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Art Classes: A Medium for Art Integration – Interdisciplinary Lesson Plans

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Abstract

Traditionally, the art classroom has been about discipline-specific artistic skills and now has been identified as a place for interdisciplinary learning. The paper discusses the importance of the dedicated art class as the first point of Art Integrated Learning (AIL) in the middle school level (Classes VI- VIII). The paper, after analyzing the theoretical and empirical literature, brings together the framework of arts integration from the Kennedy Center and the backward and STEAM design frameworks in conjunction with policy mandates of NEP-2020 and CBSE circular Acad-33/2020 to propose a descriptive framework to develop interdisciplinary lesson plans. It offers six lesson plans that are suggestive and incorporate visual art and science, mathematics, social science, and the whole child developmental domains. The paper also highlights salient issues for implementation such as preparedness of teachers, assessment, and the curriculum constraints and suggests that anchoring the integration in the art classroom will offer a feasible and coherent means to fulfill the goals of transdisciplinary Art Integrated Learning in Indian schools.

Keywords-Art Integrated Learning (AIL); Art Education; Interdisciplinary Learning; Art Classroom; Middle School Education; Visual Arts; STEAM Education; Transdisciplinary Learning; NEP 2020; CBSE; Lesson Planning; Art Integration; Experiential Learning; Holistic Development; India

Introduction

Art education has always been seen as a fringe subject in the school curriculum and, therefore, an extra-curricular subject to students as opposed to subjects where they learn academic skills. Research on arts integration in the past 20 years, however, has begun to view arts integration as a legitimate pedagogical approach in which a student's understanding and ability to demonstrate understanding in each of the content areas is constructed through the use of arts processes (Silverstein & Layne, 2010). This is known as arts integration outside of India and Art Integrated Learning (AIL) in India; where both the art form and the partner subject have equal learning objectives.

This vision was institutionalized in India as CBSE Circular Acad-33/2020 as transdisciplinary/ Art-Integrated Projects for Classes I-X. The policy is aligned with the principles of Competency Based Education (CBE) that are creativity, critical thinking, reflection and self-directed learning. The National Education Policy (NEP) 2020 also highlighted the need for integration of arts as cross curricular



pedagogy so that it assists in conceptual understanding and also cross connects with education and culture through arts and culture.

Despite these efforts, arts integration is typically found in the classroom of another subject area, where arts activities are utilized to aid in the subject area's instruction. The results of this paper reveal that the use of a dedicated art classroom and trained art teachers has a more coherent learning space for interdisciplinary learning, in which art content and art practice are treated equally.

Thus, the purpose of this paper is threefold: (1) to review theory and research related to arts integration and the Indian policy framework, (2) to offer a descriptive framework for arts integration in a middle school lesson plan, and (3) to demonstrate six suggest lesson plans that illustrate how the art classroom can support interdisciplinary and holistic learning in the middle grades.

2. Review of Related Literature

2.1 Conceptualizing Arts Integration

The John F. Kennedy Center for the Performing Arts (JKC) defines arts integration as a process whereby the student is instructed in and understands content across the arts and in another content area (Silverstein & Layne, 2010). Similarly, the Arts Based Collaborative at the University of Tennessee states that all of the integrated disciplines should be equally deep, held to the same standards, and assessed (2021, Scarlett). The above definitions show the value of planning and the need not to have a "bag of tricks" of arts activities in the classroom.

Silverstein and Layne (2010) go on to describe how arts integration is an intentional integration of an art form to specific curricular concepts rather than art as an isolated skill. Likewise, the model suggested by Fogarty and Pete is an interdisciplinary one that would see multiple disciplines clustered together and the art classroom as a space for cross-disciplinary learning, but with a high level of disciplinary integrity.

2.2 Theoretical Foundations

Constructivist and multimodal learning theories are the foundation of arts integration (Silverstein & Layne, 2010), theories that hold that learning experiences are more effective when they integrate visual, auditory, and kinesthetic methods, resulting in more student engagement and conceptual learning. The creative process in terms of imagining, creation, reflection and experimentation, should thus be intentionally structured in the lesson design which is interdisciplinary.

Other planning models, such as the Backward Design, Design Thinking and STEAM education, also promote interdisciplinary instruction by setting goals for learning before developing activities for the classroom. Similarly, the effectiveness of Project Based Learning (PBL) was determined in Art classrooms because it is a method that can encourage long-term learning and students' creativity, collaboration, communication and leadership. However, research also reveals a lack of design issues in the assessment practices that are effective in measuring artistic competence and outcomes of learning in content areas.

