addition to the resources provided by the national educational boards of these countries.

Moreover, a clear professional development plan could enable teachers to become more confident about the use of different art forms use in AIL and English language teaching. English teachers should be offered training as facilitators, to enable more learner-centric classrooms which are in line with recommended AIL goals and learning outcomes. This is particularly important if English teachers are to facilitate student self-expression in the classroom and scaffold the development of critical thinking, self-awareness and communication skills as the CBSE AIL guides suggest. In order to facilitate the development of socio-emotional life skills such as self-awareness and coping with stress and emotions that the CBSE AIL guides refer to, teachers must be adept at inviting the creation of safe spaces within classrooms where students can feel safe to discuss different perspectives that arise during the course of English language teaching and learning. This is especially important in English classrooms, where global issues and current affairs may be more frequently discussed as tangential topics to the curriculum than in other subjects. While teachers appear to view themselves as facilitators in the classroom, access to professional development that centres on contemporary facilitation techniques can aid the construction of learner-centric classrooms where students feel safe to express their opinions and emotions and where teachers feel equipped to invite discussion and debates to aid communication, self-expression and opinion-development among students. Particularly since students appear to find that public humiliation and a deeply embedded teacher-student hierarchy are barriers to feeling safe in the classroom, teachers could benefit from learning about facilitation techniques that equip teachers with a more neutral approach to viewing student opinions in the classroom, as well as a more collaborative attitude towards wider discussions in the classroom.

Moreover, though teachers may want to bring positive change into their classrooms, appropriate professional development in this area can boost teacher confidence in inviting students to debate and discuss wider issues, as well as learning how to resolve conflict within the classroom. Furthermore, if implemented successfully, AIL could further result in stronger

communities of practice within the classroom, by naturally aiding the creation of safe spaces as students begin to feel less anxious and more confident about sharing their thoughts or putting forth their views within the classroom. In addition, AIL related professional development should be consistent with AIL goals and classroom realities, in order to aid English teachers to implement AIL more effectively. Art teachers who specialise in drama, visual art, music and dance must be offered professional development on par with generalist English teachers in order to be equal partners in the process of planning and developing AIL activities, which could significantly lessen the pressure on generalist English teachers.

Students

For AIL curricula to be successfully integrated, an awareness of the larger learning goals of AIL among students is imperative as this could further facilitate a sense of ownership and learner autonomy in classrooms. Explaining to students the goals of AIL by sharing the AIL the thought-processes behind why AIL was introduced by CBSE into the curricula could enable students to feel as though they are partners in the teaching-learning process. Inviting student ideas and student voices into the classroom can further afford students the opportunity to engage as co-learners along with their teachers. This could mean a lessened pressure on teachers who are currently expected to develop every aspect of AIL integration, beginning with the ideation to the execution and implementation process.

As students and teachers have pointed out, attitudes to AIL and the Arts in India may not currently be conducive to the growth of AIL in schools. Despite the best interests of the creators of the AIL program, the overarching attitude to the Arts may be a barrier to successful AIL implementation in classrooms, particularly at the secondary and senior secondary level where students and parents are focused primarily on examination results. In order to create room for the successful implementation of AIL in classrooms without appearing irrelevant or insignificant, the opinion and attitudes of parents of students at the secondary and senior secondary level must be

taken into consideration. For a systemic change to occur, parents need to be considered stakeholders in the Indian educational system in a more constructive manner, creating a space for dialogue relating to the value and the significance of arts-based education, facilitated by principals and teachers.

Moreover, in a system that reinforces rote-learning through the examination structure, the introduction of AIL could pose a challenge for both teachers and students since the goals of art-integration include a focus on originality and critical thinking which is inherently contradictory to the idea of learning by rote. In order for students to be able to express these skills, teachers may need to be trained in how to invite and encourage these skills in the classroom, while further encouraging students to think beyond examinations. In both cases, where skill-building as well as redirecting the focus of classrooms from examinations, the onus appears to lie on the teacher to usher change into the classroom. However, English teachers themselves appear to be limited by the curriculum as well as the broader educational system. Unless the broader goals of the Indian education system lend themselves to the goals of AIL, teachers will continue to face a conundrum, as leading students away from the current examination-focused classrooms towards an AIL approach may cause setbacks for students, particularly since high school examination scores are often a gateway for students to enter into highly-ranked college and graduate programs.

Policymakers

In addition, the use of more current resources, particularly the introduction of up-to-date and current content in English textbooks that can be used in AIL must be prioritised in order to be able to supplement the goals of AIL curricula as stated in the CBSE guides. In particular, guides for senior secondary and secondary grades would benefit English teachers and students at these levels by offering a clearer picture of how AIL can be implemented on a classroom level. Without a clear example of AIL activities that could be interwoven with language curricula, English teachers at the senior secondary level who have never experienced AIL in their own educational

experience may be unable to visualise how to approach AIL implementation effectively. In addition, a further challenge to AIL implementation appears to be the incongruence between the English language textbooks and the AIL guides. The use of appropriate materials can be integral to the success of AIL implementations in CBSE classrooms, particularly in a way that offers teachers an easier route to AIL implementation or where suggested activities can be used to scaffold additional AIL tasks within the classroom. Particularly since drama and visual art activities appear to be most frequently used in the English language classrooms that were part of this study, teachers and students could benefit from textbooks and materials that offer enhanced opportunities for their use, while dance and music teachers could provide the necessary support to create and implement activities related to the two art forms that teachers appear to find more challenging to integrate. CBSE schools could benefit from engaging experienced resource personnel to offer English teachers enhanced professional development, particularly if those resource personnel have taught in AIL environments in classrooms where AIL integration has been implemented in the past. Although the Indian education system has a distinct set of challenges, calling on resource personnel from countries where AIL has been fully integrated into language teaching environments can aid CBSE English teachers to understand the practicalities of AIL implementation and discuss the barriers faced during classroom integration more effectively. Furthermore, the CBSE and schools affiliated to the NCERT would benefit from a clear system of feedback in order to understand where principals and teachers require further support, and an intermittent, if not regular system of feedback from students could add weight to the vision and goals outlined in the CBSE guides.

While AIL implementation largely begins as a school policy, the pressure to successfully execute the implementation arguably remains on frontline English teachers. Therefore, an important aspect of any widespread, large-scale implementation by the NCERT and CBSE should take into account the realities of the classroom, particularly the shortage of time. In order to allow

teachers scope to experiment with original techniques, and to fully achieve their potential as creative individuals, teachers require time and space to be able to carry out their ideas without the constraints of the current syllabus-driven system. In addition, for teachers to be able to create AIL-friendly classrooms where both English language goals as well as larger AIL goals are able to come to life, teachers need to be able to have the necessary class time to experiment with different approaches without feeling overwhelmed by the expectations for academic success that is currently placed upon them.

