

Where Art Meets English Teaching

Pooja Srivastava

(Corresponding Author)

Research Scholar

Email- poojaads145@gmail.com

ORCID ID: 0009-0003-3792-3693

Dept. of Education, School of Education

Central University of Gujarat

Kundhela, Vadodara, Gujarat

India

Dr. Jay Prakash Singh

(Co-author)

Assistant Professor

Dept. of Education, School of Education

Central University of Gujarat

Kundhela, Vadodara, Gujarat

India

Abstract

This paper focuses on the Art Integrated pedagogical approach in English teaching. This study proposes an integration process of activities in English teaching through Storytelling, Theatre and Drama, Puppetry, Music and Dance, focusing on their objectives, process and advantages in school education. Art-integrated pedagogy in English was examined using a qualitative research approach to explore the role of pedagogical practices in English. The goal is to provide a critical review of current literature and theoretical advancements in Art-Integrated pedagogy in English teaching. The primary sources are guidelines provided on Art Integrated Learning. Scholarly articles are secondary sources that provide a critical viewpoint on this study. The integration of Storytelling helps learners to acquire vocabulary, pronunciation, active listening, creativity, engagement, and sentence structure in a fascinating environment. Theatre and drama activities develop learners' confidence and collaboration. Puppetry fosters imagination, collaborative learning, and language instruction. Music and Dance improve communication skills, gain self-assurance, and foster creative learning. It enhances linguistic skills and nurtures the children's capabilities. When students hear a grammatical structure in a song, see the lyrics, and perform a movement to represent it kinaesthetically, they are building multiple mental representations of the knowledge.

Keywords: Art Integration, Storytelling, Theatre and Drama, Puppetry, Music and Dance.

I. INTRODUCTION

Art is the collection of imagination, human skills, and expressions that convey emotions and ideas in tangible or performative works. It covers a wide range of activities, including drawing, dance, music, theatre, sculpture, storytelling, puppetry, drama, and printing. The picture that takes shape in the cognition is called art. A piece of art can only originate from within a human being (Munch, 1907).

Art is a powerful medium to develop vocabulary, grammar, and narrative skills in a contextually meaningful way. Art takes many forms to support learners and teachers in teaching and learning, such as puppetry, drawings, drama, music,

storytelling, acting, and dance. Creative activities such as storytelling, theatre, drama, music, puppetry, and dance that seamlessly blend language objectives with artistic expression. Storytelling is a traditional teaching method that narrates the Panchatantra and religious stories to strengthen cultural aspects.

Additionally, Gardner's Theory of Multiple Intelligences (1983), which highlights the diversity of the mind, is respected by this method. The conventional textbook farm only produces linguistic and logical-mathematical crops. Arts-based learning promotes the whole landscape by fostering spatial, kinaesthetic, interpersonal, and intrapersonal intellect. It will develop into a resilient environment in which instructors and learners are mutually empowered to learn, resulting in a self-sustaining cycle of imagination and assurance, art forms and art activities. The Social Cultural Theory of Vygotsky (1978) posits that learning is a social activity of co-construction rather than a lone act of consumption. This has a natural habitat in art, a collaborative setting where learners bargain for meaning, share resources, and organically support one another's development, turning language learning into a genuine byproduct of interaction.

A. *Research objective*

The study's primary goal was to identify and recommend practical instructional methods, implications, and tactics for integrating Art Integrated activities using chosen art forms into the teaching of English courses. The following research objective guided the study.

- To explore and suggest effective pedagogical approaches and strategies for implementing art-integrated activities in English teaching through storytelling, theatre & drama, puppetry, and music & dance art forms.

II. METHODOLOGY

Art Integrated pedagogy in the English subject was examined in this study using a qualitative research approach, and explored the role of pedagogical practices in English. The primary sources are guidelines provided by the NCERT 2019 on Art Integrated learning, and its documents were used in this study. The goal was to provide a critical review of current literature and theoretical advancements in art-integrated pedagogy in English language instruction, with a focus on four chosen art forms: Storytelling, Theatre and Drama, Puppetry, and Music and Dance.

This paper has selected previous studies using purposeful sampling to ensure that they were pertinent to topics like creative learning, aesthetic education, English pedagogy, and art integration. Searches in academic databases like ResearchGate, ERIC, and Google Scholar were used to gather data. Words such as storytelling in English instruction, puppetry in classrooms, drama and theatre, art integration in education, art-based pedagogy, and music and dance in language acquisition were employed. In English instruction, the design enabled a thorough investigation of how these art forms improve linguistic development, creativity, and teaching-learning techniques.

III. THEORETICAL BACKGROUND

Art has three main dimensions, including visual arts, literary arts, and performing arts, as illustrated in Fig. 1.

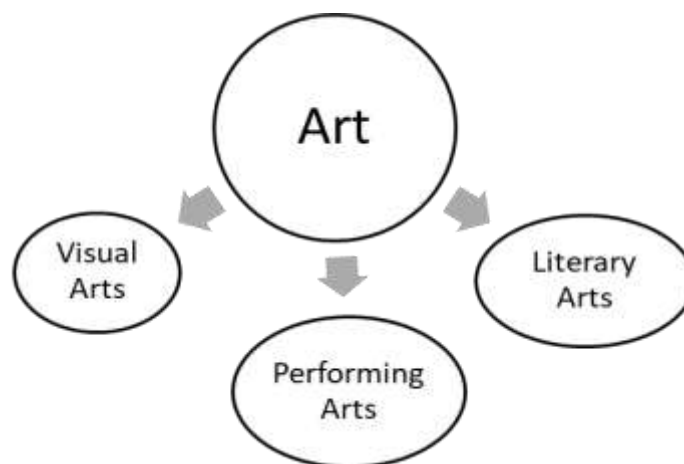


Fig. 1: Dimensions of Art

Fig. 1: Dimensions of Art

Art forms have contained various activities, such as the visual arts, which contain five art activities; the literary arts, which have three activities; and the performing arts, which also have three activities, as described in Fig. 2.

Art forms encompass various activities, including the visual arts, which comprise five art activities, the literary arts, which have three activities, and the performing arts, which also have three activities, as described in the figure. 2.

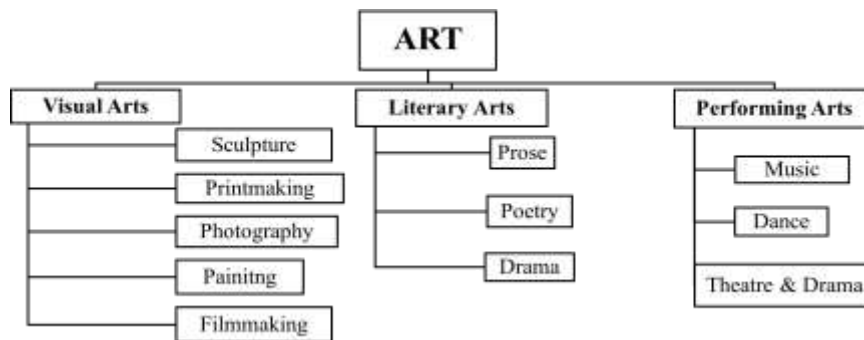


Fig. 2: Components of different dimensions of Art Forms

Fig. 2: Components of different dimensions of Art Forms

Gandhi's Sewagram Ashram, using the Nai Talim method, integrates the educational principles of Mahatma Gandhi and Rabindranath Tagore, asserting that creativity and manual labour are intrinsically linked to learning. The approach is experiential and observational, relying on classroom methods, learner-art experiments, and thoughtful reflection. Learners from ashram and rural schools, where natural creativity was fostered through crafts, painting, and self-expression, are included in the sample (Prasad, 1958).