The Art teacher will receive a cross-curricular lesson design from a different classroom that incorporates a lesson from their subject area.

A collection of literature has emerged that sees the art classroom as a successful interdisciplinary classroom. An arts education programme that is cross-curricular has been shown through research to



use artworks and art processes as a catalyst for learning in other areas and to motivate students to engage with, and express themselves through, art. Researchers also call for an interdisciplinary approach to teaching—one that transcends subject boundaries and that is conceptualized by art teachers. The innovative interdisciplinary teaching in the studio, based on projects, has also been verified in recent studies in visual communication design to enhance innovation, collaboration and practice skills. Based on this literature, there are reasons why the literature considers the art class as the integration hub, and both the nature of the medium and integration will be better maintained.

2.4 Policy Context: NEP 2020 and CBSE Circular Acad-33/2020

The policy framework for Art Integrated Learning (AIL) in India was gradually developed through various initiatives of the CBSE, and was streamlined under NEP 2020. CBSE has introduced AIL in the Circulars Acad-12/2019, Acad-22/2019 and finally in Acad-33/2020, which has made AIP compulsory for Classes I–X and labeled it as transdisciplinary activity which is supporting Competency Based Education (CBE). Creativity and critical thinking, reflection and self-directed learning are emphasized with an emphasis on experiential pedagogy; the circle highlights these.

The concept of ‘integration through art’ is also clarified in NEP 2020 as an approach that involves art and culture in another discipline of learning and in bringing education and culture together. Ek Bharat Shreshtha Bharat has been embedded in the visionary path in subsequent guidelines like Circular Acad-54/2023 which focused on cultural understanding with interdisciplinary learning. These policies jointly create AIL as a compulsory part of the school curriculum and allow flexibility in developing context specific lesson plans by schools and teachers.

2.5 Barriers and Enabling Conditions

While there is much policy support, research shows there are a number of barriers to effective arts integration. Issues are often poor teacher training, lack of resources, inflexibility of curriculum, lack of planning time, and low status/value of the arts. Research suggests that the use of collaborative lesson planning, teacher professional learning, and learning communities are effective strategies for increasing teachers' confidence and implementation.

Assessment is still a big issue. STEAM oriented project-based learning has been researched and it has been revealed that teachers face challenges in creating assessment tools that are both procedure- and content-relevant in order to fairly measure both the artistic process and subject-specific learning. Therefore, interdisciplinary lesson plans should incorporate two types of assessment from the outset to provide a balance between the evaluation of artistic and academic learning outcomes, which are dual assessment criteria.

The above reviewed literature shows that there is a reasonably good evidence base for the improvement of creativity, critical thinking and engagement through the utilization of arts integration, which is formally mandated in Indian middle schools through NEP 2020 and CBSE Acad-33/2020 and that this successful implementation relies heavily on teacher preparedness, planning structure and assessment design. What is comparatively lacking, especially in the Indian context, are well-developed sets of actual, classroom-ready lesson plans, where the dedicated art class serves as the focus of interdisciplinary planning, rather than the mainstream classroom, with dual assessment criteria and learning objectives designed in from the outset. In this paper, the authors address that need by presenting a method to create the lesson plans and providing six worked examples for the middle school level



.2.6 Theoretical Grounding for Art as a Holistic Medium

The case for the art class as more than a two-subject pairing rests on a further body of theory concerned with holistic child development rather than single-subject learning transfer. Gardner's theory of multiple intelligences proposed that human cognitive ability is not a single, general capacity but a set of relatively distinct intelligences - among them linguistic, logical-mathematical, spatial, bodily-kinesthetic, musical, interpersonal, and intrapersonal - and argued that an educational system relying mainly on linguistic and logical-mathematical instruction and assessment systematically under-serves learners whose strengths lie elsewhere (Gardner, 1983). What is distinctive about the art classroom, considered against this framework, is that a single well-designed art lesson can plausibly engage several of these intelligences within one activity: spatial intelligence through composition and form, bodily-kinesthetic intelligence through the physical handling of material, intrapersonal intelligence through reflective and expressive choices, and interpersonal intelligence wherever the activity involves collaboration or critique. Few other subject classrooms are structured to engage this many intelligence domains simultaneously within a single lesson.

