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ELT Quarterly

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H. M. Patel Institute of English Training and Research
Vallabh Vidyanagar, Dist. Anand, Gujarat, India.

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Chief Editor

Dr. Mayur Parmar

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Technological Andragogy for Teaching 'The Merchant of Venice'**Dr Nagraj Dasmayya Kharade**

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Abstract

The students pursuing five-year program in law are expected to study different forms of literature including drama, short stories, poems and their relevance to the field of law in a course, Law and Literature. It is a challenging task for the teachers to deal with the students as they hardly have any interest in studying and understanding the literature. It is of utmost importance to make them aware about the role of literature in understanding the law using different teaching aids. Along with the conventional mode of teaching, modern technological pedagogy would serve the desired expectations. This research paper attempts to explore and amplify the technological tools which can be used to create interest about literature among the students while teaching the play Merchant of Venice by Shakespeare, resulting in the effective teaching and learning process.

Keywords: Law, Literature, Technology, Pedagogy, Teaching-Learning, etc.**Introduction**

It is often considered that Law and Literature are irrelevant as they belong to different fields and related to different classes of people. In fact, Law and Literature are not novel fields. They have a diverse and dynamic relationship (Sharma, 2021). Introducing literary texts in legal education helps law students in many ways. Firstly, it helps to shape their interpretative skills and understand legal issues and the complexities of law. Literature provides the students insights about law by offering diverse scenarios reflected in novels, dramas, short stories etc. dealing with legal concepts. The students of law, especially those who are pursuing BA LLB, a five-year program in law, have a course entitled Law and Literature, are meant to study the play The Merchant of Venice. These students have least interest in studying and understanding the literature. However, the conventional mode of teaching using chalk and board, would be a failure in teaching- learning process. In order to bring interest among the students, a blend of conventional and modern teaching methods must be incorporated. In the world of technology, Gen Z should be taught by integrating technological tools to make it more effective.

The phrase "Information and Communication Technology," abbreviated as "ICT," refers to the use of different types of technology to the management, processing, and transmission of information, as well as the facilitation of communication (Ratheeswari, 2018). The

technology has revolutionized teaching- learning process by making the learning more engaging, interactive, flexible and accessible. Making use of technology in teaching of literature in the context of legal education would encourage students to create interest by introducing innovative techniques to study. Students can experience real life learning by watching movies, power-point presentations, etc. This research paper studies how the play Merchant of Venice can be taught by employing technology as the best pedagogy. It will also examine the usefulness of technology in making them take keen interest in literature, involve in interactive sessions and think about literature through legal lens.

Integrating Technological tools in Teaching 'The Merchant of Venice (1999)'

The play Merchant of Venice by William Shakespeare is a part of legal education. Law students should study the literature from legal perspective and understand the legal complex issues through literature, is the motive behind this. The first scene of the fourth act deals with the courtroom trial scene that takes place in court of the Duke of Venice, is significant for law students to study as it is related to law. The scene focuses on the importance of drafting, Portia twists the story, asking Shylock take the pound of flesh of Antonio as per the bond, but without spilling a single drop of blood. It is a crucial aspect for the students of law. Merely narrating the story of the play, discussing the themes, explaining the characters, following the traditional method of teaching would make the technology driven students passive and the learning becomes ineffective. Therefore, there is an immense need for teachers to mould themselves as per needs and learning interests of the students.

In the technological era, the world full of information and communication technology (ICT), the teachers have to adopt technology and become Techno savvy. The students are getting more interested in learning with technology (Roy, 2019, p. 356) so the focus of the teachers should be on teaching with technology. In order to teach any topic, the teachers are required to use technological tools from email, the earlier forms of online communication to Instagram, the latest and favourite social media platform of youth, must be integrated. Technology has digitized classrooms through digital learning tools like computers, iPads, smartphones and smart digital whiteboards. (Roy, 2019, p. 356) The play Merchant of Venice can be taught different technological tools like audio-visual aids, PPTs, MOOCs, etc. through projectors, whiteboards, smartphones, etc.

PowerPoint Presentations

The classrooms are fully equipped with digital facilities including smart board and LCD projectors, so PowerPoint presentations (PPTs) are the best options to get started using technology for teaching the play. PowerPoint Presentations would be a powerful tool to understand the complex ideas in simple ways. The teachers can create PPTs on the play covering general information about the play, introduction of characters, themes, a brief

summary etc. Major themes of the play such as friendship, justice, religious conflict, etc. can be highlighted using bullets point to convey them with proper emphasis. An effective PPT using different images, clip arts, emojis, colourful slides can attract students' attention and help them to get familiar with important elements of the play. An advance teacher can make good use of animations and flowcharts to demonstrate the sequence of the incidents taken place in the play. Adding proper images of the places like Venice and Belmont, characters like Antonio, Bassanio, Portia and Shylock, caskets, and courtroom scene can create an immersive experience. Finally, some questions and quizzes can be conducted based on the play to make it more interactive and engaging. Using Artificial Intelligence (AI) tools, especially Gamma AI and Slides AI, teachers can create effective PPTs and use them in classroom teaching.