The classroom teaching-learning process integrates many art forms, such as dance, drama, music, puppetry, and more, to create a fun environment where learners are engaged and retain what they learn, meaning that it is enduring and transformative, allowing them to use it in the real world (Agarwal & Verma, 2023). According to Patel & Kumar (2021), learners largely copied the notes from the blackboards. He selected 50 state board schools of Rajasthan and Karnataka. He found that 85% of schools deliver the lecture method, which is entirely based on teachers reading from books.

The lecture method is a teacher-centric approach that focuses on transferring information, concepts, and principles. The lecture method continues to be the cornerstone of pedagogy within a significant portion of the Indian schooling system, particularly in state-affiliated boards. Learners only listen to and write them. NEP 2020 also critiques the rote learning and lecture method. In this present paper, four activities are integrated into English pedagogy, which are storytelling, theatre and drama, puppetry, and music and dance.

A. Creative Art Forms used in Pedagogy

Teaching method integrated intellectual, physical, and ethical development by weaving academic subjects encompassing the core Vedas, auxiliary linguistic sciences (Vedangas), applied arts (Upavedas), and philosophy with daily duties and service (seva), aiming to cultivate not just scholarly knowledge but also discipline, character, and a profound sense of duty within each learner (Altekar, 1944).

The Art Integration program must include an art specialist and an art teacher who always construct and make understandable to the teachers. Art Integration with the ELA (English Language Arts) content project allows improvement and increases the skills and awareness of teachers and learners (Sanders, 2020).

The main problem seems to be a lack of time, and the others are a lack of training and funding. The resources were not available on the value of art in the classroom, making teachers aware of the benefits of Art Integration, connections between different subjects, developing understanding in the curriculum, using strengths, expanding creativity, and improving the development. Art Integration helped in many subjects with inconceivable results, such as shapes, sizes, angles, and designs can be added in geometry subjects, skits, and slide-shows can be added in social studies, and scrapbooks can be added in the literature part, or music can be added in a poem or speeches (Ross, 2008).

IV.

CONCEPTUAL FRAMEWORK

When art is adapted in English subject teaching, it is termed Art Integrated Pedagogy in English (Fig. 3). In English pedagogy, storytelling, theatre & drama, puppetry, and music & dance activities are integrated. These all engage, motivate, and develop the self-confidence, creativity and critical thinking of learners.

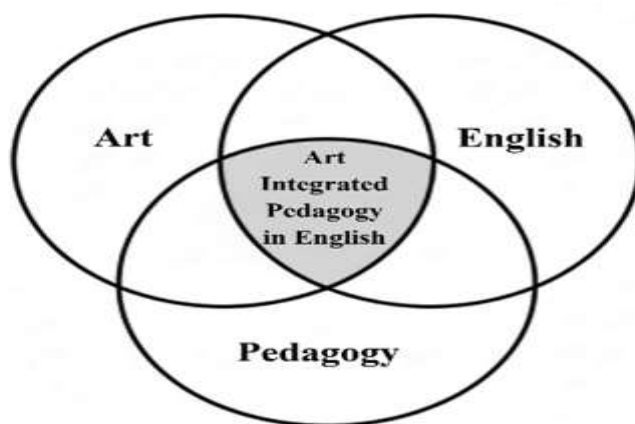


Fig. 3: Art Integrated Pedagogy in English

Fig. 3: Art Integrated Pedagogy in English

The following activities describe the benefits of it and its role in learning. By concentrating on a small number of art modalities, the researcher ensures sufficient depth in review and comparison while covering a representative breadth of art language intersections such as verbal storytelling, visual puppetry, dramatic theatre, movement dance/music. From the standpoint of pedagogical alignment, these art forms support new frameworks like the arts-integrated pedagogy supported by Indian educational policy (e.g., the Art Integrated Learning through NCERT guidelines 2019), which specifically identifies drama, puppetry, music, and dance as instruments for holistic learning.

Storytelling enhances vocabulary learning, public speaking confidence, and learner motivation in various EFL (English as a foreign language) settings (Satriani, 2019; Mulawarman et al., 2023). Storytelling is a vital and beneficial component that allows learners to absorb positive values, learn from negative examples, and enhance their cognitive, emotional, and psychomotor development, in addition to enjoying fictitious stories. It's improving attention, memory, language proficiency, reading enjoyment, critical thinking, and emotional connection (Farantika, 2022).

The significance of teachers' proficiency in oral storytelling as a role model for fostering pupils' speaking and listening abilities in primary schools. Teachers must establish learning environments that foster active oral practice since youngsters need a lot of exposure to excellent listening to acquire spoken language. Better teacher and learner attitudes about storytelling, the development of a storytelling culture, improved oral storytelling abilities, and a greater understanding of important traditional oral stories that are still not covered in official educational settings (Rokhmawan et. al., 2022).

Theatre and drama are factors in the overall development of communication skills; they encourage experiential language practice, role-playing, and social interaction (Zakopoulos et. al. 2023).

Visual arts, music, and movement can help learners communicate, express their emotions, and develop their social and cognitive abilities in ways that traditional teaching methods often cannot. Art and drama should be completely integrated into special education programs, with the help of trained teachers, therapeutic teamwork, and a curriculum centred on the learner (Kumar & Lal, 2025). Performing arts foster emotional expression, social development, and a greater desire to learn. However, the majority of elementary teachers lack the expertise and self-assurance to teach theatre, resulting in inconsistent or limited implementation. (Crowe, 2024).

Applied theatre and drama develop professional skills, proficiency in education, creativity, and motivation, which can lead to new educational practices and advance the established educational practices (Bragby, 2019). The collaboration, creativity, language speaking skills, learning skills, collaboration in groups, critical abilities, and communication skills develop with the theatre art and storytelling (Abramson, 2017). The theatre and performance in education improve

learners' creativity, critical thinking, empathy, and social consciousness. It also demonstrates that performance-based education fosters self-assurance, teamwork, and participation in actual challenges (Nicholson, 2011). Through cooperative embodied activity theatre in the classroom, it enhances self-assurance, interpersonal skills, empathy, and intercultural awareness. It also fosters a sense of community, inclusion, and personal empowerment, which enhances the learning experience and makes it more socially conscious (Etmanski, 2007).