This multi-domain engagement aligns closely with how NEP 2020 itself defines holistic development. Section 11 of the policy describes holistic and multidisciplinary education as aiming to develop intellectual, aesthetic, social, physical, emotional, and moral capacities in an integrated manner, rather than treating these as separate outcomes pursued by separate subjects. Read alongside Gardner's framework, this suggests a distinction worth making explicit for lesson design: a lesson plan can integrate the art form with a single partner subject's content (as in Section 4.1-4.3 below), or it can be designed more ambitiously so that the art-making process itself simultaneously carries cognitive, socio-emotional, physical, and civic or moral development within the same activity, regardless of how many discrete subjects are formally paired. The three lesson plans in Sections 4.4-4.6 are designed along this second, more holistic logic: rather than pairing art with one other subject's content, each activity is structured so that the making process itself carries several strands of development - academic, emotional, physical, and civic - at once, illustrating the art class's potential as a holistic rather than a strictly bi-disciplinary medium.

3. Methodology

3.1 Research Design

This paper adopts a descriptive, literature-grounded design approach: it synthesizes theoretical and policy literature on arts integration and interdisciplinary lesson design and uses that synthesis to inform the construction of illustrative lesson plans. The purpose is conceptual and applied rather than empirical - the paper does not test or measure outcomes, but instead demonstrates, through worked examples, how the principles established in the literature review (co-equal objectives, thematic clustering, backward design, and dual assessment) can be translated into classroom-ready lesson plans for the middle school art class.

3.2 Lesson Plan Development Process

The lesson plans were created in four stages. In the first stage, a curricular mapping was done to find out those prescribed Learning Outcomes in science, mathematics and social science at Classes VI-VIII, and the competencies generally covered in the visual-art context at these classes (observation-based drawing, printmaking, relief and 3-D construction, and colour and composition). Second, a thematic



clustering stage was developed based on the Fogarty and Pete's nested interdisciplinary model that enabled the identification of points of natural conceptual overlap between an art form and the partner concept with which it was paired - for example, clay relief and topographic representation, geometric printmaking and properties of shapes, etc. - in such a way that the art form does not simply represent the partner concept and is structurally suitable for doing so. Third, the desired understanding and evidence of learning in both domains were determined prior to sequencing of activities, as recommended in the literature of planning for domains that focus on iterative, goal-directed problem solving (STEAM planning literature). Fourth, a dual-assessment stage integrated discipline-specific and art-specific assessment criteria into a single evaluation rubric for each lesson in response to the identified assessment-design barrier from Section 2.5.

3.3 Intended Context

The lesson plans are for the implementation in Classes VI-VIII of government schools in Delhi as per the CBSE Acad-33/2020 guidelines with one art/craft period as the block of learning (35-40 minutes of teaching, which may be extended to a double period for projects). The design process is based on the assumption that both the art teacher and the subject teacher will work together as co-planners, as is recommended by most literature on collaborative planning that goes along with more successful arts-integration programs.

The development of suggested interdisciplinary lesson plans.

The six lesson plans below provide examples of how the design process outlined in Section 3 can be implemented, where some are more traditional, two-disciplinary partnerships, and some are more innovative, and holistic designs. Lesson Plans 1-3 use the co-equal-objectives approach outlined in Section 2.1 to show the relationship between a single partner subject and an art form. Lesson Plans 4-6 are structured in a more holistic way, as described in Section 2.8, each of which has a number of strands of development woven into the process of creating art itself, not just one strand from a single academic partner subject. Each plan identifies the art form, partner subject(s) (and/or developmental domain(s) involved), co-equal learning objectives, a sequence of procedure that follows the imagine-create-reflect framework of the creative process, and dual or multi-domain assessment criteria.

4.1 Lesson Plan 1 - Relief Sculpture and Physical Geography (Art + Social Science, Class VII)

Field	Details
Art form	Clay/paper-pulp relief modelling
Partner subject & concept	Social Science (Geography) - Landforms and physical features of India
Co-equal objectives	Art: Students will model raised and depressed surface textures to represent elevation using relief technique. Social Science: Students will accurately represent and label at least four landform types (plateau, plain, mountain, valley) on a relief map.
Procedure	1. Imagine (10 min): Discuss physical map of India; identify a state's landforms.



