

Avadhanam As A Pedagogical Approach In Teacher Education For Arts, Commerce, And Business Studies Through Indian Knowledge Systems (IKS)

Dr. D.V.S. Ganapathi Raju
Social Researcher

Abstract

Indian teacher education has largely relied on Western pedagogical frameworks, emphasizing analytical reasoning and compartmentalized learning. However, India's ancient intellectual heritage contains systems that foster multidimensional thinking, holistic cognition, and moral imagination. Avadhanam, a traditional literary performance art known for its integration of memory, Attention, wit, reasoning, and creativity and other cognitive processes offers a unique indigenous model for teacher education. This paper explores how the principles of and discourse 'Avadhanam' rooted in Sanskrit and Telugu linguistic and art form and tradition, which can be part of pedagogy in higher education, particularly in the arts, commerce, and business studies. The study uses a descriptive methodology based on theoretical interpretation, secondary research from online resources and YouTube videos and podcasts, and comparative pedagogical analysis.

Keywords: Avadhanam, Avadhani, Aprastuta prasangam, Dharana, Dattapadi, Ekaagrata, Education, Nishiddakhari, Nyastakshari, Pedagogy Pruchchaka, samaya purana, problem solving, varnana, Vyastakshari

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I. Introduction

As Rabindranath Tagore said 'a teacher can never truly teach unless he is still learning himself. A lamp can never light another lamp unless it continues to burn its flame'. A teacher should be a constant learner that is where the oriental education system embodies a holistic approach, encompassing different art forms, folklore, literary emphasis and linguistic mastery. It elaborates and celebrates excellence in poetry, prose, grammar and chandas (metrical composition which is very basis for Vedic recitation). The Avadhanam prakriya in fact draws and originates from Vedic tradition and forming part of Vedic system of recitation and continuity of its value through 'Sruti' tradition. Vedic pedagogy emphasizes the holistic development of learners' moral, physical, spiritual, and intellectual aspects through four stages of learning: *Shravana* (listening), *manana* (introspection), *nididhyasana* (critical analysis), and *pravachana* (hands-on learning and seminars) (Sinha et al., 2017).

All deeply rooted in Vedic training where sloka, chandas and poetic expression are the foundation of this intellectual training. Metrical systems such as Gayatri, Ushnik, Anushtubh, Brihati, tristubh and Jagati which represented not merely showcasing its literary aesthetics and the strength of its recitation form but also philosophical, mystic and rhythmic discipline reflecting the finely tuned structure of early oriental scholarship and Sanskrit literature. It is an offshoot of emergence of state of Janapada social system that enforces the very basis for Vedic civilization which nurtures a refined and ancient scriptures that lasting for more than 4000 years which the only civilization in the world that carry forward this Vangmaya intertwined with culture. Despite more other civilizations exist even before Vedic civilization no other civilization able to carry forward their literary heritage except the Vedic literature. Its central strength lies with its method of Sruti and Metre.

Vedic pedagogy also fosters the values of respect, humility, gratitude, compassion, and harmony among learners and instructors (Bhatt, 2018).

'Avadhanam-kala' the ancient Indian art of attention and instant presence of mind devised in the oral diffusion of Vedic scriptures, where disciples mastered intense memorization through recitation. Over time, these feats of focus grew into a literary and scholarly performance where Avadhanins concurrently addressed questions from multiple disciplines like literature, composition, and philosophy and spirituality. This Avadhanam-kala has a rich antiquity and various Avadhanins emerged at different times. However, this art and literary form based on high cognitive abilities limited to a few individuals and especially these feats are conducted now and then in Telugu speaking regions in the recent past despite its origins are very ancient.