Puppetry is an interactive medium that stimulates pupils visually and physically and has been demonstrated to have quantifiable impacts on learners' speaking ability and enthusiasm in EFL environments (Bayu et al., 2019). Puppet theatre provides excellent chances for creative expression, emotional expression, and cultural education. It allows learners to improve their critical thinking, language, and communication abilities, as well as interact effectively in a variety of educational settings. The widespread use of puppet theatre in schools and community programs to promote holistic, inclusive, and creative education (Madaminov, 2025).

Puppet-performed theatre is a helpful educational tool that improves symbolic play, communication, social skills, and creative expression, going above traditional teaching strategies in meeting learners' curricular and developmental requirements. With puppets, learners can express their feelings, investigate their knowledge of the outside world, and participate in education with greater assurance and creativity. They also enable teachers to understand learners' emotions and difficulties more effectively, which improves the learning environment and makes it more encouraging. Therefore, the study proposes incorporating puppet theatre into early childhood curricula, especially in kindergarten and elementary school (Idogho, 2022).

Puppetry turns learners from passive listeners into engaged creators, promotes critical thinking, collaboration, and communication. To improve pupils' expression and comprehension across all subject areas, the activities strongly integrate such arts-based techniques into regular classroom instruction (Fontichiaro, 2007).

Music and dance foster young learners' creativity, self-expression, and holistic development, as they provide distinctive cognitive, social, emotional, and motor advantages that traditional language-based approaches cannot. Educators must intentionally incorporate these art forms into early education because they all offer unique developmental benefits in the visual arts, drama, music, and dance. Enhancing arts-based teaching strategies will improve learners' creative learning opportunities in a variety of educational environments (Ho et al., 2025).

Performing arts foster emotional expression, social development, and a greater desire to learn. However, the majority of elementary teachers lack the expertise and self-assurance to teach dance, theatre, and music, resulting in inconsistent or limited implementation. (Crowe, 2024). Language in semantic processing and grammar, including syntactical components and phonological awareness, may be influenced by rhythmic and melodic musical qualities. (Pino et al., 2023). In English pedagogical approaches few art forms are often used: storytelling, painting, collage, puppetry, music, dance, drama, and theatre. Performing arts such as drama, puppetry, dance, and music create joyful learning spaces that make learners active participants rather than passive listeners (Agarwal & Verma, 2023, p. 62).

Integration of these art forms in language classrooms enhances imagination, emotional expression, and communication skills, contributing to holistic language development (Agarwal & Verma, 2023, p. 63). Theatre and puppetry activities stimulate linguistic interaction and confidence, while dance and music strengthen rhythm, pronunciation, and memory in language learning (Agarwal & Verma, 2023, p. 64). Art Integrated Learning not only promotes retention of concepts but also nurtures creativity and critical thinking through experiential engagement (Agarwal & Verma, 2023, p. 65). The choice of storytelling, puppetry, theatre and drama, dance and music as the four primary activities is intentional and justifiable in the context of incorporating the arts into English language instruction. In accordance with the multimodal aspect of language learning (Agarwal & Verma, 2023), these four modalities collectively cover verbal, visual, kinaesthetic, and auditory modes of engagement.

In conclusion, the choice of storytelling, puppetry, theatre & drama, and music & dance is supported by strong empirical evidence, language research, multimodal interaction, operational manageability within the scope, and policy relevance in arts-integrated pedagogy. These art forms are closely related to the development of essential English skills- listening, speaking, reading, and writing- while also boosting creativity, motivation, and emotional expression.

V. ACTIONS IN ENGLISH TEACHING

In alignment with the National Education Policy (NEP) 2020, the integration of literary, visual, and performing arts presents a robust strategy to enhance learning and counter rote memorisation. This is operationalised through targeted activities such as storytelling and puppetry to develop narrative skills, theatre and drama to build spoken fluency, and music and dance to reinforce linguistic rhythm and structure, ensuring each artistic endeavour serves a specific language-learning objective.

The following activities describe the process to be performed for English subject teaching with integration of art for storytelling, theatre and drama, puppetry, music and dance.

A. *Activity 1: Storytelling*

Objective: The storytelling activity will enhance narrative sequencing, knowledge of tense, foster imagination, emotional bond between learners and the language and strengthen vocabulary through actions and emotions. By listening to or telling stories, learners acquire vocabulary, pronunciation, and sentence structure in a fascinating environment.

Process: The following steps will support the integration of storytelling in English pedagogy:

Step 1: Firstly, the teacher will inform the learners about the activity and objectives.

Step 2: Then the teacher will select a story or chapter from the curriculum to teach their class.

Step 3: The chapter will be divided into small segments, and the teacher will narrate the story segmentally.

Step 4: The Teacher will make groups of a minimum of learners (Three or more), and they work in groups to plan and prepare a creative work with images, crafts, posters, or models, to communicate the explained story.

Step 5: The group members will discuss, take the final decision with the help of all group members and practice the collaborative work together.

Step 6: After completing preparation for a fixed duration, each group will explain the story with their displayed work in front of the other groups and the teacher.

Step 7: After the presentation, the other groups will discuss doubts and creative questions from the presenter group, which necessitate conversation in English.

Step 8: The teacher has to provide suggestions for improvement and appreciate the group efforts.

By using storytelling, learners can improve their interest, imagination, participation, teamwork, and acquire the ability to use their voice, facial expressions, and body motions. Because it fosters the organic development of language and communication abilities, storytelling is an important tool in English education. Teachers and learners will both actively participate in the storytelling. They select the members for groups. They will listen and understand the summary. .

Storytelling develops the learners' interest, creativity, engagement, and collaboration. Digital storytelling helped spread awareness about digital tools, multimedia applications, and the importance of digital upgradation. The integration of digital storytelling enhances active listening, creativity, engagement, linguistic skills, and collaboration. It fulfils the diverse needs, but the challenge for the teachers is to select the appropriate chapter and methods. (Harashchuk, 2025)

Storytelling works as a bridge in the pathway of language learning. It affects the middle school learners' long-term motivation, socio-emotional behaviour, and memory (Benabbes & Taleb, 2024). Learners can develop their confidence, communication skills, and ability to explain concepts to their peers. As a matter of fact, a learner wanted to withdraw from school, but she stayed, did all the activities, completed them beautifully, and selected her career as a graphic designer. Art Integration can increase the achievement, activeness, engagement, and willingness of bi/multilingual high school learners. AI can expand the creativity, engagement, interest, motivation, learning skills, and learning outcomes of learners (Aghasafari et al., 2021).

The visual arts were added in maths, so the visual arts and many more forms of art can be integrated into other subjects, too. It can develop creativity and improve knowledge (Brezovnik, 2015). Language can be effectively taught through

storytelling for adult language learners. They learned and understood the uses and framed plots, dialogues, sentences, created characters, and are ready to take any character and write their perception of that character. Teachers can use this most effective teaching method with the learners in the classroom (Atta-Alla, 2012).