Strategic Implementation

The vision of AIL put forth by the NCERT within the CBSE AIL guides have the potential to create tremendous value as well as provide a transformational approach to pedagogy within the Indian educational system. As the CBSE guides suggest, the overall reception to AIL in initial pilot studies within schools was positive, and teachers indicated a clear improvement in a variety of areas, including pedagogical efficacy, participation among students and peer learning (NCERT, 2019). However, as the guide further indicates, the pilot studies yielded existing concerns and difficulties which teachers and schools faced in the course of AIL implementation (NCERT, 2019). In order to successfully merge AIL into existing curricula, a strategic approach to implementation is required on multiple levels.

Policymakers. The NCERT is responsible for the mammoth task of implementing AIL in CBSE schools throughout India, which is a diverse country with distinct challenges within and beyond education. An AIL outreach program for CBSE schools, therefore, is likely to meet with multiple obstacles during implementation, particularly as the CBSE has to contend with applying AIL in both rural and urban areas where schools may not have access to adequate resources and where teachers and students come from varying backgrounds and proficiency levels. The NCERT and the CBSE have clearly outlined many of these challenges within the AIL guides, including the strict compartmentalization of academic subjects without interdisciplinary goals, the disconnect

between academics and practical knowledge and a clear dependence on rote learning (CBSE, 2019). However, as the CBSE guides suggest, these barriers appear to be firmly embedded in the Indian educational system and in several cases, are in direct contrast to the goals and learning outcomes of AIL. While the NCERT appears to be cognisant of these challenges, a strategic implementation of AIL, based on this exploratory study of the AIL classroom could indicate the way forward. For policymakers, the challenges of applying AIL pedagogy to an existing system of education that does not align with AIL goals appears to pose the greatest challenge. Unless these systemic challenges are met with squarely, the implementation of AIL cannot be successful. In particular, the pedagogical focus on examinations must be shifted through clear, consistent and serious policymaking. Without such a definitive shift in focus, the goals of AIL that seek to empower CBSE students with 21st century skills such as critical thinking, experiential learning and meaning construction will remain unmet.

Policymakers could further explore the possibility of granting schools greater levels of autonomy in order to afford them more freedom to work with AIL goals, thereby permitting schools to find innovative ways in which to fulfil the vision for AIL in curriculum that has been set by the NCERT. Another area where policymakers could stimulate successful AIL implementation is by placing the professional development of teachers at the forefront of policymaking. Offering teachers wider opportunities for professional development in a manner that equips them to alter their pedagogical practises and reflect on their teacher beliefs could be the key to driving teacher motivation towards understanding and meeting AIL goals in the classroom. Moreover, teachers must be supported towards their professional development in a way that values their time and financial circumstances, allowing them to gain credits and recognition for the energy they invest in professional development. For schools, this means that in time, teachers who have been amply supported through professional development opportunities over time could be motivated to drive their schools to create their own AIL syllabi or develop AIL

materials suitable to their classrooms, and could benefit students to feel less pressured by the wider system of examinations that currently drives academic goals. The NCERT could further support teachers by creating an outline for suggested materials and AIL guides for the senior secondary grades, which teachers could use to plan their lessons and learning outcomes.

Principals. The results of the present study indicate a strong level of cooperation and trust between the principals of both schools that participated in the study, indicating that the foundation towards an intentional and tactical implementation of AIL is currently in place. However, without frequent and continuous professional development for teachers, implementing AIL in a manner that meets overarching AIL goals can be a challenge. Despite the current level of interest among teachers towards AIL, schools must be able to chart a clear professional development plan to help teachers to continue AIL-related professional development, with a focus on their growth as educators who are able to not only nurture 21st century skills in their students but also provide opportunities for experiential learning as a regular feature of their classrooms. Without steady, systematic access to AIL-related professional development, teachers may not be motivated to continue to implement AIL in their classrooms, nor can existing barriers caused by inherent teacher beliefs be recognised or rectified.

Furthermore, establishing a clear mechanism through which to gather regular feedback from teachers and students in AIL classrooms can further aid policymakers, institutions and administrators to engage with systemic barriers to implementation and find workable solutions to these. Without a clear channel of feedback, schools may not be able to gauge the impact of AIL activities that are conducted, or the quality and scope of materials that are used in English classrooms. To facilitate this, a monthly meeting could be held at two levels. The first level could involve students and teachers, who could gather to discuss the successes and challenges to AIL implementation with the classroom, while the second level could school administrators and teachers, who could further discuss these successes and challenges on an institutional as well as a

policy-oriented level. Additionally, if schools could follow up these discussions with policymakers within CBSE and NCERT at frequent intervals during a school term, a valuable chain of feedback could be put in place, ensuring greater transparency and a clear system of communication. Finally, principals and teachers could continue to work closely to delineate areas of responsibility for the secondary and senior secondary grades, particularly chalking out broad areas of responsibility.

Teachers. In order to clearly define areas of responsibility and mark the steady progress of AIL implementation, principals and teachers could continue to work closely to outline areas of responsibility for the secondary and senior secondary grades. First, teachers must be trained to build and integrate a new set of skills for the AIL classroom. In particular, professional development for teachers must equip them with the training to cultivate 21st century skills such as critical thinking, collaboration and creativity within the classroom. These could include a training in facilitation techniques to invite self-expression from students, as well as a deeper understanding of how safe spaces can be constructed within the classroom. This is especially relevant in the current global environment within which students find themselves, and teachers must be equipped to recognise, comprehend and acknowledge the broader challenges faced by students in the secondary and senior secondary age group in order to be able to forge trust within the classroom as well as to be able to offer constructive spaces within language lectures for wider discussions. When training can equip teachers to reflect on how their personal belief systems influence their classrooms, teachers can be enabled to work towards a shift from a teacher-centric classroom to the creation of learner-friendly AIL classrooms in a more successful manner. Moreover, considering the current dependence on the internet as a teaching tool, teachers must be offered regular training to build skills that are appropriate to the virtual era. This could afford teachers a greater understanding of online applications that are currently in use, such as Zoom where the creation of breakout rooms is possible, as well as through internet resources such as Drawp,

Google Jamboard, FlipGrid, or Padlet that could create more collaborative spaces within the virtual classroom. Secondly, each grade level, i.e. secondary and senior secondary grades within the school must have English teachers dedicated to developing activities within that grade level, along with Art teachers who have received professional development in AIL. This collaboration could significantly lessen the pressure on teachers to both ideate and execute AIL in the classroom and is particularly important if teachers are to be able to use their time within the 40-minute lecture window in the classroom effectively. In addition to creating activities, this group of teachers could further focus on gathering existing AIL resources freely available on the internet that suit the grade level they are working towards, in order to build an ongoing database of activities that can be used by teachers in the English classroom. Finally, teachers who are naturally skilled at ideating and creating new materials can form a third group who work towards developing appropriate and suitable materials towards AIL integration. This is particularly important since existing curricular material may not meet with the overarching goals of AIL.