The reign of Krishna Devaraya said to be golden age for development of Telugu literature and particularly evident in composition of Prabhadas which stands for significant chapter of history of literature in

India. During this period the avadhana prakriya. The Avadhana literary process has progressed as a intellectual and poetic skill in the court of krishna Devaraya. His court known as Bhuvana vijayam setting stage for performance of this literary and art form of Avadhanam and become popular through the Astadigghaja

Despite this intellectual richness, formal education in ancient India remained confined to a limited elite, leaving the broader masses outside its purview. Only oral and folk-art traditions through music, drama, and storytelling and various folk art forms served as avenues of informal education among rural folk set in learning through entertainment rather than formal instruction. This isolation created big vacuum while extending education to the masse across Indian Society. That is a dark phase of history in the annals of formal education in India which later subscribed to the low literacy rates in India.

This exclusion weakened the social fabric and restricted access to intellectual advancement for centuries, which also paralleling the stagnation witnessed in Western societies during their Dark Ages despite its rigidity and reasons are vary.

By reviving and integrating oriental educational streams with their emphasis on ethical values, art, commerce, music, dance, and sculpture into the modern system can restore moral and cultural harmony. In an era dominated by materialism and tech savvy world and mechanical living, such synthesis between traditional oriental learning and formal education is essential to rebuild a value-based, creative, and socially cohesive society. Without the presence of art and commerce education, the very foundation of a flourishing and human society remains incomplete.

Avadhanam means ekagrata (concertation) or dharana and nimagna. It is part of yoga or Yogam. As Patanjali Maharshi explained the Ashtanga Yoga in which dharana bears its stand before proceeding further to attain ultimate reality by passing through dhyana. Avadhanam is feat that itself represents its antiquity while exploring the modernity to suit the cognitive abilities that synergizes literary and linguistic mastery and complex cognitive faculties of the human mind and reflects creativity, mindfulness, logical thinking and approach, memory recall and attention and comprehension and timely presentation within its standardized parameters at times beyond the boundaries to address the issue on his table at the moment. Despite it is an art form from ancient times and multilingual, at present in Indian society mostly Avadhanams taking place in Telugu and sanskrit languages. It becomes Telugu art form as the Avadhanis represent and present on various platforms from Telugu speaking areas. Even though presently it is mostly held in Telugu speaking regions its validity remains as an Indian art form of linguistic mastery and display various cognitive skills and human intellect. One of the highlights of this art form is to be able to come up with grammatically flawless, prosodically meticulous, and yet creative solutions to the multiple tasks and challenges posed (Ganesh and Shashi Kiran, 2020). Hence, this technique serves as a testament to its lasting significance, embodying the essence of the teacher-pupil or guru-shishya Parampara, wherein the teaching-learning process thrives as a harmonious fusion of linguistic and literary mastery with human intellectual agility, especially when introduced as a pedagogical model in teacher education

Indian education, especially teacher education, continues to be deeply influenced by Western frameworks and methodology that emphasize scientific rationality, behavioural objectives, and standardized instructional design. While these systems have contributed to structure and accountability, they often overlook the cognitive, emotional, and cultural dimensions of learning that are integral to holistic education. In contrast, the Indian Knowledge Systems (IKS) tradition offers multiple models of interactive, performative, and reflective learning. Among these, *Avadhānam* stands out as a uniquely Indian intellectual practice that integrates attention, creativity, logic, memory, humour and linguistic mastery. It is not merely a literary display but a profound exercise in multitasking cognition, mindfulness, and interactive reasoning.

An *Avadhāni* (performer) engages with multiple *Pruchchakas* (questioners), each testing different cognitive faculties ranging from poetic completion (*Samasya-pūraṇa*) to prosody memory (*Vyastākṣari*), restriction (*Niṣiddhākṣari*), and imaginative description (*Varṇana*). The *Avadhāni* must sustain composure, focus, and creativity amidst constant interruptions. This dynamic exchange echoes the ideal teacher-student interaction, where dialogue, critical inquiry, and responsiveness are key issues. Further Avadhani while maintaining composure, invoke flash of insight (*samayasputi*) which is the paramount aspect of Avadhana Prakriya and use satire and wit so that not only the pruchakas, but the audience gather around there should have the fun and deep insight of that. It is an art and science of opening the vistas of all cognitive abilities in a limited time frame or at times at a flash of time. That is what imbibed in this Art and linguistic feat which requires profound knowledge, Intensity and intellectual sharpness and its display.