Audio-Visual Aids

Audio-visual aid is a part of multimodal learning which is considered as the best option for effective learning. It engages students in multiple ways such as watching, listening, reading and thinking. Audio-visual aids include movies, dramas, short skits, reels, vlogs, YouTube videos, Animated videos or any recording related to the teaching material. YouTube and other platforms provide videos related to teaching. The play Merchant of Venice has given rise to different videos along with a movie. Movision Entertainment and Arclight Films have produced 2 hours and 11 mins duration film adaptation of the play The Merchant of Venice. The film is available on YouTube and the link is <https://youtu.be/crNWgsdqP9g?si=WywDqHjBbvFkmRVR>. The teachers can download the movie and it can be shown to the students on a big screen with proper audio system to give them a theatre like feel.

This highly effective teaching strategy will not only make the students involve in the play but also relate the story with their own life. The students can grasp and comprehend the entire courtroom trail scene, the dialogues of the major characters, the flesh taking effort of Shylock and the twist followed by it, can be witnessed properly. The students can imagine a real courtroom trail scene and analyze the scene from different angles. Once the film is shown, a question-answer session can be conducted to check whether the students understood the play or not. This approach of education and entertainment (edutainment) will surely create a keen interest among the students about the play and literature at large.

Video Lectures

Using Video Lectures for teaching is another beneficial tool. The students can access the video lectures any time, get engaged with the video and they can understand the play in a better way. Teaching Drama through available resources on internet is a good idea but going beyond it and creating our educational videos is the best one. Creating video lectures has the following benefits. First of all, it helps working-students by bridging the gap given by

their absence during regular lectures, secondly it supports regular students by giving them the opportunity to recover lectures lost due to forced or elective absence, thirdly, it assists students having difficulties with the lecture's spoken language and finally it also gives students a mean to review critical sections and check their notes. (Ronchetti, 2010) Therefore, creating our own video lecture on the play The Merchant of Venice would be a great idea to make the teaching of drama worthy. Teachers can create video lectures covering the characters, plot, themes and major elements of the play and upload the same on YouTube, followed by sharing its link with the students. the traditional learning model based on frontal lectures held in class corresponds generally to a passive student approach, and as such it has been highly criticized. (Ronchetti, 2010, p. 45) The benefactor can also recite the dialogues of the play to make the video more interesting, so that students and other lovers of literature can also get benefitted. Teachers can use different software like Movavi Video Editor, Camtasia, Inshot, Kinemaster, etc. to make effective videos lectures on the play and other topics as well.

Audiobooks and Podcasts

Nowadays students have become lethargic in reading in the digital era because of smart phones and social media networks, so they won't be interested in reading the actual drama. They find it a tedious task and further, the archaic language of Shakespeare will discourage them from reading. As a result, this will affect the teaching and learning of play. In this regard, Audiobooks based on the play, available on internet platforms can be the best solution. Listening to Audios with headsets and isolation from external noises, is one more reason to become fond of audio books (Alcantud-Díaz & Gregori-Signes, 2021). Students can listen act-wise audios of all the five acts of the play 'The Merchant of Venice' on the given link https://archive.org/details/merchant_of_venice_1005_librivox. Learners can listen these audios whenever they have leisure time and absorb the story with full of attention. Through the dialogues of the courtroom trial scene, particularly the plea for mercy by Portia, the voice modulation of the characters, the learners can also realize the seriousness and gravity of the case and the scene. As learners have lost of interest in listening and watching, this practice would help to recreate interest not in reading literature but listening literature.

Artificial Intelligence/ChatGPT

The classroom scene with teachers standing in front of the board with chalk and duster, imparting knowledge, explaining a topic in monotonous way, is replaced with a techno savvy teacher using multimodal methods to teach a topic, using PPT and audio-visual aids, asking learners to use their android phones, assigning some learning tasks, and encouraging them for experiential learning. In tech-friendly world, teachers are supposed to use and let students use technology for the sake of learning. One such revolutionary technological tool is artificial intelligent or ChatGPT, changing the education system. ChatGPT can provide

direct responses because they have been programmed with a specific set of information and rules for generating responses. (Opara, Adalikwu, & Tolorunleke, 2023, p. 38). Teachers can use ChatGPT meticulously to make the teaching learning activity based resulting in an engaging learning. ChatGPT and other AI tools can be used to teach the play The Merchant of Venice in an extra-ordinary way. Teachers can ask students to perform some tasks.

- i. Simplify character dialogues from the play using ChatGPT, where students can think of some dialogues of Portia, Shylock, Antonio or Bassanio and convert them in modern English for better understanding.
- ii. Prepare a role Play: Taking help of the AI tool, students can prepare a role play and enact accordingly.
- iii. Asking questions or doubts: If learners have any doubt about the play, they can ask such questions to ChatGPT.
- iv. Creating PPTs: Using ChatGPT and other AI tools, learners can be asked to create PPTs for seminars and presentation.
- v. Preparing for exams: Students can be advised to ask ChatGPT the possible questions based on the play for preparing for the exams, including the relationship between the play and legal field.