Students. The goals of AIL are designed keeping in mind the best possible outcome for students, who are meant to benefit the most from AIL pedagogy. Through a focus on experiential learning, meaning construction, critical thinking, 21st century skills and learning by doing, AIL can lead to a transformative educational experience for students. However, in order for AIL to be successfully implemented in English classrooms, students must be offered a wider understanding of the goals of AIL in a structured and concrete manner, through either the available resources created by CBSE as or those distributed by research studies in more established systems of AIL. In addition, schools and teachers in particular, must build a collaborative view of teaching and learning by viewing students as stakeholders in the process of English language education. This means clearly sharing the goals and the vision for AIL, reflecting on personal teacher beliefs, as well as inviting room for feedback from students. The onus, therefore, lies largely on teachers. Without adequate professional development, despite their best intentions, teachers will not be

equipped to bring forth their best strategies into the AIL classroom, nor can students receive a great degree of benefit from AIL implementation.

When successfully implemented, AIL has the potential to offer generations of Indian students a valuable, meaningful system of teaching and learning that can create an enduringly positive educational experience. The introduction of AIL into curricula, therefore, is an important and significant step forward in the Indian educational landscape. The present challenges of the Indian education system may pose significant barriers to AIL implementation, but this simply underscores the urgency for policymakers, principals and teachers to work closely together to bring alive the lofty and significant vision of AIL in the CBSE system of education.

Conclusion

This research thesis employed an exploratory focus in order to study the AIL policy and implementation in two Indian CBSE schools. In particular, three broad areas related to AIL implementation in the CBSE English language classroom were explored, including a curriculum evaluation of AIL in CBSE, self-expression among students in the CBSE English language classroom, and the concept of safe space within the CBSE English language classroom. Drawing on the experiences of principals, students and teachers through qualitative methodology, the study employed the use of a curriculum evaluation framework in order to carry out a content analysis of English language textbooks in conjunction with official CBSE AIL guides. In addition, through the use of classroom observations, interviews and descriptive statistics, the study investigated the realities of AIL implementation as observed by teachers and students in the CBSE English language classroom. The findings of the study indicated that while the official AIL policy has been adopted in both CBSE schools, AIL implementation in the CBSE English language classroom is at a nascent stage. In particular, the COVID-19 pandemic caused interruptions to AIL implementations as all schools were required to close physical classrooms and shift to emergency

remote teaching. Despite the delay in implementation, findings from the study further indicated that principals, teachers and students believed the arts to be a valuable resource in education. Drama and the visual arts appear to be the most frequently used art forms in the CBSE English classroom. Students, in particular, believed that the arts encouraged greater participation, interest and engagement and enjoyment in English language learning. However, the onus of AIL implementation appeared to be on English language teachers, who felt particularly constrained by time and the syllabus-driven system that placed pressure on teachers to prepare students towards their examinations. Results from the study further indicated that teachers and students believed self-expression to be an important aspect of the language learning classroom. While students felt that their classrooms were a safe space for self-expression, students further expressed the need for wider discussions and diverse perspectives to be part of their language learning experience. In addition, the study found systemic challenges to AIL implementation in CBSE schools, such as the shortage of time, the prioritisation of Science subjects over the Humanities and the Arts and the unfavourable view that Indian parents might hold with regard to the Arts as a career choice.

In addition, the findings of the study indicate that English teachers in secondary and senior secondary sections required a greater pool of resources and support from the CBSE in order to carry out AIL implementation on a classroom level. Moreover, the English language textbooks currently in use appeared to be redundant and inconsistent with the AIL goals and learning outcomes set by the CBSE. Finally, the study found that the online teaching model that currently exists may not be beneficial to student engagement and brings into question the role of the teacher in the educational process. The findings of the study strongly indicate that successful AIL implementation in India has the power and potential to influence generations of young Indians by creating opportunities for the arts and the humanities to flourish in Indian schools. However, in order for AIL implementation to successfully be integrated into the current system of education,

current barriers to implementation need to be acknowledged and recognised in order to be able to discover solutions for the future.

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Appendix A

Curriculum Evaluation Framework

Worthen, B. R. (1981), as cited in Glatthorn, et al (2019), p. 369

The Written Curriculum

Goals

1. Are the goals of this subject clearly and explicitly stated and readily accessible to those who need to refer to them?
2. Are those goals congruent with relevant curricular goals of the school district?
3. Are the goals in accord with the recommendations of experts in the field?
4. Are the goals understood and supported by parents?
5. Are the goals understood and supported by school administrators?
6. Are the goals understood and supported by classroom teachers?
7. Are the goals understood and supported by students?

Scope and Sequence of Level Objectives

1. Have the goals of this field been analyzed into a set of grade-level (or achievement level) objectives that identify the important concepts, skills, and attitudes to be attained?
2. Are those level objectives sufficiently comprehensive so that they adequately reflect the goals of this field?
3. Are those level objectives clearly displayed in some form (such as a scope-and-sequence chart) that facilitates understanding and use?
4. Are the level objectives in accord with and do they reflect the recommendations of experts in the field?
5. Does the grade placement of objectives reflect the best current knowledge of child development?
6. Does the grade placement of objectives provide for sufficient reinforcement without undue repetition?
7. Is the grade placement of objectives appropriate in relation to their difficulty for learners at that level?
8. Are the objectives appropriately distributed over the grades so that there is balance between the grades?

Written Course Guides

1. Are there written course guides for this field covering all grade levels?
2. Are those guides readily available to administrators, teachers, and parents?
3. Does the format of the guides facilitate revision and amplification?
4. Do the guides clearly specify grade-level objectives in a format and manner that facilitate use?
5. Do the guides make appropriate distinctions between mastery, organic, and enrichment outcomes and focus primarily on the mastery outcomes?

6. Do the guides indicate clearly the relative importance of the mastery outcomes and suggest time allocations that reflect their importance?
7. Do the guides suggest ways of organizing the objectives into learning units, without requiring a particular type of unit organization?
8. Do the guides recommend (but not mandate) teaching/learning activities that seem likely to lead to the attainment of the relevant objectives?
9. Do the teaching and learning activities recommended reflect the best current knowledge about teaching and learning, and are they qualitatively excellent?
10. Do the guides suggest appropriate evaluation processes and instruments?
11. Do the guides recommend appropriate instructional materials and other resources?