Storytelling gives meaningful integration ideas and develops cognitive, linguistic, and emotive skills. Learners enjoy storytelling and engage in the class (Pennington, 2009). It fosters the growth of multimodal literacy by giving learners many opportunities to comprehend the world and communicate their thoughts via a variety of media, including language, pictures, sound, movement, and digital media. Through the promotion of both immediate and long-term cognitive, social, emotional, and linguistic development, storytelling fosters creativity, imagination, and narrative thinking. It also encourages learners to be more actively involved and engaged in their learning, promotes experiences that are culturally and socially relevant, and aids in the development of their identity. In addition, storytelling fosters collaboration and communication, enabling youngsters to connect, share ideas, and form relationships with others (Du, 2021).

The collaboration, creativity, language speaking skills, learning skills, collaboration in groups, critical abilities, and communication skills develop with storytelling (Abramson, 2017). Additionally, it teaches learners how to confidently and fluently communicate their own experiences in English.

B. Activity 2: Theatre and drama

Language Objective: The learners will improve and advance their vocabulary, descriptive language, narration, dialogue formation, asking, and answering questions. In English classrooms, the dramatisation of tales, poetry, or conversations transforms passive learners into active participants, making learning interactive, memorable, and pleasurable.

Process: The following steps will make the integration of the 'theatre and drama' activity fruitful and familiar in English pedagogy.

Step 1: The Teacher will select a chapter from the syllabus and narrate the complete summary of that.

Step 2: The Teacher will select learners for specific characters and instruct them how to adapt the character naturally with their specific qualities.

Step 3: Learners will read, understand and relate their characters with themselves. The participants will practice the selected character.

Step 4: They will integrate the theatre and drama activities into their overall practice to perform their role.

Step 5: After practice, learners will perform their roles, deliver the dialogues, one by one or together, depending on the needs of the chapter.

Step 6: They will deliver the dialogues with emotions and their facial expressions.

Step 7: The chapter will be narrated by the learners through their performance. It can play according to scenes or parts.

Step 8: Teachers and their peers will ask and discuss their doubts with the participants.

Step 9: The teacher will provide suggestions for improvement and appreciate the participants' efforts.

Through expression, role-playing, and collaboration, drama and theatre activities offer an experiential forum for acquiring English. By performing scenarios, learners get the chance to practice their language skills in real-world settings, which enhances their fluency, pronunciation, and intonation. Additionally, taking on various roles and viewpoints in drama helps learners develop empathy and teamwork. The theatre and drama activity enhances the language skills, self-esteem, teamwork, and self-assurance are all enhanced through drama.

Female learners are more efficient in emotional and communication skills, and male learners in originality and creativity (Hu & Shu, 2025). Drama education should be integrated into the main curriculum at all levels (Zakopoulos et. al., 2023). Drama improves self-confidence, teamwork, and self-esteem. An act is a strong tool to engage the learners. (Islam, 2023). Drama and theatre activities develop engagement in the classroom for every learnerhood stage to the secondary stage (Sanchez & Athanases, 2022).

The character lowers the affective filter, allowing shy learners to speak in character. It physically embodies vocabulary. This process helps to understand the situation well and relate to actors and viewers. Hardiman et al. (2014) describe in their research findings that a few forceful ways to incorporate art in daily quotes, current events, thoughts, songs, dance, and drama to enhance the Art Integration. Breakfast with the Arts (BWTa) provided learners with opportunities to dance, act, and sing at break time. If multiple ways of teaching-learning methods are introduced in the classroom, then learners can meet their needs and develop their self-confidence and skills (Ingraham & Nuttall, 2016). The Art Integrated method serves as an alternative teaching method for struggling and at-risk learners in academics (Hardiman et al., 2014).

The positive impact of Art Integration forms, such as visual arts, music, dance, and drama, with core curriculum subjects such as mathematics, science, social science, and language. Art Integration is a much-needed method to improve objectives and concepts for intellectual development. Learning with the art-based curriculum and environment influenced the cognitive growth. It develops cognitive development, growth and intelligence. (Baker, 2013)

C. Activity 3: Puppetry

Language Objective: The Puppetry activity enhances the skill of dialogue formation, utilisation of tense, motor skills, speaking, listening skills, cognitive development, and critical thinking in the learners.

Process: The following steps will make the integration process of the puppetry activity smoother and more creative.

Step 1: The Teacher will select a chapter from the syllabus to integrate the puppetry activity.

Step 2: The chapter will be summarised by the teacher and discussed in the same way as the theatre activity.

Step 3: The Teacher will select the learners for the group. It can be more than three participants, based on the class size.

Step 4: Learners will understand the content, culture, look, nature, and role of their selected puppet character.

Step 5: They will develop the puppets with the help of teachers and peers; the number of puppets is based on the number of characters in the chapters.

Step 6: Learners will perform with their prepared puppets, their movements. The learners can give their own voice with movements, or another learner can narrate the story with the dialogue.

Step 7: After the presentation, the discussion will be between the participants, peers and the teacher.

Step 8: The teacher will introduce their capabilities, mistakes, strengths, etc., with suggestions for improvement.

It's a dynamic tool for language development. Combining creativity, storytelling, and visual learning, puppetry is a useful teaching method for English instruction. Learners learn conversational English, pronunciation, and dialogue delivery in a relaxed and enjoyable setting by making and using puppets. Particularly among younger learners, puppets grab attention and make it simpler to teach complex ideas or words. In addition to fostering teamwork, imagination, and self-expression in English instruction, puppetry also improves speaking and listening abilities.

The integration of puppetry into language arts instruction is supported by educational research. A comprehensive meta-analysis (Lee et al. 2015) found that drama-based pedagogies, including puppetry, significantly improve learners' oral communication, comprehension of narratives, and writing achievement. By embodying characters and negotiating scripts, learners engage in deep processing of language and narrative structure that surpasses passive reading exercises.

According to Prasad (1958), the key findings are that conventional book-centred and exam-focused education stifles creativity, pleasure, and uniqueness, while art-centred education encourages self-expression, observation, discipline, and social sensitivity. Prasad focuses on the teacher's role as a facilitator, not an instructor, and highlights the stages of learner art development, which range from scribbling to realistic and symbolic expression. He contends that the integration of fine and applied arts breaks down societal barriers between physical and mental work, fostering equality and respect for labour. Fundamentally, Art promotes a revolutionary concept of education in which learning via art becomes a spiritual, cultural, and creative process, fostering people who can live in peace with themselves and their community.

Puppets function as symbolic and communicative intermediaries, allowing learners to express their feelings, examine conflicts, and display their perception of the world. Through promoting creativity, social engagement, and emotional

growth, puppetry helps educators better comprehend learners' ideas and emotions while also making learning more interesting and productive. It's a learner-centred learning, and it confirms that they improve curricular achievement, notably in kindergarten and elementary school (Agofure, 2017).

Kroger & Nupponen (2019) look at the instructional possibilities of puppets. The goal was to combine research on the advantages and potential of puppets in official schooling. Studies covering quantitative and qualitative research from different nations and educational levels, from preschool to secondary, were included in the sample. The review discovered that puppets have five primary instructional applications:

- i. Fostering communication,
- ii. Promoting a positive classroom atmosphere,
- iii. Stimulating creativity,
- iv. Encouraging cooperation and social integration, and
- v. Shifting perspectives.