Thus, the Avadhānam framework can serve as a new paradigm for teacher education, training educators to be mindful, multidimensional, and intellectually agile qualities which are needful in modern classrooms.

II. Review Of Literature

The review consists of various online articles on Avadhanam and various videos relating to commentaries of Avadhanam and videos of Avadhanam by different avadhanins. However, the limitation is that to link between this art form and linguistic feat and its relevance to a teacher education pedagogy. Despite the

books on Avadhana kala and various papers and articles on Avadhanam, translating this master form into a pedagogical approach and its application is limited.

In the world of distractions and age of tech-driven these art forms certainly bring harmony and resilience in the social systems. In the age of AI the Avadhanakala can showcase its might how an individual mental agility portray its cognitive resonance by opening its linguistic, intellectual mastery and presence of mind while performing this feat. This attempt is to present and view point that how this art form and literary mastery can be useful tool for educators and policy makers in the teacher education pedagogy.

2025, Dr. S. Vashnavi in her book the art of Avadhana (2025) elaborates the ancient art of avadhana prakriya and its contemporary influence and impact on human cognition. She stated that the ancient Indian art of Avadhāna exemplifies the outstanding interaction of memory, focus, creativity, and multitasking within the human mind. Rooted in Sanskrit and regional literary traditions, it bridges traditional wisdom with modern cognitive science. She further stated that it harmonizes memory, multitasking, creativity and spontaneity and encapsulating synergy between literary and linguistic mastery and mental agility and also explored the multifaceted dimensions of Avadhanam and its profound implications on understanding human intelligence.

2025, Ancient Indian feats of memory and Modern AI by B-Hari. Hari attempted to compare between the present-day AI and ancient Indian Art and literary form of Sathavadhanam. He explained that Shatavdhan, the ancient Indian art of simultaneous concentration, reflects many modern principles of AI, which includes multitasking, memory storage, attention, and creative generation. By studying and analysing the Satavadhanam, one can connect the ancient wisdom and modern technology such as AI and can observe how a Avadhanin maintain focus, creativity and attention. This intricate art can show case the design of hight intelligent systems. This remind us that the roots of AI lie in thoughtful human intelligence itself.

2025, Psychological Exploration of Avadhānam -The Indic Art of Attention by Sharma et al; This study explains that Avadhānam, an Indian literary art form, is an example of an extraordinary display of memory, spontaneity, concentration, and creativity. This study is also an effort to bridge the gap between traditional art and modern cognitive science, highlighting the importance of understanding the cognitive processes behind classical Indian art forms such as Avadhanam.

2025, AI Shishya: Enhancing Vedic Pedagogy with Artificial Intelligence in Education 4.0 by Swarupa A Dash and S.V. Bharati. This article explores the integration of Artificial Intelligence (AI) with Vedic pedagogy in Management Education. This investigation incorporates empirical evidence from both students and educators of Management studies and providing insights into practical challenges and opportunities of applying AI within a pedagogical context ingrained in the ancient wisdom of Vedic literature. The findings suggest that AI can significantly contribute to reviving Vedic pedagogical methods and novel approach to management education in the age of AI.

2024 Avadhāna Saṅgama: Unveiling the Secrets of Cognitive Mastery (The conference) video and a gist of it by Neelab kumar sharma. Neelab sharma emphasized that in today's tech-driven age of constant distraction, 'Avadhanakala' offers a refreshing reminder of the mind's immense potential; in a world where distractions are omnipresent, it offers a path to regain focus, explore one's creativity and nurture cognitive abilities.

Modern cognitive science parallels this view. The Avadhāni's simultaneous engagement of memory, reasoning, and linguistic skill aligns with theories of distributed cognition (Hutchins, 1995) and working memory models (Baddeley, 2012). Furthermore, Avadhānam's social and dialogic structure resonates with Vygotsky's (1978) sociocultural theory, where learning occurs through mediated interaction.