	2. Create (25-30 min, over 2 sessions): Build base map outline; use graded clay/pulp thickness to model elevation; paint using colour conventions (green-plains, brown-mountains). 3. Reflect (10 min): Gallery walk; students explain the geographic reasoning behind their elevation choices.
Assessment (dual rubric)	Art criteria: technique control, accuracy of relief gradient, finish. Subject criteria: correct landform identification, correct colour-convention use, verbal/written explanation of geographic reasoning.

4.2 Lesson Plan 2 - Geometric Printmaking and Properties of Shapes (Art + Mathematics, Class VI)

Field	Details
Art form	Block/stencil printmaking with repeat pattern
Partner subject & concept	Mathematics - Symmetry, tessellation, and properties of 2-D shapes
Co-equal objectives	Art: Students will design and execute a repeating printed pattern using at least two symmetrical motifs. Mathematics: Students will identify lines of symmetry and classify the geometric shapes used in their motif (triangle, quadrilateral, regular polygon).
Procedure	1. Imagine (10 min): Examine symmetrical motifs from Indian textile or rangoli traditions; identify shape properties and lines of symmetry. 2. Create (30 min): Design a motif on a stencil/block using at least two distinct geometric shapes; print a repeat pattern on paper or fabric. 3. Reflect (10 min): Students annotate their printed pattern, marking lines of symmetry and naming each shape used.
Assessment (dual rubric)	Art criteria: pattern consistency, print clarity, motif originality. Subject criteria: correct identification of symmetry lines, correct shape classification, accurate use of mathematical vocabulary in annotation.

4.7 Lesson Plan 7 – Mini Egypt: Building the Great Giza (Art + History + Mathematics + English, Upper Primary, Group Activity)

Field	Details
Art form	3D craft construction pyramid net folding and mummification model-making, assembled into a collaborative diorama
Partner subject & concept	History (ancient Egyptian civilisation, pharaohs, burial customs), Mathematics (geometric nets, equilateral triangles, 3D-to-2D construction), English (vocabulary building, descriptive/oral expression), Art (3D craft, colour and texture work)
Co-equal objectives	History: Explain the purpose of pyramids and role of pharaohs. Maths: Construct a pyramid by folding/scoring a triangular net. English: Use vocabulary — civilisation, pharaoh, Great Giza, equilateral triangle, graveyard, 3D art. Art: Decorate pyramid with brick design; craft mummy from ice cream stick + cotton.

	Social: Collaborate to build a shared "mini Egypt" base.
Procedure	1. Imagine (15 min): Show pyramid/mummy references; introduce vocabulary and history. 2. Create (2 periods): Groups fold, score, and decorate pyramid nets; others craft cotton mummies. 3. Reflect/Display (15 min): Assemble pyramids and mummies on a pre-made Nile/landform base; discuss with prompt questions (purpose, location, sides of pyramid).
Assessment (dual rubric)	History – explains pyramid's purpose; Maths – accuracy of fold/net; English – vocabulary use; Art – neatness/creativity; Collaboration – teamwork in group display.



Figure 1 The Egyptian city

Across Lesson Plans 1-3, the design deliberately keeps the art class as the delivery site while requiring content accuracy in the partner subject to be assessed with equal weight to artistic execution, directly operationalizing the co-equal-objectives principle central to the Kennedy Center definition of arts integration and to the trans-disciplinary language of Circular Acad-33/2020. The three plans that follow extend this logic from bi-disciplinary pairing toward the more holistic model described in Section 2., in which a single art activity is designed to carry cognitive, socio-emotional, physical, and civic development simultaneously.

4.4 Lesson Plan 4 - Museum of Me: An Autobiographical Shadow Box (Art + Language + Social-Emotional Learning + Heritage, Class VI)

Field	Details
Art form	Mixed-media shadow-box / memory-box construction using found objects, drawing, and collage
Domains integrated	Language (autobiographical writing), Social-Emotional Learning (identity and self-expression), Social Science (family and community heritage)