According to the findings, pupils are more engaged, motivated, communicative, and emotionally stable when using puppets. It fosters imagination and collaborative learning, especially in the areas of language instruction, science, and the arts. Puppets change classrooms into more creative, interactive, and compassionate learning environments, fostering social and emotional development in addition to academic advancement. As a holistic, efficient teaching strategy, it suggests integrating puppetry into classroom practices and instructor training programs.

D. Activity 4: Music and dance

Language Objective: The Music and dance activity advances the vocabulary, grammar, mood and tone setting, movements, linguistic, affective, and cognitive domains. Drama, music, movement, puppetry, and narrative activities highlight engaging, practical learning experiences that foster social interaction, language development, and emotional development. It pushes teachers to integrate them as a core component of early childhood and elementary classroom teaching. By combining these art forms, learners can improve their communication skills, gain self-assurance, and foster their creativity in ways that are not possible with conventional approaches (Brady & Gleason, 1994)

Process: The following process of integrating the 'Music and dance' activity makes learning joyful and creative. Musical pursuits like rhymes, chants, or lyrical practice enhance speaking and listening proficiency while promoting cultural awareness.

Step 1: The teacher will select a chapter that is suitable for the 'music and dance' act.

Step 2: The Teacher will explain the chapter and instruct them on how they integrate the music and dance in the selected chapter.

Step 3: The teacher will distribute the part, scene, or lines to the learners to prepare creative lines as a poem on that or prepare a dance on the selected chapter.

Step 4: The learners will understand and analyse the chapter deeply, and select the music or dance on the selected part of the chapter.

Step 5: They will develop lyrics as poetry, add tones, new vocabulary, a sound base, or prepare their dance or poetic work in rhythm.

Step 6: The group will perform based on theme, mood, music, and lyrics. The discussion will start with the teacher and the peers after their performance.

Step 7: The teacher will suggest the improvement, introduce them to their skills, their shortcomings, and appreciate them with positive and fruitful suggestions.

By incorporating music and dance into English instruction, learners gain rhythm, vitality, and emotional connection in the classroom. Teachers foster a lively and inclusive environment by combining rhythm and language, which helps learners connect English with creativity and pleasure. Music and song help with phonological awareness, while dance connects language meaning with movement (Vic.gov.au, Performing Arts Toolkit).

The Cognitive Theory of Multimedia Learning argues that people learn more deeply from words and pictures than from words alone. When learners hear a grammatical structure in a song, see the lyrics, and perform a movement to represent it, they are building multiple mental representations of the knowledge. (Mayer, 2009). According to research, engaging in performing arts like dance, puppetry, music, and drama helps learners develop the critical skills for second/foreign language learning, such as speaking, listening, expressing themselves through movement, and connecting emotionally. The Victorian Curriculum toolkit, for instance, states that learners use their bodies, gestures, movement, voice, and language to investigate meaning, and that music, dance, and drama are strongly linked to language as a result (Victorian Curriculum & Assessment Authority, 2023).

Every activity chosen has shown evidence of positive effects in the English classroom and provides interdependent opportunities in multiple subjects. Teachers can integrate the innovation method into innovative practices (Lovemore et al., 2021). Language teachers can integrate art into their subjects to make it easier to understand the process visually. Art can also develop the instructor, monitor, and in-charge skills in learners during learning. 'English through the arts' provides the chance to engage the learners (Chi, 2017). The Art Integrated method serves as an alternative teaching method for struggling and at-risk learners in academics (Hardiman et al., 2014).

There are four activities that have been added, such as storytelling, theatre & drama, puppetry, and music & dance. The activities are explained, along with their specific objectives, related research works, and benefits, as well as future recommendations, in detail in Table 1.

TABLE 1: SUMMARY TABLE FOR OBJECTIVES, BENEFITS AND SUGGESTIONS FOR THE ACTIVITIES STORYTELLING, THEATRE & DRAMA, PUPPETRY, AND MUSIC & DANCE

Table 1: Summary table

S. No.	Activity	Objectives	Author & Year	Benefits
1	Storytelling	Narrative sequencing, knowledge of tense, vocabulary by actions and emotions.	Harashchuk, 2025; Mulawarman et al., 2023; Farantika, 2022; Rokhnawan et al., 2022; Du, 2021; Aghasafari et al., 2021; Satriani, 2019; Abramson, 2017; Brezovnik, 2015; Atta-Alla, 2012; etc.	Improve and enhance vocabulary knowledge, grammar, phonetic observations, interest, creativity, engagement, and collaboration
2	Theatre and Drama	Adjective vocabulary, descriptive language, asking questions and answering questions.	Hu & Shu, 2025; Kumar & Lal, 2025; Crowe, 2024; Ingraham & Nuttall, 2016; Zakopoulos, et. al., 2023; Islam, 2023; Bragby, 2019; Hardiman et al., 2014; Baker, 2013; Nicholson, 2011; Etmanski, 2007; etc.	Alternative teaching method for struggling and at-risk learners in academics, the positive impact of AI forms, such as visual arts, music, dance, and drama, with core curriculum subjects.
3	Puppetry	Dialogue formation, tense, motor skills, speaking, listening skills, cognitive development, and critical thinking	Madaminvov, 2025; Idogho, 2022; Kroger, T., & Nupponen, A. M. 2019; Bayu et al., 2019; Agofure, 2017; Lee et al., 2015; Fontichiar, 2007; etc.	Improve learners' oral communication, comprehension, narratives, and writing. Embodying characters and negotiating scripts, engage in deep processing of language and narrative structure
4	Music & Dance	Vocabulary, grammar, mood and tone balance skills, movements, linguistic, affective, and cognitive domains	Crowe, 2024; Pino et al., 2023; Victorian Curriculum & Assessment Authority, 2023; Lovemore et al., 2021; Chi, 2017; Hardiman et al., 2014; Mayer, 2009; etc.	Develop creativity, cognitive abilities, intelligence, growth, curiosity, and the ability to express themselves.

VI. EDUCATIONAL IMPLICATIONS

Art Integration is a much-needed method to improve objectives and concepts for intellectual development. Arts integration plays an important role in understanding the concept and content of science (Mark et al., 2020). Collaborative teaching approaches that include English and art instructors can promote experiential and dialogic learning, help learners internalise language through visual expression, rhythm, and performance (Kroger & Nupponen, 2019).

Learners will achieve improvement and upgrade their academic growth. Art-based knowledge in the science subject is necessary to provide (Casey et al., 2018). There was a stronger correlation between multi-arts integration and creativity, critical thinking, motivation, collaboration, engagement, and maths achievement. Art Integration is more effective in enhancing long-term memory compared to the conventional method (Hardiman et al., 2017). Empirical and longitudinal research designs are also recommended for future studies to assess the long-term effects of art-based approaches on comprehension, communication, and emotional intelligence (Gardner, 1983; Vygotsky, 1978).