The students will enjoy performing these tasks and take interest in learning. A Tedious teaching can be turned into outcome-based learning using AI tools effectively. The innovative teaching methods assist the teachers in the teaching of the play and make the teaching-learning process a gratifying activity for both the teachers and students. (Ganpule, 2018, p. 103)

Conclusion

In conclusion, teaching various literary genres to the students pursuing legal education can be a difficult task but not an unattainable one. Teachers can adapt different methods of teaching to make the learning more interesting. They can switch themselves from the traditional method of teaching to the technological method and from teacher-centric to student-centric. This paper focuses on amplifying technological tools in teaching the play The Merchant of Venice to enhance the engagement of technology-inclined students in the learning process. The innovative approach of Integrating technology would meet the expectations of the learners through accessibility, flexibility, and clarity. The students can comprehend legal aspects, legal complex issues mentioned in the play and the significance of studying literature in understanding the law.

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Reclaiming Voices: An Investigation into Black Feminist Theories and Politics

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Abstract

Black feminism developed as a natural reaction to the failure of white feminist movements to see the needs of Black women as well as see race in addition to gender in paralleled discussions of equality. Based on the realities of Black women's lives, it rejects intersecting oppressions of race, gender, class and sexuality. This article discusses Black feminism as a social and political movement and intellectual development--its tenets, and its relevance to contemporary initiatives for justice and equity. Using the writings of influential theorists and activists—Bell hooks, Audre Lorde, Angela Davis and Patricia Hill Collins, among them—this work examines the ways in which Black feminism reconfigures feminist epistemology and presents new inclusive and intersectional approaches to resistance and liberation.

Keywords: Black feminism, Feminist Theories, Politics, influential theorists

1. Introduction

Western feminism has been criticised on the grounds that it is exclusionary, failing to take account of the experiences of women of colour. Though the first feminist waves mostly revolved around the rights and concerns of white, middle-class women, the voices and struggles of Black women were largely ignored or dismissed. This lacuna was a serious void in both feminist theory and practice requiring a lens to grapple with the interlocking oppressions that Black women experience. Black feminism was developed to address this absence, asserting that race, gender, class and other social categories cannot be adequately addressed in isolation from each other.

The unifying theme in Black feminism is the understanding that Black women are forced to live in a world that is defined by an intersecting system of oppression; namely the combination of white supremacy and patriarchy. Black feminism stands in contrast to white, mainstream feminism, which has tended to prioritize gender over other axes of identity; Black feminism insists that the experiences of Black women can only ever be understood as necessarily intertwined with the intersections of identity. This theoretical move transforms our understandings of womanhood and furthers the reach of feminist inquiry, while also countering the dominant narratives which attempt to move beyond the differences reflected exclusively by white/Western womanhood.

Further, Black feminism is not just the academy; it's a lived praxis, born out of centuries of resistance. From the activism of Sojourner Truth and Ida B. Wells to modern advocates such

as Kimberlé Crenshaw and Tarana Burke, Black feminist thought has brought the political, cultural, and social experiences of Black women to the forefront. A movement built on community, care, and justice, a movement that isn't just about equality, but which suggests new paths to liberation, one that transcends mere gender equality and seeks the total liberation of all of us.

History, theoretical contributions, and continuing relevance We want to engage in an exploration of Black feminist genealogy. Through this exploration of Black feminist thought in both foundational texts and contemporary expressions in popular culture and activism, they hope to illuminate what transformative possibilities Black feminist thought holds in reimagining a more just and open world.

1.1 Historical Background of Black Feminism

The history of Black feminism in America dates back to the 19th century and the contributions of Sojourner Truth, who's famous "And Ain't I a Woman?" speech subverted both racial and gender hierarchy. As an abolitionist and a suffragist, Truth underscored the ways that Black women were excluded from main stream narratives of womanhood. Her oratory set the stage for a body of work known as Black feminism, which in turn made plain the twin menaces of racism and sexism.

Black women in the years following the end of slavery confronted the double bind of economic exploitation and racist discrimination. Leaders such as Ida B. Wells, during the Reconstruction and Jim Crow periods, struggled against lynching and for civil rights, often staking their activism at the intersection of racial and gender injustice. Club movements emerged in the early 20th century under the guidance of women like Mary Church Terrell and Anna Julia Cooper, who demanded education, political engagement, and social reform that were suited to the realities of Black women.

African-American women once more became marginalized during the civil rights and women's liberation movements of the 1960s and 1970s. Although the civil rights movement frequently served racial justice to the detriment of gender justice, and the second-wave feminist movement focused on the experiences of white women, overlooking the intersectional experiences of Black women. In reaction to this, the National Black Feminist Organization (NBFO), and the Combahee River Collective were formed. The second work's 1977 statement by the same name was even more important, highlighting the need to address interconnected forms of oppression and arguing for a feminism that was inclusive, antiracist, and antisexist. The claim that "the personal is political" emphasized that such localized inequalities were themselves grounded in, and constitutive of, structural inequalities.