Hence, positioning Avadhānam as a pedagogical method is both culturally restorative and theoretically sound-it bridges ancient epistemologies and modern cognitive theory.

III. Methodology

This study employs a descriptive qualitative approach, gathering and synthesizing insights from secondary literature, video documentation, and online commentaries on Avadhānam and Avadhanam performances by different Avadhanis. The analysis interprets how its principles can be integrated into teacher education pedagogy. The very purpose of this study is to explore the adaptation this method and technique in teacher education in turn how fruitful in the classroom and make use of this for arts, commerce and business study courses which are on very declining state. The attempt is to create an ecosystem that provide holistic approach for these courses in particular and the education system in general in India.

Objectives of the Study

1. To explore to Introduce and induct as part of pedagogical approach to the Teacher education training program forming part of IKS
2. Introduction of Art of Avadhanam as a part of curriculum in Teacher education Program specially for those teaches Arts, commerce and Busyness education courses

- 3.To design and conduct various workshops where Avadhanis engage with teachers, extending how to use their cognitive and artistic perspectives.
- 4.To develop interactive classroom models based on *Avadhanam* methods, Encouraging students to participate with prior knowledge rather than reactive interest.
5. To promote holistic education that integrates and promotes reasoning, mindfulness, and creativity.
- 6.To reinvigorate arts, commerce, and business education by restoring their cognitive and humanistic value in contemporary Indian education system

The purpose of this article is to explore the introduction of 'Avadhana Prakriya' as a part of Teacher education pedagogy. Especially for those who teaches arts ,commerce and business study courses which requires a new methodology. A renewed educational methodology is essential to revive the declining fields of Arts, Commerce, and Business Studies in India, which suffer from low enrolment due to society's overemphasis on technology-driven education. Restoring balance through holistic learning which reinvigorates these disciplines and empowers students to stand resilient and relevant in the test of time.

IV. The Pedagogical Concepts Of Avadhanam And Their Application In Teaching

Rejuvenating Education methodology and providing a holistic teaching-learning ecosystem. Extracting the inner energy and turn it into societal cause in addition to the self-purpose. Which in turn invigorate innovation to reach its goal. The purpose of teacher is to induce such skill in oneself to learn and train himself and utilize it for social good. The greatness of innovation lies in larger perspective not for selfish motto. Rejuvenating Arts education calls for integrating innovation with ethical awareness, enabling learners to transform self-development into social contribution. The guru-shishya ethos offers a timeless framework for value-based learning. The very purpose is to rebuild the platform to encourage arts , commerce and business studies which requires a complete reshape of educational methodology. otherwise, the growing imbalance in Indian education, driven by the overemphasis on engineering and neglect of Arts, Commerce, and Business Studies, threatens the harmony and holistic purpose of the entire learning ecosystem.

Understanding quality is altogether a different direction and purpose. the educational quality creates such an environment so that the pupil or disciple should inculcate and practice the way to follow it in his day-to-day life so that his contribution to be part of building a healthy society. As long as the quality is absent for gaining self-advantage it leads to social evil, and the very objective of guru is to inculcate such educational values in his disciples by providing such values which serves the self and society. Here is distinction between Nyaya(justice) and Dharma. Nyaya is subjected to change as society progresses and socio-economic order paved it's platform and framework from time to time while Dharma is that which must be observed and practiced at all times, remaining relentless and relevant beyond the limits of time. Dharma consists of certain ethical values and sutras which sustain forever and not subjected to time frame. The guru's role is to explain the clear distinction and teach invaluable Dharma sutras by which the quality of education derives such an ethical principle and its application. The valuation of such education delivery is to stand for the test of social measurement which is based on value judgement and acceptance of larger social acceptance. The guru shishya Parampara and bondage should continue and stand for to fulfil the social good in its broader sense.