VII. ADVANTAGES OF THE ART ACTIVITIES IN ENGLISH LANGUAGE TEACHING

Art activities benefit learners in their learning, develop self-confidence, long-term retention, creativity, holistic development, an inclusive learning environment, interest, and willingness (Fig. 4).

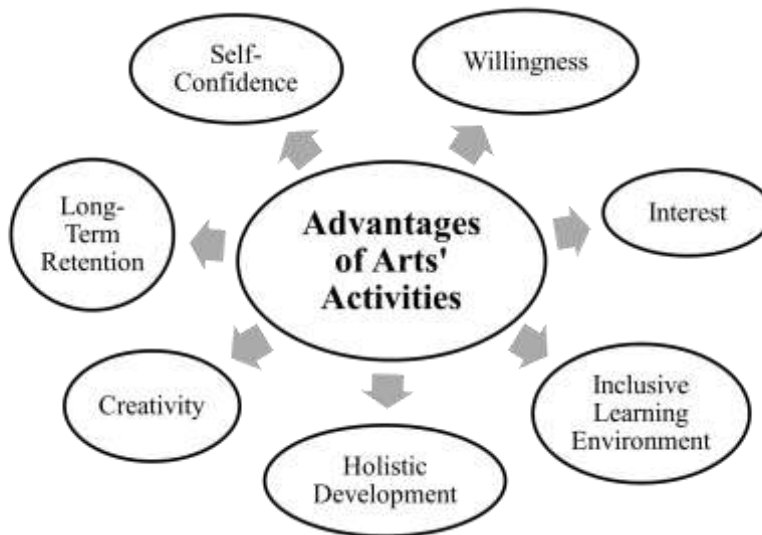


Fig. 4: Advantages of Art Activities in learning

Figure4: Advantages of Art Activities in learning

Drama-based storytelling develops creativity, emotion, empathy, and recognition of skills in the learners. It is a pedagogy for learners of diverse needs and diverse backgrounds, empowering the emotions and empathetic behaviours (Koc, 2025).

Puppetry can advance the creative skills of pre-school learners. They start to imagine, focus on originality, and develop their fluency through these performing arts activities (Lenakakis & Partsakoulaki, 2025). Puppetry and storytelling promote creativity, facial expression, interest, and support the learners' learning (Karaolis 2023). The storytelling activity with puppets develops self-confidence, language abilities, oral skills, long-term memory and narration skills in learners because it was prepared by the learners. It promotes the skills of speaking, listening, and making the learners active participants (Mujahidah et. al., 2021).

Two experiential activities, puppetry and storytelling teaching practices, positively affect the behaviour of pre-school learners, giving more positive results than storytelling. (Aminimanesh et al. 2019). Some teachers view the arts as something stored in a museum, and real art can be taught only by art specialists. Art classes or art-integration classes are often taken to fill the vacant time and to maintain the silence in the classroom. All subject teachers can utilise Art Integration in their classrooms to enhance learners' willingness, understanding, and active learning (LaJevic, 2013).

Art forms used to convey the ideas, procedures, and expected outcomes include sketches, diagrams, paintings, photographs, charts, etc. Art teachers are also needed in STEM (Science, technology, engineering and Mathematics)

with assistance in technology, creativity, aesthetics, reasoning, and awareness. Art demands national and local support, but science, mathematics, and technology have not been prepared to address the arts. (Bequette & Bequette, 2012).

Art Integration is an effective and alternative way to learn and understand English and mathematics compared to traditional methods, especially for at-risk learners.

VIII. CONCLUSION

Integrating art into the English classroom is a transformative act. It moves learning from a passive, individualistic struggle with text to an active, communal process of creation and expression. Extracurricular activities like music, dance, and theatre help fill this void by fostering learners' emotional intelligence, problem-solving skills, and character strength. Learners may not develop their creativity, emotional intelligence, teamwork abilities, or critical thinking skills without integration (Podar Education, 2025). By valuing the process as much as the product, we create a classroom where English is not a subject to be feared but a language to be used to tell stories, to share ideas, and to make meaning. Ultimately, going beyond the textbook through art is about unlocking the innate creativity of every learner and allowing that creativity to pave the way to proficiency (Smith, 2023).

Learners understand the other views, perceptions, their situation, and their efforts. A few questions were framed for large or small group discussion, such as the role of sculpture in daily lives, its uses, purpose, and the benefits for people. Many artworks have been presented and related to history. Artists were explained beautifully and briefly about all the images (Kahn, 2017).

Hartle et al. (2015) elaborate in their findings that art has few disciplines, such as visual arts, music, dance, drama, digital arts, and their integration. Art and other subjects are interconnected, and their teaching-learning is also dependent, which directly impacts the learning outcome. Art teachers and other subject teachers possess skills as artists, researchers, designers, advocates, and co-constructors. Art Integration is also a collaborative and collective work (Hartle et al., 2015).

IX. SUGGESTIONS FOR FURTHER RESEARCH

According to Eisner (2002) and Prasad (1958), future research and practice in English language education should concentrate on systematically integrating art-based instructional methods like storytelling, puppetry, theatre and drama, and music and dance, as these have shown the potential to improve creativity, engagement, and linguistic competence among learners. By integrating art-integrated activities as core learning techniques rather than ancillary enrichment programs, curriculum frameworks should connect aesthetic experiences with linguistic results (NCERT, 2023). Teacher education programs should give top priority to instruction in art-integrated pedagogy, enabling teachers to create interdisciplinary courses that foster creative thinking and language fluency (Jain & Yadav, 2021).

The integration of technology and art for online learning activities may be explored (Snyder, 2019). He also suggested that art integrates enhanced art tools to broaden the scope of art integration in blended and online learning contexts. The puppetry and storytelling are suitable for the early childhood learners, not for higher education levels (Bognar, 2009). At the policy level, education boards should mandate art-integrated learning as a pedagogical necessity, backed up by professional development, instructional resources, and fair evaluation systems, as also suggested in NEP 2020. Integrating art into English will also foster cultural inclusiveness and contextual learning, making classrooms more representative of varied identities (Eisner, 2002; NCERT, 2022). As a result, upcoming educational changes should consider art-integrated pedagogy as a revolutionary method for fostering language, creative, and social skills in English education, rather than just as a cutting-edge practice.

XII. DECLARATION OF INTEREST STATEMENT

The authors affirm that there are no potential conflicts of interest. This study did not include animals, human data, or human subjects. The author(s) state that there are no conflicts of interest, whether financial or personal. The creation, writing, and ultimate approval of the manuscript were the result of the equal contributions of both authors. The research was not supported by any funding that may have influenced its findings. The only purposes for which AI tools were used were sentence construction and grammar verification. The data were analyzed and the content was created without the use of any AI software. The author acknowledges the use of OpenAI's ChatGPT and Grammarly for language refinement, paraphrasing suggestions, and improvement of the reliability and clarity of the manuscript.