1.2 Theoretical Frameworks in Black Feminism

Intersectionality

Intersectionality, a concept originated by Kimberlé Crenshaw in 1989, is a key cornerstone of Black feminist theory. It's the understanding that different types of oppression—like racism, sexism and classism—intersect and produce novel types of discrimination. Crenshaw visualized this idea through legal cases where black women were harmed in ways that single-axis analyses of exclusion did not cover. Now, intersectionality has evolved into [a vital method for understanding] the ways in which systemic inequalities wrote these impact individual people in different ways, according to the multiple facets of their identities.

Matrix of Domination

Patricia Hill Collins developed the idea of “matrix of domination,” which also demonstrates how individuals can occupy contrary positions of privilege and social value. For instance, a Black woman may be oppressed in terms of race and gender but still harbor heterosexual or able-bodied privilege. This framework explains the difficulties and nuances of social identities and systemic structures, with which power dynamics can be understood. Collins stressed that knowledge production is political and that the everyday experiences of Black women provide legitimate and valuable epistemologies.

Love, Self-Care, and Radical Subjectivity

Bell hooks stressed that love, healing, and community are radical forms of resistance. In books like *Ain't I a Woman* and *All About Love*, she recast feminism as a push to eliminate sexist oppression in all its forms — not only fighting for gender equality, but for a radical transformation of society's political and social systems. Her emphasis on emotional wellness and community mindfulness added an empathetic element into the mix of feminist activism; one that asserts the act of self-care for Black women is a political one in a society that doesn't believe their lives hold value. hooks disputed traditional dichotomies in feminist debate and advocated for an all-inclusive pedagogy and a reconstruction of power not based on love but on healing.

2. Key Themes in Black Feminist Thought

2.1 Representation and Identity

Black feminism challenges the portrayal of Black women in popular culture, literature, and public discourse. Stereotypes like the “mammy,” “jezebel,” and “angry Black woman” are dismantled to take back stories and honor layered Blackness. Authors such as Morrison and Zora Neale Hurston, as well as the contemporary writer Chimamanda Ngozi Adichie, offer alternative interpretations that place more emphasis on resilience, intelligence, emotional

lives and cultural particularity. Black feminist scholars question media literacy that does not take into account the way that representational politics affect what the public sees and policy that follows.

2.2 Sexuality and Body Politics

Black feminist writers, including Audre Lorde, have also addressed how the sexuality of Black women is silenced, sexualized, or demonized. Lorde's notion of the erotic as power questioned heteronormative, patriarchal power structures. In both embracing the erotic, Black women claim dominion over their bodies and desires, opposing both internalized shame and external social regulation. Lorde's work also insists on the link between individual pleasure and collective power, revealing how freedom of the body is integral to freedom itself.

2.3 Labor and Economic Justice

Black feminist thought by contrast speaks to both capitalism and the exploitation of Black women's labour in formal economies, as well as domestic ones. Academics and thinkers, including Angela Davis, analyse race, gender and class in prison labour systems and wage disparities. From the exploitation of enslaved Black women to the underpaid domestic work of the 20th and 21st centuries, Black feminism centres those historical and ongoing economic injustices that Black women have faced. The movement demands systemic change, such as living wages, labour rights and equal access to education and work.

2.4 Health, Motherhood, and Reproductive Rights

Black women have historically faced systemic obstacles to health care in this country, from forced sterilizations to alarmingly high maternal mortality rates. Black feminist organizing has been pivotal to the reproductive justice movement, which fights for the right to have and not have children and parent in safe environments. Sister Song is an organization that increases the decibel level on such concerns and promotes the right to access quality healthcare, education and support networks. Black feminist theorists have also analysed how medical racism, and reproductive coercion continue to impact the health outcomes of Black women, even today.

3 Black Feminism in Contemporary Movements

3.1 Black feminism has long influenced contemporary social justice movements:

#BlackLivesMatter (BLM): An organization launched by Black queer women—Alicia Garza, Patrisse Cullors, and Opal Tometi—BLM is guided by Black feminist principles of intersectionality, community, and care. The movement is in response to police brutality, systemic racism and the undervaluing of Black lives, specifically those of Black women,

queer and trans people. BLM's organization and rhetoric are a testament to the importance of inclusivity and the lifting up of marginalized voices.

Me Too Movement: Founded by Tarana Burke, Me Too movement prioritizes the voices of Black women and girls in conversations around sexual violence and healing. Burke's on-the-ground mission was to help survivors through empathy, advocacy and systemic change, particularly within communities of color. The movement has also gone global, exemplifying how sexual violence intersects with race, class and gendered power dynamics.