The art of Avadhanam despite having its origin from ancient time, it is limited to a few regions in India especially in Telugu speaking areas and a part of Karnataka. A few Avadhanis are performing Ashtavadhanam, satavadhanam and rarely the Sahasra avadhanam. Avadhanam, one of the highest forms of art, refines cognitive faculties by enabling individuals to expedite inner talent and think instantly to respond with precision within a given timeframe, captivating both questioners and audiences alike. Though practiced by a few, its application in teacher education programs can significantly provide such classroom ecosystem particularly in Arts, Commerce, and Business Studies at the graduate and postgraduate levels. The purpose of this article is to explore the introduction of 'Avadhana' prakriya as a part of Teacher education pedagogy.

Avadhanam as a Modern teaching and learning method: A synthesis of Memory, Attention, Wit and humour with contextual knowledge and linguistic mastery. The Avadhana-kala illustrates the extra ordinary capacity of the human mind for memory, attention and creativity, Ekagrata(dharana) offering parallels to AI and emulate these traits . This inspire the teachers to create such an ecosystem in classroom environment provided Avadhanam can be taken as a pedagogical approach on teacher education and foster the teaching-learning process to a new heights and rejuvenate the arts and commerce and management courses in the colleges and universities.

The gist of various parts of Avadhanam is summarised below

Samasya-Pūṛaṇa (composing a verse to solve a riddle)

In Avadhanam, one Pruchaka presents a half-completed poetic challenge (*Samasya*) to the avadhanin and the Avadhanin must complete it meaningfully, remain to the given meter and context. This parallels problem-based learning (PBL) in pedagogy, where teachers present open-ended questions. Inspired by such an art of Smayasa purana which is within Avdhana process, A teacher can assist and encourage the students to think creatively to construct and attend to the given question or samasya within given parameters which in turn enhance analytical thinking and adaptability to the situation or requirement.

As Avadhana Prakriya consists of various processes (say attending to one pruchaka's question) Initially one pruchaka initiates the process by giving a fragment or a line of a poem or verse for which Avadhani must complete it in due course as per the norm or principles of Avadhana-kala, within its parameters and its metre and context. The study of problem-solving includes the subjects of creative thinking, heuristics, and critical thinking (Sholihah and Lastariwati, 2020). One question or samasya is given the Avadhani should pay attention and listen carefully at the first instance and start thinking. While other pruchaka poses another challenge, the Avadhani also to address this challenge. He might start and come out with one line and then stop and allow other pruchakas to turn to their round of questions and Avadhani attend all pruchakas' questions and answer so that it allows one Avriti(iteration) to complete before he goes for another line .This is a complex process where in Avadhani need to sharpen all his cognitive skills and utilize his mental ability so wisely to address all the pruchakas.This cycle requires presence of mind,compsure,memory, contextual knowledge and ability to balance multiple intellectual threads at once. In teacher education context this reflects an ideal classroom model in which a teacher engages himself and attend each student equitably and respond lucidly while maintaining the learning process smoothly. This demonstrates how patience, sequence and cognitive organization that can foster an intellectual and interactively stimulating class room environment that echoes more meaningful teaching and learning process.

Vyastākṣari (Sequential Memory and Recollection)

Here, the Pruchchaka throws letters in random order, and the Avadhani must recall them accurately later. For educators, this trains episodic and working memory, essential for dynamic classroom engagement. Teachers can adopt mnemonic exercises or spontaneous recall challenges, improving attentiveness and responsiveness during lectures.

In this exercise the avadhani has to read and immediately activate a mental process grid to put those letters in that precise order given by the pruchchaka and seamlessly return back to his main task. This is like a opening various processes during this whole episode. Throughout the session, as the pruchchaka continues to present new Vyastaksharis (disjointed letters), the Avadhani must repeatedly read, retain, and mentally organize them wherein the Avadhani exercises a high level of cognitive control. The Avadhani by virtue of his expertise in this exercise opens a mental grid and place these letters in given order.

This acts like dynamic memory map allowing the Avadhani to recall the sequence at the end. Since it goes on till the end it is test of memory to the Avadhani. The logic in this at the end Avadhani mostly comes to know what and where from pruchchaka started giving them and then it becomes easy for him to complete it. That is what an Avadhani uses his knowledge base and literary skills and mastery.