References

- Abramson, N. M. Y. (2017). Transformative Power of Theatre in Education and Learning the 21st Century.
- Agarwal, M., & Verma, A. (2023). *Integration of Performing Arts in Education: A Joyful, Retentive and Transformative Learning*. Research Journal of Humanities and Social Sciences, 14(2), 61-68. <https://doi.org/10.52711/2321-5828.2023.00013>
- Aghasafari, S., Bivins, K., & Nordgren, B. (2021). Arts integration and culturally sustaining pedagogy: Supporting bi/multilingual high school learners in biology. Journal of Interdisciplinary Studies in Education, 10(1), 59-81. <https://ojed.org/index.php/jise/article/view/3172>
- Agofure, J. (2017). Puppet-Performed Show Into Theatre-In-Education And The Learner Development: A Theoretical Overview. *Business Journal for Entrepreneurs*, (4).
- Altekar, A. S. (1944). *Education in ancient India*. Benares: Nand Kishore & Bros. <https://archive.org/>
- Aminimanesh, A., Ghazavi, Z., & Mehrabi, T. (2019). Effectiveness of the puppet show and storytelling methods on learnerren's behavioral problems. *Iranian journal of nursing and midwifery research*, 24(1), 61-65.
- Atta-Alla, M. N. (2012). Integrating language skills through storytelling. English Language Teaching, 5(12), 1. <https://doi.org/10.5539/elt.v5n12p1>
- Baker, D. (2013). AI and Cognitive Development. Journal for Learning through the Arts, 9(1), n1. <https://eric.ed.gov/?id=EJ1018320>
- Bayu, I. G. B. C., Piscayanti, K. S., & Paramartha, A. A. G. Y. (2019). The effect of “storytelling using puppet” strategy on learners’ speaking achievement at eighth grade. *International Journal of Language and Literature*, 2(3). <https://doi.org/10.23887/ijll.v2i3.16318>
- Benabbes, S., & Taleb, H. A. A. (2024). The effect of storytelling on the development of language and social skills in French as a foreign language classrooms. *Heliyon*, 10(8).
- Bequette, J. W., & Bequette, M. B. (2012). A place for art and design education in the STEM conversation. Art Education, 65(2), 40-47. <https://doi.org/10.1080/00043125.2012.11519167>
- Bognar, L. (2009). Storytelling and puppetry in higher education. *Osijek, Croatia: Teacher Training Faculty*.
- Brady, M., & Gleason, P. T. (1994). *Artstarts: drama, music, movement, puppetry, and storytelling activities*. Bloomsbury Publishing USA.
- Bragby, K. (2019). *Presence that makes a difference: cultivating a transformative agency in education through research-based applied theatre and drama* (Doctoral dissertation, University of Chester).
- Brezovnik, A. (2015). The benefits of fine AI in mathematics in primary school. CEPS journal, 5(3), 11-32.
- Casey, J. E., Mireles, S. V., Vilorio, M. D. L., & Garza, E. (2018). Literacy & Arts Integration in Science: Engaging English Language Learners in a Lesson on Mixtures and Solutions. Texas Journal of Literacy Education, 6(1), 51-69. <https://eric.ed.gov/?id=EJ1183981>
- Chi, C. (2017). Integrating the arts into English learning: A case study of EFL learners in a Canadian university. Electronic Theses and Dissertations. 5974 <https://scholar.uwindsor.ca/etd/5974>
- Corbisiero-Drakos, L., Reeder, L., Ricciardi, L., Zacharia, J., & Harnett, S. (2021). Arts integration and 21st century skills: A study of learners and teachers. International Journal of Education & the Arts, 22(2). Retrieved from <http://doi.org/10.26209/ijea22n2>
- Crowe, S. (2024). *Dance, drama and music: a foundation for education: a study on implementing the performing arts in the early years of education* (Doctoral dissertation, RMIT University).
- Cummins, J. (2000). Language, power and pedagogy: Bilingual learnerren in the crossfire. Multilingual Matters.

- Du, X. (2021). A systematic literature review: The modalities, pedagogies, benefits, and implications of storytelling approaches in early learnerhood education classroom.
- Eisner, E. W. (2002). *The arts and the creation of the mind*. Yale University Press.
- Etmanski, C. (2007). *UNSETTLED Embodying transformative learning and intersectionality in higher education: Popular theatre as research with international graduate learners* (Doctoral dissertation).
- Farantika, D. (2022). The benefits and purpose of storytelling for early learnerhood education. *SINDA: Comprehensive Journal of Islamic Social Studies*, 2(2), 122-129.
- Fontichiaro, K. (2007). *Active learning through drama, podcasting, and puppetry*. Bloomsbury Publishing USA.
- Gardner, H. (1983). *Frames of mind: The theory of multiple intelligences*. Basic Books.
- Harashchuk, K. V. (2025). Integration of storytelling in English language teaching: Enhancing engagement and understanding among younger elementary learners. *Visnyk of the Zhytomyr Ivan Franko State University. Pedagogical Sciences*, 1(120), 229–239.
- Hardiman, M., JohnBull, R. M., & Carran, D. (2017). The Effects of Arts-Integrated Instruction on Learners' Memory for Science Content: Results from a Randomized Control Trial Study. Grantee Submission. <https://eric.ed.gov/?id=ED576190>
- Hardiman, M., Rinne, L., & Yarmolinskaya, J. (2014). The effects of arts integration on long-term retention of academic content. *Mind, Brain, and Education*, 8(3), 144–148. <https://doi.org/10.1111/mbe.12053>
- Hartle, L. C., Pinciotti, P., & Gorton, R. L. (2015). ArtsIN: Arts integration and infusion framework. *Early Learnerhood Education Journal*, 43, 289-298. <https://doi.org/10.1007/s10643-014-0636-7>
- Ho, Y. L., Bautista, A., & Yeung, J. (2025). Creativity in the art forms of visual arts, drama, music and dance: Reviewing the international literature to guide glocal practices. *Arts and creativity in East and Southeast Asian preschools: Towards 'glocal' pedagogies*, 75-93.
- Hu, Y., & Shu, J. (2025). The Effect of Drama Education on Enhancing Critical Thinking Through Collaboration and Communication. *Education Sciences*, 15(5), 565.
- Idogho, J. (2022). Puppet theatre in complementary service to learner education and development: a theoretical overview.
- Ingraham, N., & Nuttall, S. (2016). The story of an arts integration school on English-language-learner development: A qualitative study of collaboration, integrity, and confidence. *International Journal of Education & the Arts*, 17(28). <https://shorturl.at/mIPS3>
- Islam, M. R. (2023). Use of Drama to Enhance Speaking Skills of English as a Second Language (ESL) Learners. *Sudurpaschim Spectrum*, 1(1), 92-106.
- Jain, M., & Yadav, P. (2021). Art integration in English language teaching: A pedagogical perspective. *Journal of Education and Practice*, 12(4), 45–52.
- Kahn, B. (2017). Integrating art and history: A model for the middle school classroom. *Current Issues in Middle Level Education*, 22(1), 10–30
- Karaolis, O. (2023). Being with a puppet: literacy through experiencing puppetry and drama with young learnerren. *Education Sciences*, 13(3), 291.
- Koc, N. (2025). Harnessing creative drama-based storytelling for emotional skill development: Perspectives from early learnerhood teachers in different countries. *International Journal of Educational Research*, 134, 102805.
- Kroger, T., & Nupponen, A.-M. (2019). *Puppet as a pedagogical tool: A literature review*. *International Electronic Journal of Elementary Education*, 11(5), 469–475. <https://doi.org/10.26822/iejee.2019553341>