Afrofuturism and Cultural Production: As literature, popular music, and film continue to write and rewrite liberated Black futures, such as contemporary Black female artists and writers Beyoncé, Janelle Monáe, and N.K. Jemisin. The cultural productions, these works, do more than say no to the dominant narratives in the Caribbean; they imagine ourselves as becoming Black in different ways in and through the literature. Afrofuturism as cultural and political movement fuses science fiction, history and Afrocentrism to articulate a politics of liberation grounded in the powers of the imagination, the pulse of resistance, and the aspiration of Black power to break the forces of its paralyzing structuring.

3.2 Critiques and Challenges

Although the interpretation of Black feminism brings a compelling critique of oppression, it is not free from internal struggles and debates:

Class and Academicism: Opponents believe that some black feminist scholarship is still too academic, and does not reach the very communities the work intends to represent. Linking theory and activist practice is a primary concern. There's an increasing emphasis on community-based scholarship and writing that's legible and puts marginalized voices front and centre.

Global Black Feminism: There's an increasing push to both extend Black feminism beyond U.S. borders to Afro-Caribbean, African, and diasporic experiences. Writers such as Oyeronke Oyewumi and Ama Ata Aidoo contest Western-centric paradigms and call for increasingly culturally bound systems. Transnational Black feminism seeks to articulate how colonialism and migration and global capital intersect to shape the lives of Black women across the world.

Intra-racial Sexism and Colorism: Black feminists are not only engaging in culturally relevant praxis but continuing to hold the moral compass displaying how Black women's standing within the Black community does not only entail acknowledging Black boys' vulnerability in discourses about their relationship to the police. Internalized oppression takes many different forms and can prevent collective responses to such issues, and it must be actively unlearned through education, dialogue, and community activity.

Conclusion

Black feminism is not just another type of feminism... it's a revolutionary paradigm shift that will reconfigure how we think about power, identity, and justice. It brings back the voices and lives of people who have been historically silenced and makes one point clear which is that freedom has to be both intersectional and collectively achieved. By connecting the experiences of Black women, Black feminism illuminates our way out from these oppressive systems to a world where we all flourish. However, as long as power differentials continue to exist along the axes of race, gender, class, and sexuality, the insights of Black feminist thought will continue to be not only relevant but necessary. The unrestricted, all-encompassing vision of it, the powerful path toward full liberation and the transformation of our societies.

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Interactive Tasks in ESL Textbooks - A case study on Teacher's attitude in Gujarat

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Abstract

This qualitative study aims to examine ESL teachers' perceptions of the new elements introduced in the textbooks to promote activities on the one hand, and the compelling obligation of 'finishing' courses on the other that is stamping valuable language input out. A semi structured interview method was used partly to establish connection with Second Language Acquisition theory, and also the role of a bilingual approach in teaching English that NEP 2020 promotes. The findings indicate several problems with perception and practice, such as inappropriate explanation of vocabulary, teacher training limitations, and overall a lack of proper use of methods. In the course of this discussion, the article also attempts to highlight the connection between the idealized ELT theory and the actual classroom teaching practice.

Keywords: textbook, Second Language Acquisitions, bilingual approach, NEP 2020

1. Introduction

ELT textbooks play a crucial role in language classrooms, serving as a foundation for the language input and practice that learners receive. They form the basis for lesson content, the balance of skills being taught, and the types of language activities students engage in. These materials should facilitate effective learning and serve as a valuable resource for teachers, offering ideas and instructional activities as well as providing a rationale for their teaching methods. Moreover, it is essential for these materials to be tailored in line with specific needs and wants of ESL learners (Tomlinson, 1998 and 2014, Tomlinson and Masuhara, 2018). Given the limited opportunities for students to use English outside the classroom in an ESL/EFL context, the English textbook becomes the primary source of input for students and the primary instructional material relied upon by both teachers and students (Park, 2004).

The global village has played a role in the spread of English around the world, boosting the demand for communication in this language and establishing English as a worldwide lingua franca. In light of India's current economic expansion, the demonstration of English

proficiency is gaining greater significance within Indian society. Therefore, good communication skills are essentially needed for success and growth (Hapgunde, 2023). So as to improve the ability to interact in speaking and writing, textbooks play a significant role at the initial stage of learning English as a second language through the integration of receptive skills (listening and reading) and the determination of appropriate methods of teaching.

Taking into account the Gujarat context, the textbook of English has been upgraded to meet the learners' needs. The main objective of designing a new textbook is to develop creativity, critical thinking, and analytical skills in learners (Patel 2012). Further, it has some innovative aspects, such as task based activities and skill-based activities (Chauhan, 2018). Albeit the implementation of the new coursebook has taken place, most of the teachers are struggling to recognize the new elements, how to use methods, and consider them tools to undertake activities. As a result, linguistic objectives do not fulfill the needs of the learner to acquire the second language. This paper sheds useful light on the role of the teacher, bilingual approach, and theory by examining the views of teachers and ELT experts; the book can be modified to take account of NEP 2020.