The Supported Curriculum

Time

1. Has the school district clearly specified time to be allocated to this field of study at each level of schooling?
2. Does the time allocated to this field seem appropriate in relation to the district's goals, the goals of the field of study, and the recommendations of experts?
3. Do school master schedules and administrative guidelines on time allocation appropriately reflect district allocations?

Materials

1. Is the quantity of instructional materials adequate in relation to student enrolments?
2. Are the learning objectives of the instructional materials consonant with the objectives of the written course guides?
3. Do the instructional materials reflect the best current knowledge in this field of study?
4. Are the instructional materials free of gender bias and ethnic stereotyping?
5. Are the instructional materials written at an appropriate level of difficulty?
6. Are the instructional materials designed and organized in a manner that facilitates teacher use?
7. Do the instructional materials reflect sound learning principles, providing adequately for motivation, explanation, application, reinforcement, and enrichment?

Staff Development

1. Does the district provide ongoing staff-development programs that help the teachers use the curriculum guides effectively and involve teachers in improving the guides?

The Taught Curriculum

1. Do the teachers allocate time to this field of study in accordance with district and school guidelines?
2. Do the teachers allocate time to the several components of this field of study in a way that reflects curricular priorities?
3. Do the teachers teach for the objectives specified for that grade?

4. Do the instructional methods used by the teachers reflect the best current knowledge about teaching that field of study and are they qualitatively excellent?
5. What unintended effects does this curriculum have on teaching?

The Tested Curriculum

1. Does the district provide curriculum-based tests that adequately reflect and correspond with the objectives stated in the course guides?
2. Are such tests valid and reliable measures of performance?
3. Does the district make use of standardized tests that provide norm-referenced data on achievement in this field of study?
4. Do any standardized tests used by the district adequately reflect and correspond with the objectives stated in the course guides?

The Learned Curriculum

1. Do pupils believe that what they are learning is useful and meaningful?
2. Do pupils achieve the specified objectives at a satisfactory level?
3. What unintended learning outcomes are evidenced?
4. What are the opportunity costs for pupils involved in this field of study?

Formative Aspects

1. By what processes was this field of study developed, and did those processes provide for appropriate input from all constituencies?
2. What specific provisions are there for continuing input from those constituencies?
3. What specific provisions are there for revising and modifying the program of studies?

Appendix B

Teaching with the Arts Survey for Teachers

Teaching with the Arts Survey*

Created by Barry A. Oreck

The Role of Dance, Music, Theater, & Visual Arts in Your Classroom

This questionnaire asks you to consider the role of the arts in your curriculum. Please answer all of the questions honestly and completely; if you leave any blanks your data is automatically excluded from the analysis. Choose an answer even if a specific item seems obvious or does not seem relevant to your current position or practice (i.e. frequency of teaching music if you are a music teacher). Your responses will be kept strictly confidential and will not be reported on an individual basis. Asmall percentage of respondents will be asked to participate in a voluntary follow-up interview.

Name_____Phone # *(optional)* _____

School_____City_____

Grade/Class_____Specialist?

Y / N if yes, what subject?
_____ # of Students in Class *(avg.)*

_____# of Years Teaching English_____

Do you currently practice an art form?

Which art form(s)?_____

How frequently do you practice?_____

Have you received instruction or performed in an art form in the past, either as a child or as an What is the highest academic degree you have earned?_____

Approximately how many staff development workshops of any kind

have you attended this year?_____

Have you attended any arts workshops for teachers in the past 12 months?

Yes / No If yes, was your attendance voluntary? Yes / No

Did the workshop(s) focus on a specific art form? Which art form?

Visual / Music / Dance / Theater / Literary / Media / other _____

Which (if any) in-service staff development workshops (arts or other subject) have you found to be most helpful in your teaching practice?

How would you characterize the arts instruction in your school?

	Inadequate	Adequate	Excellent
Dance			
Theater			
Music			
Visual Arts			

*Oreck, B. (2006). Teaching with the Arts Survey. Reprinted and adapted with permission
(Personal Communication, July 8, 2020).

The following questions ask you to rate the importance of using various art forms and types of artistic activities as part of the classroom curriculum to help students learn and communicate what they know.

IMPORTANCE SCALE
1 = not important
2 = of little importance
3 = somewhat important
4 = important
5 = very important

How important do you feel it is for your students to: not important ◁------▷ very important

1.	view a video tape of a dance *(e.g. to study a culture, concept, or time period)*?	1	2	3	4	5
2.	listen to a piece of music *(e.g. to study a culture, concept, or time period)*?	1	2	3	4	5
3.	engage in dance activities *(e.g. create a short movement study to explore the English language through dance)*?	1	2	3	4	5
4.	read or attend a play *(e.g. to study a culture, concept, or time period)*?	1	2	3	4	5
5.	engage in music activities *(e.g. create a sound score to accompany a story, write and sing a song in the style of a different time period)*?	1	2	3	4	5
6.	look at works of art *(e.g. to study a culture, concept, or time period)*?	1	2	3	4	5
7.	engage in theater activities *(e.g. play a role from a piece of literature, write a play with characters students developed)*?	1	2	3	4	5
8.	engage in visual arts activities *(e.g. draw a cartoon of a current political situation, create a storyboard of the major events of a book)*?	1	2	3	4	5

The following questions ask you to estimate how frequently, on average, you use various art forms and different types of artistic activities in your classroom.

FREQUENCY SCALE

1 = never 2 = rarely 3 = once a month 4 = once a week 5 = daily

How frequently do you:	***never*** ◁			▷	***daily***
9. lead a movement activity with your students?	1	2	3	4	5
10. show a video tape of a dance to your students?	1	2	3	4	5
11. lead a music activity with your students?	1	2	3	4	5
12. lead a theater activity with your students?	1	2	3	4	5
13. actively listen to a piece of music with your students?	1	2	3	4	5
14. read or watch a tape of a play with your students?	1	2	3	4	5
15. study works of art with your students?	1	2	3	4	5
16. lead a visual arts activity with your students?	1	2	3	4	5

The following questions refer to your own attitudes and potential concerns about the arts in the curriculum. Please respond to the following statements based on how strongly you agree or disagree with the assertion.