- Kumar, M. S., & Lal, M. K. (2025). *Drama and Art in Special Education*. Crown Publishing.
- LaJevic, L. (2013). Arts Integration: What Is Really Happening in the Elementary Classroom? *Journal for Learning through the Arts*, 9(1), n1. <https://eric.ed.gov/?id=EJ1018332>
- Lee, B. K., Patall, E. A., Cawthon, S. W., & Steingut, R. R. (2015). The effect of drama-based pedagogy on preK–16 outcomes: A meta-analysis of research from 1985 to 2012. *Review of Educational Research*, 85(1), 3–49. <https://doi.org/10.3102/0034654314540477>
- Lenakakis, A., & Partsakoulaki, V. (2025). Puppet Theatre and Creativity Enhancement in Preschoolers. *NJ: Drama Australia Journal*, 48(1).
- Lovemore, T. S., Robertson, S. A., & Graven, M. (2021). Enriching the teaching of fractions through integrating mathematics and music. *South African Journal of Learnerhood Education*, 11(1), 899.
- Madaminov, O. (2025). The Educational Role of Puppet Theater in Contemporary Arts. *Academic Journal of Science, Technology and Education*, 1(2), 46-49.
- Mark, P. D., Sheron, L., Constantin, G. M., Tinnell, T. L., & Alexander, O. (2020). It got me back to science, and now I want to be a plant scientist: Arts-integrated science engagement for middle school girls. *Journal for Learning through the Arts*, 16(1).
- Mayer, R. E. (2009). *Multimedia learning* (2nd ed.). Cambridge University Press.
- Ministry of Education. (2020). *National Education Policy 2020*. Government of India.
- Mujahidah, N., Damayanti, E., & Afiiif, A. (2021). The role of Storytelling Methods using hand puppets in early learnerren's language development. *Learner Education Journal*, 3(2), 78-91.
- Mulawarman, A., Suhatmady, B., Sucahyo, D., & Hermagustiana, I. (2023). Storytelling in English language learning: Boosting confidence and discourse in EFL contexts. *BORJU: Borneo Educational Journal*, 7(1). <https://doi.org/10.24903/bej.v7i1.1895>
- National Council of Educational Research and Training. (2019). *Guidelines: Art Integrated Learning* (ISBN 978-93-337-8077-6). NCERT.
- National Council of Educational Research and Training. (2022). *Handbook for Teachers – Art Integrated Learning: Classes I–V* (ISBN 978-93-5694-033-5). NCERT.
- National Council of Educational Research and Training. (2022). *Handbook for Teachers – Art Integrated Learning: Classes VI–VIII* (ISBN 978-93-5694-034-2). NCERT.
- National Council of Educational Research and Training. (2023). *Art Integrated Learning: Guidelines for Secondary Stage* (ISBN 978-93-5292-514-8). NCERT.
- Nicholson, H. (2011). *Theatre, education and performance*. Bloomsbury Publishing.
- Paṇini. (1997). *The Aṣṭādhyāyī of Pāṇini* (S. C. Vasu, Trans.). Motilal Banarsidass Publishers. (Original work believed to be composed circa 4th century BCE).
- Patel, R., & Kumar, S. (2021). Pedagogical practices in Indian state schools: An observational study. *Journal of Educational Research in India*, 15(2), 45-62.
- Pennington, G. (2009). Storytelling in the second language classroom. *TESOL in Context*, 19(1), 5-22.
- Pino, M. C., Giancola, M., & D'Amico, S. (2023). The association between music and language in learnerren: A state-of-the-art review. *Learnerren*, 10(5), 801.
- Podar Education. (2025, July 22). *What are the benefits of learning music, dance, or drama in school? Useful insights by one of the leading schools in Veraval* [Blog post]. Podar International School Veraval. <https://www.podareducation.org/school/.you/blog-benefits-music-dance-drama-in-school-veraval>

- Prasad, D. (1958). *Art: The basis of education*. National Book Trust / NAI Talim Samiti, Sevagram.
- Rokhmawan, T., Daryono, D., Fuat, F., Sayer, I. M., Konstantinopoulou, X., Mas'udah, N., & Nafisah, D. (2022). Teachers and Learners Benefits for Bringing Oral Storytelling in Front of the Classroom. *Bulletin of Community Engagement*, 2(2), 70-88.
- Ross, Cindra L., "AI in the Classroom" (2008). Regis University Learner Publications (comprehensive collection). 100. <https://epublications.regis.edu/theses/100>
- Roy, D., Baker, W., & Hamilton, A. (2019). *Teaching the Arts: Early Learnerhood and Primary Education* (3rd ed.). Cambridge University Press.
- Sanchez, S. L., & Athanases, S. Z. (2022). Principled practice for drama and theater arts with multilingual learners. *International Multilingual Research Journal*, 16(3), 217-226.
- Sanders, B. A. (2020). Fidelity of Implementation of Arts Integration in Middle School English Language Arts (Doctoral dissertation, Walden University). <https://search.proquest.com/openview/e50cc24a8d0b4aee6348f1c15ba9803a/1?pq-origsite=gscholar&cbl=18750&diss=y>
- Satriani, I. (2019). Storytelling in teaching literacy: Benefits and challenges. *English Review: Journal of English Education*, 8(1), 113-120. <https://doi.org/10.25134/erjee.v8i1.1924>
- Smith, J. (2023). Unlocking creativity: Art in the English classroom. *Journal of Educational Innovation*, 15(2), 45-60.
- Snyder, H. (2019). Literature review as a research methodology: An overview and guidelines. *Journal of Business Research*, 104, 333–339. <https://doi.org/10.1016/j.jbusres.2019.07.039>
- Subramanian, M. (2019). *Integrating Indian knowledge systems in contemporary education*. Notion Press.
- Turkka, J., Haatainen, O., & Aksela, M. (2017). Integrating art into science education: a survey of science teachers' practices. *International Journal of Science Education*, 39(10), 1403-1419. <https://www.tandfonline.com/doi/abs/10.1080/09500693.2017.1333656>
- Victorian Curriculum & Assessment Authority. (2023). *Performing arts (emergent literacy) – Teaching practices*. Victorian Government. Retrieved from <https://www.vic.gov.au/literacy-teaching-toolkit-early-learnerhood/teaching-practices-emergent-literacy/performing-arts>
- Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Harvard University Press.
- Zakopoulos, V., Makri, A., Ntanos, S., & Tampakis, S. (2023). Drama/theatre performance in education through the use of digital technologies for enhancing learners' sustainability awareness: A literature review. *Sustainability*, 15(18), 13387.