2. Background of the Study

In our social context, some learners acquire more than one 'second' language. In fact, learning to speak several languages is common in many cultures. It is reckoned that a child can communicate freely by the time he goes to school. The textbook is an essential and valuable instructional tool that is commonly used in schools. It reflects little progress in acquiring a language through activities. Second language acquisition means to learn or acquire an additional language, which depends on how language is used, and the expectations and context of its effect on society after learning the mother tongue (Ellis, 2008). When students acquire a second language, they refer to the textbook and classroom instructions, which are given by the language teacher. "The second language is learned through communication that takes place in naturally occurring social situations or through study with the help of or 'guidance' from reference books or classroom instruction" (Ellis, 2008, p. 6). So, a language textbook consists of activities like role-playing activities (such as an adaptation of any quiz reality show) along with culture-based activities (the latter writing on visiting fairs) to help students learn the second language naturally (Patel, 2012).

"Acquisition is more important than learning" (Krashan, 1982, p31). In order to learn a second language, two factors are important: comprehensive input and affective factors (*ibid.*). According to Krashen's theory of language acquisition, comprehensible input is language input that can be comprehended by the learners to understand the meaning of words and sentence structure in it. The task should be given to the learners one level above, if it can be understood and explained better. Krashen reflects that "giving learners this kind of input helps them acquire language naturally, rather than learn it consciously" (1982, p.

35). Furthermore, the teacher should be aware of the class's level in order to select comprehensible input (Rahmawati, 2018).

SLA research shows that learners should be given the maximum opportunity to negotiate meaning in the language classroom. In order to examine textbook exercises, a typology of activities has to be established to ensure consistent classification (Aski, 2003). The instruction of tasks plays a prominent role in acquiring a second language. The task is made meaningful and provides a chance to communicate in the target language. Tomlinson (2011) notes that if the students are participants in interaction, 'they are being pushed to clarify and elaborate' (p. 7), and the learners are expected to elicit meaningful and understandable input with the help of the task. Patel (2012) points out that the new textbook on English as a second language in Gujarat state has focused on communicative tasks to help students practice the target language. Communicative drills help to produce the correct form of the language (ibid.). They focus on the real communicative context. In this exercise, students exchange real information (Richard, 2001). However, the meaningful drill is one where students are required to make meaningful choices during the activity. The learners must understand the meaning of the input and output of the task. In a textbook, some drill exercises are also provided for practicing language (Chauhan, 2018). With the help of a bilingual approach, teachers can teach two languages in parallel in terms of "compound and coordinate languages" (Klein, 1986) in the form of native language.

In terms of teaching methods, current opinions on language teaching methodology strongly condemn the use of any one or more predetermined language teaching methods (Reddy, Udaya and Lakshmi, 2022). According to Nunan (1991), there is no one strategy that fits all, hence the emphasis should be on flexible classroom tasks and activities. Brown (2001) expands on this, citing three reasons for doing so: 1. They are more prescriptive and theoretical; 2. After some time, teachers or practitioners may find it difficult to discern between one approach and the others. 3. Because teaching is more "artful and intuitive," it cannot be determined as the globally optimal way in a formal scientific manner.

Taking into account the above-mentioned literature on acquiring a language, textbooks, and methods, post-method pedagogy emphasizes rethinking and recasting the organizing principles for language learning, teaching, and education (Kumaravadivelu, 2003). He classifies existing methods as language -centered methods (grammatical structure), Learner-centered method (communicative methods) and Learning-centered method (the natural approach, 2003).

3. Purpose of the Study

In the present study, the aim is to analyze L2 school teachers' and ELT experts' perspectives towards interactive tasks in ESL textbooks in the case of Gujarat. This study also examines the role of bilingual approach and the role of methods of teaching English. The following research questions were examined.

1. Do the original exercises in the textbook for standard VIII help the learners comprehend the language with enjoyment?
2. Does the design of exercises help learners produce language?
3. What problems do the teachers face in doing the task in the class?
4. Does the bilingual approach that NEP 2020 promotes help teachers interact with students in today's environment?

4. Methods and Instruments

In order to address the research questions for this study, qualitative research methods are considered appropriate in this case. According to Taylor et al. (2015,p 8), in qualitative studies "researchers develop concepts, insights, and understandings from patterns in the data". As a result, rather than judging preconceived facts and ideas, the qualitative method was employed to obtain insights into specific problems with teaching approaches from the perspectives of instructors and ELT experts. As a result of the interview strategy, the qualitative data obtained is authentic, which has significance for this study.

The purpose of an interview is to elicit a person's perspective and collect information or responses so as to analyze the responses in depth (Cohen, Manion, and Morrison, 2018). With this in mind, the interview method helps to get the responses to the activities from the teachers and ELT experts, as well as the information from the encounters of the teachers in the class with the students.