Holistic objectives	Cognitive/Language: Students will compose a short autobiographical narrative identifying formative experiences and relationships. Aesthetic/Art: Students will arrange found objects, drawing, and colour to visually symbolize aspects of their identity within a constructed box space. Socio-emotional: Students will identify and name at least three emotions or values associated with the objects and memories they choose to include. Cultural/Civic: Students will connect at least one object or motif to a family tradition, language, or regional practice, situating personal identity within a wider cultural context.
Procedure	1. Imagine (10 min): Guided reflection - students list objects, colours, and memories that represent "who I am"; discuss examples of memory-box or shadow-box art. 2. Create (35-40 min, over 2 sessions): Construct a small box using recycled materials; arrange collected/drawn objects inside to represent chosen memories and values; write an accompanying short autobiographical label. 3. Reflect (15 min): Small-group sharing circle where students explain one object and the emotion or value it represents; peers practise active listening rather than critique.
Assessment (multi-domain)	Art criteria: compositional use of space, thoughtful material choice, visual coherence. Language criteria: clarity and structure of the autobiographical label. Socio-emotional criteria: ability to name and articulate emotions/values connected to chosen objects. Cultural criteria: meaningful connection drawn to a family or community tradition.

4.8 Lesson Plan 8 – Seals of the Indus: Harappan Print Making (Art + History + Social Science, Upper Primary, Group Activity)

Field	Details
Art form	Relief print making — carving/building a seal stamp and taking multiple ink impressions on paper
Domains integrated	History (Harappan/Indus Valley Civilisation, seals, trade, script), Social Science (early urban life, occupations), Art (print making, symmetry, texture)
Holistic objectives	History: Explain the significance of Harappan seals — their use in trade, identity, and administration, and describe the animal/script motifs found on them. Maths/Art: Design a symmetrical seal motif on a printing block (thermocool/clay/eraser). Art: Apply print-making technique — inking the block evenly and pressing to get a clear impression. Language: Use vocabulary — Indus Valley, Harappa, Mohenjo-daro, seal, motif, script, print, impression. Motor skills: Develop hand-eye coordination through carving and controlled stamping.
Procedure	1. Imagine (15 min): Show images of original Harappan seals (unicorn, bull, script symbols); discuss their history and purpose as trade/identity markers. 2. Create (2 periods): Groups design their own seal motif (animal, script-inspired symbol, or geometric pattern) on a thermocol/eraser block; apply ink/paint evenly and press onto paper to take multiple prints. 3. Reflect/Display (15 min): Display all seal prints together as a class "Harappan gallery"; discuss what each motif represents and how ancient seals were used. Prompt questions: What is a seal used for? What animals appear on Harappan seals? What does the script tell us

Assessment (multi-domain)	History – understanding of seal function and civilisation context; Art – clarity and neatness of print impression; Creativity – originality of motif design; Collaboration – group participation in printing and display.
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Figure 2 Students engaged in the activity

4.6 Lesson Plan 6 - The Community Canvas: A Collaborative Neighbourhood Mural (Art + Mathematics + Social Science + Civic/Moral Development, Class VIII)

Field	Details
Art form	Large-scale collaborative mural painting using a scaled-up grid enlargement technique
Domains integrated	Mathematics (scale, ratio, and grid enlargement), Social Science (local geography and civic life), Environmental Science (sustainability messaging), Social-Emotional/Moral Development (collective ownership and civic responsibility)
Holistic objectives	Cognitive/Mathematics: Students will use a proportional grid method to enlarge a small design accurately onto a large mural surface. Social Science: Students will represent at least three features of their local neighbourhood (landmarks, community spaces, or civic institutions) within the mural composition.



	Environmental Science: Students will incorporate a visual message related to a local sustainability issue (waste, water, or green space) identified through class discussion. Aesthetic/Art: Students will contribute a cohesive section of the mural that follows the agreed colour palette and composition plan. Civic/moral: Students will participate in a group decision-making process to plan the mural's content and share responsibility for a section of collective work.
Procedure	1. Imagine (2 sessions, 20 min each): Walk or discuss the local neighbourhood to identify landmarks, community spaces, and one sustainability concern worth depicting; sketch a small composite design as a class. 2. Create (across several extended/double periods): Divide the design into a numbered grid; each small group enlarges and paints one grid section using proportional scaling onto the larger mural surface, maintaining agreed colours and motifs. 3. Reflect (20 min): Class walk-through of the finished mural; students explain the civic or environmental reasoning behind specific choices and reflect on what it took to coordinate a shared, large-scale work.
Assessment (multi-domain)	Mathematics criteria: accuracy of proportional enlargement from the small design to the mural section. Social Science criteria: recognisable and accurate representation of chosen local features. Environmental Science criteria: clarity and relevance of the sustainability message conveyed. Art criteria: consistency of colour, form, and composition across the shared surface. Civic/collaborative criteria: evidence of shared decision-making and accountability for an assigned section.