This way the Avadhanam-inspired pedagogical technique sharpens the teachers' focus, especially the memory and multi-tasking helping complex class room interactions effectively. This model nurtures student curiosity, creative thinking and attention on the skill delivered by the teacher which in turn promoting holistic learning rooted in Indian knowledge system (IKS)

Dattapadi (verse composition using specific words)

Dattapadi involves incorporating randomly given words into coherent poetic expression. Many times the pruchchakas gives entirely unrelated words. The Avadhanin is given a topic and four words by a pruchaka and asked to compose a verse. say giving 4 names of players of a sport and then asked to construct the verse with those given words to illustrate a scene in Ramayana or Mahabharat. This must match the meaningful way of inserting these names in such a the verse he completes shall display the topic explain exactly the scene which pruchaka given in his topic.

This pushes an idea of integration and synthesis, analogous to interdisciplinary teaching. The Teachers in commerce and business studies can apply this by relating distinct business concepts, marketing techniques, psychology into one cohesive discussion and train the students with consolidative outlook.

Varṇana (Descriptive Articulation)

Varṇana challenges the Avadhāni to describe vividly, often connecting abstract ideas with sensory imagery. This practice can help teachers use storytelling and visualization to engage learners emotionally and cognitively. In arts education, it cultivates aesthetic sensitivity and language precision.

Aprastuta Prasaṅgam(un warranted or un related)

In Avadhānam, Aprastuta Prasaṅgam is an intentional insertion of an unrelated or irrelevant topic by one of the pruchchakas (questioners) during the performance. Anything that is not ‘prastuta’ (befitting or appropriate) for the occasion is called *aprastuta*” (Ganesh and Shashi Kiran, 2020). The main purpose of this pruchchakas is to distract the Avadhani from his main task,

One pruchchaka is assigned with this task and he comes in between who is also erudite scholar and brings this aprastuta in between one or two times or more while performing the course of Avadhanam. This involves juggling multiple literary, logical, and poetic challenge, humorous remark, or unrelated question completely outside the ongoing context. The Avadhani takes it sportively and cultivate the situation in his favour while finishing the task given by aprastuta prasangi and completes it with wit and humour and respond gracefully and then quickly return to the main tasks without losing track of the earlier threads.

In a classroom environment, many times teacher faces this type of juggled or unwarranted or out of frame questions from the students despite they are not intended to distract but with innocence or curiousness.

This Aprastuta Prasaṅgam serves as a test of composure, presence of mind, and intellectual control, demonstrating how the Avadhani can maintain composure ,focus and display of cognitive ability which reflects the multi-tasking. Similarly, the teachers can transpose this technique in classroom where by to creative more interesting and expression of his talent and knowledge in different spheres.

Nyastākṣari (verse composition with predetermined syllables)

When a Pruchchaka assigns certain letters to be embedded within the response, the Avadhani must maintain consistency and meaning. The Avadhani is given a meter to compose in, along with certain letters that are to be placed at specific positions in the composition. At times the pruchchaka gives these letters at random which keeps the Avadhani in critical and challenging position. Throughout the course of Avadhana Prakirya, he must remember what they have composed and the meter given and complete the composition based on the topic in a meaning poetry

It fosters mindful attention, draw the skill from mastery over his subject and adaptability which is essential for dynamic class room teaching and learning engagement.

Niṣiddhākṣari (Avoidance of Certain Letters or challenge of negated syllables)

The term itself connotes barring of certain letters from usage, The Avadhani must avoid specific letters given by pruchchaka while composing. This promoting cognitive flexibility and improvisation under restriction. This is one of the tough task before Avadhani. While addressing the issue the pruchchaka throws a letter which is barred from using and avadhani pushes himself search for another meaningful one use that letter ,again pruchchaka tells to avoid another one. Nishidhaakshari exercise is which very critical for Avadhani for purana or to complete. In a such situation the Avadhani invokes his linguistic mastery and brings the required one to address it. A critical technique where a master can do this. In teaching, this can inspire exercises that train students to think around constraints useful in management of challenges that comes before them. Other around if the students come with fully prepared and poses such typical challenge before the teacher(which of course rare in Indian education system, but possible) he needs to display his valour and expedite his skill set to timely address it.