AGREEMENT SCALE

1 = strongly disagree 2 = disagree 3 = neither agree nor disagree 4 = agree
5 = strongly agree

To what extent do you agree with the following statements?	***strongly disagree***	◁---------- ▷			***strongly agree***
17. I feel confident in my ability to facilitate dance activities.	1	2	3	4	5
18. I feel that I don't have enough time to teach the arts along with the rest of the curriculum.	1	2	3	4	5
19. I consider myself an artist.	1	2	3	4	5
20. I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.	1	2	3	4	5
21. I feel confident in my ability to facilitate music activities.	1	2	3	4	5
22. My supervisor encourages teacher creativity.	1	2	3	4	5
23. I don't have enough space to use movement effectively in the classroom.	1	2	3	4	5
24. I feel confident in my ability to facilitate visual arts activities.	1	2	3	4	5
25. My students have trouble concentrating on other work after an arts activity.	1	2	3	4	5

To what extent do you agree with the following statements?	***strongly disagree***	◁---------- ▷			***strongly agree***
26. I feel confident in my ability to facilitate theater activities.	1	2	3	4	5
27. In general, my school is supportive of innovative teaching approaches.	1	2	3	4	5
28. I feel that there are many students in my class who would especially benefit from more arts activities in the curriculum.	1	2	3	4	5
29. I am free to use new teaching approaches in my classroom as I see fit.	1	2	3	4	5
30. I consider myself a highly creative person.	1	2	3	4	5
31. I feel constrained by the demands of the curriculum I have to teach.	1	2	3	4	5
32. I make sure I am approachable and supportive as a teacher	1	2	3	4	5
33. I ensure a conflict-free environment in the classroom	1	2	3	4	5
34. I ensure that my classroom is a space for healthy discussions	1	2	3	4	5
35. I offer students the space to offer views that may be disliked by me or by the larger class	1	2	3	4	5
36. I believe my classroom must be a place where all students can express themselves	1	2	3	4	5

The final open-ended questions ask you to consider why you use the arts and what would make you use them more.

a. What do you feel is the strongest current motivation for you to use the arts in your teaching?

b. What do you feel would motivate you to use the arts more often than you already do?

Thank you for your time.

*Oreck, B. (2006). Teaching with the Arts Survey. Reprinted and adapted with permission (Personal Communication, July 8, 2020).

Appendix C

Student Survey*

Name: _____

School_____ _____City

Grade/Class_____

Age: _____

Do you currently practice an art form?

Which art form(s)?

How frequently do you practice?

Have you received instruction or performed in an art form in the past, either as a child or as an adult? Which art form(s)? For how long?

How would rate the arts instruction in your school?

	Inadequate	Adequate	Excellent
Dance			
Theater			
Music			
Visual Arts			

*Adapted from Oreck, B. (2006). Teaching with the Arts Survey. Reprinted and adapted with permission (Personal Communication, July 8, 2020).

How often does your teacher:		***Frequently***			------	***Not very often***
1.	show a video tape of a dance *(e.g. to study a culture, concept, or time period)*?	1	2	3	4	5
2.	listen to a piece of music *(e.g. to study a culture, concept, or time period)*?	1	2	3	4	5
3.	engage you in dance activities *(e.g. create a short movement study to explore natural processes such as the water cycle, or the movement of planets)*?	1	2	3	4	5
4.	read or attend a play *(e.g. to study a culture, concept, or time period)*?	1	2	3	4	5
5.	engage in music activities *(e.g. create a sound score to accompany a story, write and sing a song in the style of a different time period)*?	1	2	3	4	5
6.	look at works of art *(e.g. to study a culture, concept, or time period)*?	1	2	3	4	5
7.	engage in theater activities *(e.g. play a role from a piece of literature, write a play with characters students developed)*?	1	2	3	4	5
8.	engage in visual arts activities *(e.g. draw a cartoon of a current political situation, create a storyboard of the major events of a book)*?	1	2	3	4	5

9. lead a movement activity in class?	1	2	3	4	5
10. show a video tape of a dance in class?	1	2	3	4	5
11. lead a music activity in class?	1	2	3	4	5
12. lead a theater activity in class?	1	2	3	4	5
13. actively listen to a piece of music in class?	1	2	3	4	5
14. read or watch a tape of a play in class?	1	2	3	4	5
15. study works of art with you in class?	1	2	3	4	5
16. lead a visual arts activity with you in class?	1	2	3	4	5

To what extent do you agree with the following statements?	***strongly disagree***				***strongly agree***
17. My teacher feels confident in their ability to participate in dance activities	1	2	3	4	5
18. My teacher may not have enough time to teach the arts along with the rest of the curriculum	1	2	3	4	5
19. My teacher is artistic/ has artistic tendencies	1	2	3	4	5
20. My teacher is concerned that music, dance, and theatre activities are too noisy or disruptive for the classroom	1	2	3	4	5
21. My teacher feels confident in their ability to facilitate music activities	1	2	3	4	5
22. My school encourages teacher creativity.	1	2	3	4	5
23. My teacher does not have enough space to use movement effectively in the classroom	1	2	3	4	5
24. My teacher feels confident in their ability to facilitate visual arts activities.	1	2	3	4	5
25. My teacher has trouble concentrating on other work after an arts activity.	1	2	3	4	5

To what extent do you agree with the following statements?	***strongly disagree***				***strongly agree***
26. My teacher feels confident in my ability to facilitate theatre activities.	1	2	3	4	5
27. In general, my school is supportive of innovative teaching approaches.	1	2	3	4	5
28. I feel that there are many students in my class who would especially benefit from more arts activities in the curriculum.	1	2	3	4	5
29. My teacher is free to use new teaching approaches in my classroom as they see fit.	1	2	3	4	5
30. My teacher is a highly creative person.	1	2	3	4	5
31. My teacher feels constrained by the demands of the curriculum they have to teach.	1	2	3	4	5

To what extent do you agree with the following statements?	***strongly disagree***				***strongly agree***
32. My teacher is approachable and supportive	1	2	3	4	5
33. My teacher ensures a conflict-free environment in the classroom	1	2	3	4	5
34. My teacher ensures that my classroom is a space for healthy discussions	1	2	3	4	5
35. My teacher offers students the space to offer views that may be disliked by the teacher or by the larger class	1	2	3	4	5
36. My teacher ensures that the classroom is a place where all students can express themselves	1	2	3	4	5

The final open-ended questions ask you for your opinion on the following:

a. Do you believe your teachers are motivated to use the Arts in their English teaching? Why or why not?

b. What do you feel would motivate your teachers to use the arts more often than they currently do?

Thank you!

*Adapted from Oreck, B. (2006). Teaching with the Arts Survey. Reprinted and adapted with permission (Personal Communication, July 8, 2020).