5. Discussion

The above literature and lesson design make the following implications to be put in practice by the schools that are trying to operationalise AIL in the context of NEP 2020 and the mandate of CBSE. The first is that placing the art class as the hub for integration overcomes a structural deficit observed in the international literature, that of subject teachers who are not trained as artists, and who are often loath, and rightly so, to design and assess an artistic product they are unable to assess. However, an art teacher might do a better job of planning the art rigorously if they were given curricular mapping support – like that outlined in Section 3.2 – for the other subject(s) as well, thereby making those plans just as accurate. This does not mean that the subject-teacher role is not needed, but it changes the dynamics of the subject-teacher role to one that is more collaborative: subject-teacher as co-planner, subject-teacher as content validator, in line with the collaborative planning and professional learning community models linked to more sustained arts-integration implementation.

Second, the dual-assessment approach developed in each of the six lesson plans addresses the issues raised in the literature regarding project-based STEAM art education, of concern to teachers, who had to develop rubrics to fairly evaluate both artistic learning and academic learning. Lesson Plans 4-6 go one step deeper and suggest that teachers evaluate socio-emotional, physical, civic, academic and artistic indicators. These criteria are not appended to an assessment at the end of the activity but the resulting internal-assessment score is more easily attributable to the CBSE mandated subject objective and art-specific or developmental competency, the latter of which may make lesson documentation and



reporting of such lessons, in the CBSE Art-Education and Art-Integrated Learning reporting portal, easier.

Third, the empirical evidence reviewed cautions us not to overestimate the impact of the evidence base, particularly for specific outcomes such as critical thinking and social studies learning, because the findings of the meta-analyses are still limited to few well-designed empirical studies. The contribution of this paper is thus conceptual rather than empirical, proving that the principles identified in the literature can be applied to a concrete lesson design, but leaving the question of measured impact – in particular for an art-classroom-anchored, multi-school interdisciplinary design specifically in middle schools of the Delhi government - open for future empirical research.

Finally, the barriers literature indicates that poorly-designed lesson plans are unlikely to be followed in the long run without ongoing professional learning and school support. These were some of the commonly reported constraints in the international research literature: rigidity of curriculum, fixed pacing, and limited classroom time. These may also be constraints in the context of the Delhi government school as there are multiple demands on a limited art period. Where schools choose the types of lesson plans outlined above, these may need to be accommodated by devising a flexible timetable, for instance, by having two periods for the modelling and print-making plans above, and by allocating time in the school calendar for the art-teacher and subject teachers to co-plan lessons time not as an informal or voluntary arrangement.

Other meanings ought to be noted. A few scholars, however, warn that the art classroom is not the only place where integration should take place. Fixing integration to the arts classroom and not sharing it among other classrooms in the school might perpetuate the exact perception Burnaford et al. describe namely that integration is occurring exclusively in the arts classroom and not in the other classes that make up a school's curriculum. At this angle the route described here is one possible approach for a more extended initiative of arts integration with non-arts subject teachers, rather than one that does not require the latter's capacity to be built.

6. Conclusion

In the present paper, it is argued that the subject classroom of art is not the mainstream subject classroom, but rather a structurally coherent space which has the potential of supporting trans-disciplinary art-integrated learning that has been called for by the NEP 2020, and the CBSE Circular Acad-33/2020 and that the potential of the dedicated art classroom is not limited to pairing with a mainstream subject, but can be a medium for a truly holistic learning process, in the context of middle schools in India. In the paper, the authors propose a four-stage descriptive methodology to translate the literature on integration, backward-design, multiple intelligences, and STEAM planning into specific lesson plans and demonstrate this with six suggestive STEAM lesson plans involving a single partner subject and six STEAM lesson plans involving an arts construct and a single partner subject. engage cognitive, socio-emotional, physical, and civic development through the art-making process itself. Although the evidence for specific cognitive outcomes is still uneven, and implementation challenges – teacher preparedness, scheduling, and multi-domain assessment – exist, the inclusion of co-equal and holistic goals in the design of lessons from the outset is one concrete step to take AIL practice in Delhi government schools from the “suggestive” nature of the Board guidelines towards a body of well-reasoned, classroom-ready, art-classroom-anchored interdisciplinary lesson plans.



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