Humor and Wit (Hāsyā and Pratyutpannamati) and Extracurricular knowledge

During the Avadhana discourse the Avadhani attempts to use presence of mind and wit to ease himself and also throws chalokti(humour) so that the pruchchaka and audience or gathering present around shall felt cheerful and amusement. But the Avadhani use his eloquence to present expressive wit or artful humour. By captivating exchange from teacher makes the classroom more cheerful and student spell bound.

Mindfulness and Presence of Mind (Dhāraṇā and Smṛti)

Above all, the Avadhani exemplifies continued mindfulness, memory control, and equanimity amidst interruptions. This pedagogical approach aligns with mindful teaching, aiding teachers to remain aware, responsive, and composed, even in dynamic or disruptive classrooms.

V. Integrating Avadhānam Into Teacher Education Pedagogy

By adapting ‘Avadhānam’ techniques into workshops, educators can develop higher cognitive engagement and cultural sensitivity. Teacher training programs can simulate sessions like Avadhanam which makes class room more attentive and interactive. Such training is particularly valuable for arts, commerce, and management education, where engagement and conceptual interlinking are essential. It fosters knowledge base, cognitive skills and attention for teachers and students alike,

Moreover, restoring such IKS based practices reinstates respect for the humanities, balancing India's overemphasis on engineering and technical education. This pedagogical approach through its technique and eloquence shall be made useful for arts and commerce education which becomes transformative, competitive nurturing empathetic and creative force that cements the required balance in the society.

VI. Conclusion

The recent educational trend in Arts, commerce and business studies fail to attract students as the tech savvy world provides more requisite platform for engineering graduates which contributes overemphasis on engineering education. At the same time many graduate colleges and universities lost its impact on promoting the education in the fields of arts and commerce. Day by day the arts and commerce colleges and its classrooms are empty as hardly any enrolment of students in these courses. Besides the growing attraction toward tech-oriented courses, the shortage of skilled and inspiring educators in the fields of arts and commerce has become another major setback. Absence of knowledgeable teachers and failed to display their wisdom and aims to translate their duty into pushing the students towards rote memorization and exam-based orientation are the reasons behind this educational story. Dilution and lack of proper pedagogical content and methodology prompting many colleges to close these courses. The sad part is that many teachers just getting the master degrees without grounding to gain essential knowledge that fetch and contribute to their holistic personality development. Many Industrial workshops and college workshops or seminars witnessing houseful of candidates to listen the lectures by these 'Avadhanis' and 'Pravachanakarulu', one can observe the same trend from millions of views from the social media one among them YouTube videos. This trend invokes a thought-provoking idea of acknowledging that student and youth are ready to take up the Indian knowledge system such as Avadhanam and Pravachan discourses. This warrants the policy makers and educators to think of this useful methodology to include in educational curriculum especially for arts, commerce and business studies to rebuild the stream and reorient certain section of society into these educational stream.

'Avadhanam' or Avadhana Prakria is a profound example of India's intellectual heritage that combines cognition, creativity, and culture into one living performance. Its pedagogical potential lies in its holistic nature simultaneously invoking reasoning, memory, mindfulness, and humour. Integrating its principles into teacher education can transform the classroom from a unidirectional lecture space into an interactive, dynamic arena of learning. It inculcates the essential features for a teacher how to draw and retain the student in classroom and this method re-orient a different technique that creates such an ecosystem certainly for arts and commerce and business study courses.

Teachers trained through a pedagogical approach of Avadhana-kala, can transform and cultivate curiosity, resilience among students. It bridges the oriental wisdom with contemporary, uniting knowledge with wisdom and intellect with intuition. We have enough intellectuals in India but mostly absence of geniuses. That is where IKS along with universal knowledge system and by providing an ecosystem which turns the intellects into geniuses. It prompts the educators and policy makers to ensure to bring such ecosystem specially in higher learning institutions.

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