Appendix D

Arts Integration Checklist

Approach to Teaching		
1. Are learning principles of constructivism (actively built, experiential, evolving, collaborative, problem-solving, and reflective) evident in the lesson?	Yes	No
Understanding		
2. Are the students engaged in constructing and demonstrating understanding as opposed to just memorising and reciting knowledge?	Yes	No
Art From		
3. Are the students constructing and demonstrating their understanding through an art form?	Yes	No
Creative Process		
4. Are the students engaged in a process of creating something original as opposed to copying or parroting?	Yes	No
5. Will the students revise their products?	Yes	No
Connects		
6. Does the art form connect to another part of the curriculum or a concern/need?	Yes	No
7. Is the connection mutually reinforcing?	Yes	No
Evolving Objectives		
8. Are there objectives in both the art form and another part of the curriculum or a concern/need?	Yes	No
9. Have the objectives evolved since the last time the students engaged with this subject matter?	Yes	No

Adapted from Silverstein and Layne, (2010). Defining Arts Integration. ArtsEdge,the Kennedy Center for Performing Arts.

Appendix E

Rubric for Measuring Features of Arts Integration

Rubric for Measuring Features of Arts Integration

Feature	Not Evident	Partially Implemented	Fully Implemented
Linking Arts With English	Concepts, language, or activities related to the performing arts area or to the English topic were a focus of the lesson, but the teacher did not explicitly link the disciplines.	Common concepts, language, or activities were used for the purpose of linking the performing arts and English, but the link between the two was not fully implemented	Common concepts, language, or activities were used for the purpose of linking the performing arts and English study, and the implementation was faithful to the examples or elaborations of teaching artist
Student Group Work in Art	The students did not do group work. The teacher provided materials for student activities but provided little setup or explanation, so students did not use the materials as planned.	The students engaged in group work, and the teacher provided materials essential to the group activity in the art form and an explanation about their use but did not indicate the use of materials, and the engagement with the art form was not fully central to the experience.	The students engaged in group work. The teacher provided materials essential to the group activity in the art form. The teacher provided an explanation about the use of the materials, and the planned lesson, in a group, was fully implemented, so the work in the performing arts was central to the experience.
Balanced Focus	Only the performing arts or English content was present in the lesson (e.g., the teacher performed an English lesson without using the arts).	Both the performing arts and English content were present in the lesson; however, the balance was uneven (e.g., it was difficult to determine the focus of the lesson).	Both the performing arts and English content were present in the lesson, and there was a balance.
Art Product	The lesson ended without a clear artistic product or activity. No opportunity for students to demonstrate their English or art learning was provided.	The lesson ended with an artistic product or activity; however, it was a product or activity that did not provide a full opportunity for students to demonstrate English learned.	Activities led to a fully developed song, dance, or dramatic presentation, in which students were able to demonstrate their learning of the related English content (e.g., a fully developed song that reinforced grammar, a fully developed dance that reinforced poetry).

Adapted from Ludwig, M. & Song, M. (2015). *Evaluation of Professional Development in the Use of Arts-Integrated Activities With Mathematics Content: Findings From the Evaluation of the Wolf Trap Arts in Education Model Development and Dissemination Grant.* American Institutes for Research. https://files.eric.ed.gov/fulltext/ED553403.pdf

Appendix F

Interview Questions – Teachers

1. Do you believe the arts are an important resource in education? (Oreck, 2006)

2. What are the major challenges you face when teaching English through the AIL curriculum? (LaJevic, 2013).

3. When implementing the changes to the curriculum (i.e. integrating the arts into the English curriculum), how much support have you received from your institution? How can this support be extended and improved upon? (Russell and Zembylas, 2007)

4. How do you believe that professional development can help you integrate the arts more successfully into the English curricula? (Russell and Zembylas, 2007)

5. Do you believe in encouraging students to express themselves or their experiences through the use of AIL in the classroom? If so, how? (Rabkin and Redmond, 2006)

6. How important to do you believe self-expression is in language learning? (Ushioda, 2011).

7. In a diverse classroom with students from different backgrounds, how do you approach differences in opinion and expression that students bring with them? (Applebee, 2002)

8. What do you believe are the characteristics of a safe classroom? (Holley and Steiner, 2005)

9. Is there any other experience of teaching English through the AIL curriculum that you would like to share?

Appendix G

Interview Questions- Students

1. Do you believe the arts are an important resource in education? (DeMoss and Morris, 2002)

2. What has your experience of AIL in the English classroom been like so far? (DeMoss and Morris, 2002)

3. What kind of difference do you see in your English classroom before and after the introduction of AIL? (DeMoss and Morris, 2002)

4. Do you believe that AIL makes English language learning more fun? (Duma and Silverstein, 2014)

5. Do you believe that more access to arts integrated learning in the classroom could encourage you to participate more in your English language class? (Hardiman, 2016)

6. How comfortable do you feel expressing your personal opinions in English class? (Holley and Steiner, 2005)

7. What do you believe are the characteristics of a safe classroom? (Holley and Steiner, 2005)

8. Is there any other experience of teaching English through the AIL curriculum that you would like to share?

Appendix H

Interview Questions for Principals

1. How important do you believe arts integrated learning is in the current educational system? (Rabkin and Redmond, 2006)

2. How do you believe the school has supported or intends to support teachers through the process of implementing AIL into the curriculum? (Oreck, 2006)

3. What do you believe are the current limitations of being able to apply AIL into language teaching classrooms? (Oreck, 2006)

4. Are the AIL goals of the school aligned with the goals of NCERT? (Glatthorn et al., 2019)

5. How does the school ensure the implementation of these goals into the curriculum on a regular basis? (Glatthorn et al., 2019)

6. Are teachers required to attend professional development in relation to AIL in teaching? (Glatthorn et al., 2019)

7. How does the school approach standardised testing with regard to AIL in the curriculum? (Glatthorn et al., 2019)

8. Is there any other experience of implementing the AIL curriculum in your school that you would like to share?

Appendix I
Letter of Permission

July 9, 2020

Riya Kartha
Soka University,
1 Chome-236 Tangimachi,
Hachioji, Tokyo 192-8577
Japan

Sub: **Authorization to Conduct Research**

To whomsoever it may concern,

The purpose of this letter is to inform you that I give principal researcher Riya Kartha, permission to conduct research towards her study titled *Arts Integrated Learning in ESL: Exploring Self-Expression and Safe Space in the Indian CBSE Classroom* at my institution.