4.1 Participants

Five language teachers, who have been teaching in schools, and three ELT experts, who were part of the making of the textbook and are from Gujarat, were selected for the research. The age of teachers was between 30 and 40. They are all non-native speakers, who have been taught in government schools in Gujarat. None of them had visited, studied, or had experience of teaching in any native countries. However, they were also witnesses to the making of textbooks in English in 2013–14. Two ELT experts were the advisers on the textbook, and one expert reviewed the textbook. The main reason for selecting these teachers and ELT experts was to gain data from different teaching contexts and responses to framing textbooks, respectively. Also, the teachers have experience teaching and explaining activities.

4.2 Procedure of the Interview

The semi-structured interview technique involves multiple stages that must be followed with the aim of performing a good study of the research objectives. According to Kvale (2007), interview-based research consists of seven steps: thematizing, designing, interviewing, transcribing, analyzing, verifying, and reporting.

The formulation of the primary research questions, which is essential to acquiring the necessary data, was the preparatory stage of this interview study. The construction of open-ended interview questions that reflected research questions "that supply a frame of reference for respondents' answers but put a minimum of restraint on the answers and their expression" (Cohen, Manion, and Morrison, 2017, p. 357) was then undertaken. As a consequence, participants were able provide their views and ideas on the 8th grade textbook, challenges encountered, and the role of a bilingual approach in school.

The questions in the preceding scenario were organised chronologically (see Appendix A).

The teachers for the interviews were selected by virtue of their previous experience teaching in public schools. Interviews with teachers were done at the schools where they worked. The primary rationale for selecting the school was that it was appropriate for teachers. The interview with ELT experts took place at Anand, Gujarat's H.M. Patel Institute of English Training and Research. It was carried out in an easy atmosphere without any pressure. In the view of Cohen, Manion, and Morrison (2018), an interview is a social meeting rather than a data collection approach. The length of the interview tape was approximately 10-14 minutes, or thereabouts, which was adequate to cover all of the questions.

The transcription phase of the interview procedure consisted of converting a verbal set of data to written language. While the data from the participants was transcribed, some extraneous information was omitted for this research. In light of this, it has to be noted that transcription, being a selective transformation, "inevitably loses data from the original encounter" (Cohen, Manion, and Morrison, 2017, p. 367). Therefore, the transcript data becomes an interpretation of the interviews, with the possibility of data loss and distortion.

4.3 Data Analysis

The data from the interviews with teachers and ELT experts was examined by the researcher. The primary focus of the research is the qualitative study of information gathered through interviews with the candidates. The data was analyzed using coding theory to interpret teachers' and ELT experts' perspectives on textbooks. The researcher extracted various chunks or lines from the recording, which were transcribed and described in large or small pieces of data. "The pieces of the data may be individual words, or small or large chunks of the data (Punch, 2009, p. 176).

4.4 Findings

Three significant themes emerged from the early data analysis. They are: perceptions of the task relating to the production of language, the features of the units in terms of

comprehensible, relevant, and enjoyable; and language theory. Table 1 presents the definitions of each sub-theme.

1. Perceptions of the task relating to the production of language <ul style="list-style-type: none">• Teachers perception of the new textbook in 2012• Activities of the textbook
2. The features of the units in terms of comprehensible, relevant, and enjoyable <ul style="list-style-type: none">• Usage of vocabulary and sentence structure in the tasks
3. Language theory <ul style="list-style-type: none">• Language methods and their challenges in Gujarat• Bilingual Approach

Table 1: Definitions of themes and sub-themes

4.4.1 Perceptions of the task relating to the production of language

The first question was about the teacher's response to the new English textbook in grade eight at Gujarat Primary School. Four teachers indicated that the new textbook could help students produce the language; as mentioned earlier, the new textbook provides adequate input of the language to improve the learners' communication skills (Patel, 2015). The older textbook mainly focused on grammar activities and translation of the text, according to the teachers' responses.

Interviewee 5 found the new English textbook in grade eight at Gujarat Primary School to be useful due to its rich and varied resources for both learners and teachers. It facilitated interaction between learners, teachers, and peers in the target language. Interviewee 3 highlighted the engaging nature of the textbook's tasks, which encouraged active student participation. The teacher appreciated the inclusion of task-based learning concepts in the new textbook.

In the context of second language acquisition, the textbook writer (participant 2) emphasized the importance of focusing on the language itself. The new input provided in the textbook aimed to help learners comprehend the language meaningfully and enhance their communicative skills. The approach employed in the new textbook shifted from a structural approach to a communicative approach, which aimed to improve learners' communicative competences. The language input provided was not only rich but also meaningful and comprehensible, facilitating learners in acquiring and accessing the language effectively (*ibid*).

During the interview, Interviewee-3 noted that the language used in the task instructions was easily understood by the better-performing students. However, there was no mention

of the situation of weaker students in the classroom. It is important to consider the potential implications of the new textbook and its approach on students of varying proficiency levels to ensure that all learners are adequately supported in their language learning journey.