We have agreed to the following study procedures:

- All information obtained will be treated in strictest confidence
- No names will be used in the study and no individual will be identifiable in any written reports about the study
- The school will not be identifiable in any written reports about the study
- All participation is voluntary, and participants may withdraw from the study at any time without penalty
- No participant is at risk emotionally, physically or mentally in this study
- All participants in the study will be required to complete informed consent forms should they choose to participate in the study
- A report of the findings will be made available to the school

Sincerely,

Riya Kartha
Researcher Name

Researcher Signature

Appendix J
Letter of Permission

Riya Kartha
Soka University,
1 Chome-236 Tangimachi,
Hachioji, Tokyo 192-8577
Japan

July 17, 2020

Sub: **Authorization to Conduct Research**

To whomsoever it may concern,

The purpose of this letter is to inform you that I give principal researcher Riya Kartha, permission to conduct research towards her study titled *Arts Integrated Learning in ESL: Exploring Self-Expression and Safe Space in the Indian CBSE Classroom* at my institution,

We have agreed to the following study procedures:

- All information obtained will be treated in strictest confidence
- No names will be used in the study and no individual will be identifiable in any written reports about the study
- The school will not be identifiable in any written reports about the study
- All participation is voluntary, and participants may withdraw from the study at any time without penalty
- No participant is at risk emotionally, physically or mentally in this study
- All participants in the study will be required to complete informed consent forms should they choose to participate in the study
- A report of the findings will be made available to the school

Sincerely,

Riya Kartha
Researcher Name

Researcher Signature

Appendix K

Informed Consent Form- Teacher Survey

Arts Integrated Learning in ESL: Exploring Self-Expression and Safe Space in the Indian CBSE Classroom

Thank you for accessing the *Teaching with the Arts Survey (TWAS)!*
Please read the following information carefully before participating in the survey.

Principal Researcher: Riya Kartha
e19m3204@soka-u.jp
Soka University
1-236 Tangimachi, Hachioji, Tokyo, JAPAN

Secondary Researcher: Dr. Richmond Stroupe
richmond@soka.ac.jp
Soka University
1-236 Tangi¬machi, Hachioji, Tokyo, JAPAN

1. Objectives of the study:

This study aims to explore the concept of Arts Integrated Learning (AIL) in CBSE English language classrooms. The study also aims to present key factors to understand the ongoing implementation of AIL in the English classroom as well as the challenges to its implementation. In order to meet the goals of the study, evaluations of the program by current teachers, current students, and principals will be conducted through online questionnaires. Additionally, students, teachers and principals will be recruited on a voluntary basis for interviews for further understanding of their perceptions towards AIL in the English language classroom.

2. Releasing study results:

Results will be published in a Master's level thesis.

3. Data collection method:

Participants will be asked to answer an online questionnaire at their convenience between August to November 2020. The questionnaire will take approximately 10 minutes to complete. Interviews will be conducted individually or in small groups at the convenience of participants. Interviews will be requested of participants who complete the survey. The interview will include open-ended questions and will take approximately 20-30 minutes. The interviews will be recorded and transcribed with anonymity and confidentiality assured.

4. Selection of participants:

CBSE English language teachers will be included in this study to investigate teacher beliefs, expectations, and opinions towards AIL in language teaching.

5. Anticipated risks:

There are no potential risks of physical or mental impact nor pain for the participants in this study.

6. Benefits of the research to the participants:

- Opportunity to identify challenges and successes of AIL implementation and to contribute to the evaluation and improvement of the AIL curriculum.
- Evaluation of the AIL curriculum and its benefits in the language classroom.
- Opportunity to understand AIL from the point of view of students

7. Protecting personal information

- All information collected in this study will be kept strictly confidential and anonymous.
- Data collected through interviews will only be accessed by the researcher.
- Data will be anonymized in an unlinkable manner prior to any analysis.
- All data will be stored on a password-protected computer and in a secure location
- All data files will be deleted or destroyed on or prior to March 30, 2031.

8. Participation in the research

- Participation in this study is voluntary.
- You will not be disadvantaged by choosing not to participate in the study. The decision to or not to participate in this study will not affect your job.
- You will be able to withdraw from the research anytime without being disadvantaged.
- You will be able to print a copy of the informed consent form.

I have read the explanation written by the investigators. I sufficiently understood about the objectives of the study, research design, procedures and methods of protecting personal information.

By checking "I agree" below, I agree to participate in this research.

* Please print a copy of this page for your records.

Mark only one box.

☐ I agree *Skip to Teaching with the Arts Survey (TWAS)*

☐ I do not agree *Thank you for your time*

Appendix L

Informed Consent Form- Student Survey

Arts Integrated Learning in ESL: Exploring Self-Expression and Safe Space in the Indian CBSE Classroom

Thank you for accessing the *Survey!*

Please read the following information carefully before participating in the survey.

Principal Researcher: Riya Kartha
e19m3204@soka-u.jp
Soka University
1-236 Tangimachi, Hachioji, Tokyo, JAPAN

Secondary Researcher: Dr. Richmond Stroupe
richmond@soka.ac.jp
Soka University
1-236 Tangimachi, Hachioji, Tokyo, JAPAN

1. Objectives of the study:

This study aims to explore the concept of Arts Integrated Learning (AIL) in CBSE English language classrooms. The study also aims to present key factors to understand the ongoing implementation of AIL in the English classroom as well as the challenges to its implementation. In order to meet the goals of the study, evaluations of the program by current teachers, current students, and principals will be conducted through online questionnaires. Additionally, students, teachers and principals will be recruited on a voluntary basis for interviews for further understanding of their perceptions towards AIL in the English language classroom.

2. Releasing study results:

Results will be published in a Master's level thesis.

3. Data collection method:

Participants will be asked to answer an online questionnaire at their convenience between August to November 2020. The questionnaire will take approximately 10 minutes to complete. Interviews will be conducted individually or in small groups at the convenience of participants. Interviews will be requested of participants who complete the survey. The interview will include open-ended questions and will take approximately 20-30 minutes. The interviews will be recorded and transcribed with anonymity and confidentiality assured.

4. Selection of participants:

CBSE English language teachers will be included in this study to investigate teacher beliefs, expectations, and opinions towards AIL in language teaching.

5. Anticipated risks:

There are no potential risks of physical or mental impact nor pain for the participants in this study.

6. Benefits of the research to the participants:

- Opportunity to identify challenges and successes of AIL implementation and to contribute to the evaluation and improvement of the AIL curriculum.
- Evaluation of the AIL curriculum and its benefits in the language classroom.
- Opportunity to understand AIL from the point of view of students

7. Protecting personal information

- All information collected in this study will be kept strictly confidential and anonymous.
- Data collected through interviews will only be accessed by the researcher.
- Data will be anonymized in an unlinkable manner prior to any analysis.
- All data will be stored on a password-protected computer and in a secure location
- All data files will be deleted or destroyed on or prior to March 30, 2031.

8. Participation in the research

- Participation in this study is voluntary.
- You will not be disadvantaged by choosing not to participate in the study. The decision to or not to participate in this study will not affect your job.
- You will be able to withdraw from the research anytime without being disadvantaged.
- You will be able to print a copy of the informed consent form.

I have read the explanation written by the investigators. I sufficiently understood about the objectives of the study, research design, procedures and methods of protecting personal information.

By checking "I agree" below, I agree to participate in this research.

* Please print a copy of this page for your records.

Mark only one box.

☐ I agree *Skip to Survey*

☐ I do not agree *Thank you for your time*

Appendix M

Informed Consent Form for Interviews and Research Participation- Teachers

Arts Integrated Learning in ESL: Exploring Self-Expression and Safe Space in the Indian CBSE Classroom

Principal Researcher: Riya Kartha
e19m3204@soka-u.jp
Soka University
1-236 Tangimachi, Hachioji, JAPAN

Supervisor: Richmond Stroupe
richmond@soka.ac.jp
Soka University
1-236 Tangimachi, Hachioji, Japan

Purpose of the Study: This study aims to explore the concept of Arts Integrated Learning (AIL) in CBSE English language classrooms. The study also aims to present key factors to understand the ongoing implementation of AIL in the English classroom as well as the challenges to its implementation from the perspectives of students and teachers. In addition, the study aims to understand student self-expression through AIL and the safe space in the CBSE English language classroom context.

Significance of the Research Project

1. Findings from this research may assist other CBSE English teachers at the high-school level in AIL curriculum implementation in their classrooms
2. The results of this study could benefit students in the AIL educational setting, including but not limited to a greater understanding of safe space in the classroom context and self-expression through AIL activities in language learning

Procedures: Participants will be asked to join in an interview / series of interviews with the researcher in order to determine the implementation of AIL curricula in the English language classroom and track the success / challenges of implementing such activities in the current CBSE English language learning context.

Duration: The interviews will take place during the 2020-2021 academic year, between August and November

Statement of Confidentiality: All information obtained in this study will be kept strictly confidential and anonymous. The data will be stored and secured in a locked/password protected file on an external hard disk. In the event of publication or presentation resulting from the research, no personally identifiable information will be shared.

Invitation to Participate

If you would like to participate in this research/interview, please sign and return the following form. Thank you for taking the time to read this information.

_____Participant Name _____Participant Signature _____Date

Appendix N

Informed Consent Form for Interviews and Research Participation- Students

Arts Integrated Learning in ESL: Exploring Self-Expression and Safe Space in the Indian CBSE Classroom

Principal Researcher: Riya Kartha
e19m3204@soka-u.jp
Soka University
1-236 Tangimachi, Hachioji, JAPAN

Supervisor: Richmond Stroupe
richmond@soka.ac.jp
Soka University
1-236 Tangimachi, Hachioji, Japan

Purpose of the Study: This study aims to explore the concept of Arts Integrated Learning (AIL) in CBSE English language classrooms. The study also aims to present key factors to understand the ongoing implementation of AIL in the English classroom as well as the challenges to its implementation from the perspectives of students and teachers. In addition, the study aims to understand student self-expression through AIL and the safe space in the CBSE English language classroom context.

Significance of the Research Project

1. Findings from this research may assist other CBSE English teachers at the high-school level in AIL curriculum implementation in their classrooms
2. The results of this study could benefit students in the AIL educational setting, including but not limited to a greater understanding of safe space in the classroom context and self-expression through AIL activities in language learning

Procedures: Participants will be asked to join in an interview / series of interviews with the researcher in order to determine the implementation of AIL curricula in the English language classroom and track the success / challenges of implementing such activities in the current CBSE English language learning context.

Duration: The interviews will take place during the 2020-2021 academic year, between August and November

Statement of Confidentiality: All information obtained in this study will be kept strictly confidential and anonymous. The data will be stored and secured in a locked/password protected file on an external hard disk. In the event of publication or presentation resulting from the research, no personally identifiable information will be shared.

Invitation to Participate

If you would like to participate in this research/interview, please sign and return the following form. Thank you for taking the time to read this information.

_____Participant Name _____Participant Signature _____Date

Appendix O

Informed Consent Form for Interviews and Research Participation- Principals

Arts Integrated Learning in ESL: Exploring Self-Expression and Safe Space in the Indian CBSE Classroom

Principal Researcher: Riya Kartha
e19m3204@soka-u.jp
Soka University
1-236 Tangimachi, Hachioji, JAPAN

Supervisor: Richmond Stroupe
richmond@soka.ac.jp
Soka University
1-236 Tangimachi, Hachioji, Japan

Purpose of the Study: This study aims to explore the concept of Arts Integrated Learning (AIL) in CBSE English language classrooms. The study also aims to present key factors to understand the ongoing implementation of AIL in the English classroom as well as the challenges to its implementation from the perspectives of students and teachers. In addition, the study aims to understand student self-expression through AIL and the safe space in the CBSE English language classroom context.

Significance of the Research Project

1. Findings from this research may assist other CBSE English teachers at the high-school level in AIL curriculum implementation in their classrooms
2. The results of this study could benefit students in the AIL educational setting, including but not limited to a greater understanding of safe space in the classroom context and self-expression through AIL activities in language learning

Procedures: Participants will be asked to join in an interview / series of interviews with the researcher in order to determine the implementation of AIL curricula in the English language classroom and track the success / challenges of implementing such activities in the current CBSE English language learning context.

Duration: The interviews will take place during the 2020-2021 academic year, between August and November

Statement of Confidentiality: All information obtained in this study will be kept strictly confidential and anonymous. The data will be stored and secured in a locked/password protected file on an external hard disk. In the event of publication or presentation resulting from the research, no personally identifiable information will be shared.

Invitation to Participate

If you would like to participate in this research/interview, please sign and return the following form. Thank you for taking the time to read this information.

_____Participant Name _____Participant Signature _____Date

Appendix P

Informed Consent Form for Classroom Observation- Teachers

Arts Integrated Learning in ESL: Exploring Self-Expression and Safe Space in the Indian CBSE Classroom

Dear Teacher,

Thank you for your participation in this research study. As part of this research, the classroom observations will take place over the period of August to November 2020.
Your participation will be very valuable in the understanding of your teaching practices in relation to Arts Integrated Learning and the challenges to its implementation in the English language classroom.

- All the data gathered from both the classroom observation and the interview will be kept strictly confidential with findings reported in the form of summary averages so that no individual will be identifiable in the reporting of results.
- Names will in no way be used in the reporting results.
- The results of this study will be reported in the form of a graduate thesis.
- A summary of the findings can be delivered to individual participants on request.
- Data will be kept in a secure location and only the researcher will have access to the collected data.
- Your participation in this study is voluntary
- This research does not foresee any risks that may cause any form of distress or discomfort to the participants.

However, if you have any questions or concerns about the study please feel free to contact:

Principal Researcher: Riya Kartha
e19m3204@soka-u.jp
Soka University
1-236 Tangimachi, Hachioji, JAPAN

Supervisor: Richmond Stroupe
richmond@soka.ac.jp
Soka University
1-236 Tangimachi, Hachioji, Japan

_____ Participant Name

_____Signature

_____ Date