In the case of activities, the new English textbook adopts a modified communicative approach and incorporates task-based learning, providing learners with improved language input. The second and third questions inquire about the effectiveness of the tasks in facilitating learners' language production. According to Tomlinson (1998), the sixth principle of language acquisition emphasizes that output tasks should be designed to actively use and produce the language, rather than solely for the purpose of language practice. During the interview, Interviewee-2 described a specific task and provided insights on how it effectively encouraged children to utilize the language.

In the 7th grade textbook, Unit-1 assists in formulating and answering "wh" questions, which have practical relevance in daily life. These types of questions are valuable in routine activities and can be applied in various situations such as interviews or when constructing questions for everyday tasks. Engaging in pair work, where learners create questions related to routine activities and ask them to their peers, proves beneficial in facilitating language production.

(Interviewee-5)

In relation to the task in the 6th-grade textbook, Interviewees 1 and 3 expressed concerns about the suitability of the interview task for the learners. They noted that at this level, the learners lack knowledge about Gujarati authors and literature, making it challenging for them to formulate appropriate questions. Tomlinson (2013) emphasizes the importance of task ease and the opportunity it provides for using the target language to communicate the purpose of second language acquisition. It appears that the learners encounter difficulties in constructing interview questions. However, both participants (1 and 3) proposed a solution: instead of conducting an interview with an author, they suggested creating questions for a film star or another interesting topic. This alternative approach would enable learners to feel more at ease and freely use the target language.

4.4.2 The features of the units in terms of comprehensible, relevant, and enjoyable

Vocabulary and sentence structure play a crucial role in facilitating learners' communication in the target language across various situations. The fourth question of the interview focused on the vocabulary and sentence structures used in the tasks. All participants expressed positive views on this aspect. Additionally, ELT experts provided comments and suggestions regarding vocabulary usage and the explanation of collocations.

Regarding the teachers' responses, participants (1, 2, 3, 5) highlighted the practicality of the vocabulary and sentence structures employed. They emphasized that the majority of the vocabulary taught was relevant and useful for learners in both their academic and daily lives. Furthermore, they found the sentence structure to be appropriate for the learners' level. It is believed that if the input provided is relevant and useful, learners will be able to easily produce the language (Tomlinson, 2011).

However, regarding vocabulary, the ELT experts provided insights on the glossary included in the textbook. ELT expert-1 pointed out that, to some extent, the vocabulary lacks relevance in terms of second language acquisition. Although the use of terms such as "graduation" and "NASA" is intriguing, the textbook lacks explicit explanations for these words. It is essential to provide clear descriptions of such terminology at the grade-8 level, considering the age of the learners. As mentioned earlier, in the context of rural areas, expert-2 highlighted that students in remote regions may not be familiar with such terminology.

Regarding collocation, ELT expert-1 expressed concerns about the inadequate use of appropriate collocations in the textbook. They emphasized the importance of learners acquiring collocation knowledge to effectively produce language. Additionally, the expert highlighted the need for explanations accompanying collocations. ELT expert-3 stated that this limitation in the textbook is significant, as it fails to reflect present-day collocations and the British use of English in both text passages and exercises. Collocation knowledge holds great importance in acquiring a second language and developing language skills (Kita and Ogata, 1997). ELT expert-2 suggested that providing collocation explanations with examples would be beneficial for learners.

These insights shed light on the significance of addressing collocations effectively in the textbook, considering their crucial role in language acquisition and sentence construction.

4.4.3 Language Theory

This interview question focuses on the problems with the activities from the teacher's point of view.

When considering the challenges faced by teachers in implementing the activities, several factors come into play, including the use of the mother tongue in the classroom, the learners' proficiency level, and the effectiveness of the teaching method's training programme. Participant 1 highlighted the lack of proper training in teaching methods, particularly in creating enjoyable tasks that actively engage learners. The interviewee also mentioned that the training programme emphasised the functional approach and the tasks' alignment with learner needs. However, in practise, some learners struggle with basic

reading and writing skills. Unfortunately, the training programme did not provide strategies to address these specific learners' needs. Consequently, teachers often face difficulties related to the varying proficiency levels of their students.

Participant 3 highlighted the challenges faced in remote areas when attempting to utilize the target language within the classroom setting. The learners in these regions often struggle to comprehend all activities presented in the target language. This difficulty is supported by Chauhan (2018), who noted the challenges associated with using the textbook in village areas. Both Interviewees 1 and 3 acknowledged resorting to their native language to explain tasks instead of solely relying on the target language.

This insight emphasises the special problems encountered in remote areas when the target language is difficult to utilise. It implies that in such situations, different approaches, such as using the native language to explain tasks, may be required. Kumaravadivelu (2003) pointed out that "first language is perhaps the most useful and the least-used resource students bring to the L2 classroom"(p. 250). He also underlined bilingual supports for L2 language acquisition (*ibid.*).

Two ELT experts made reference to the National Education Policy (NEP) 2020 and urged that future textbooks and teaching and learning materials should exemplify high quality standards, incorporating a bilingual approach. This approach would enable students to think critically and effectively communicate ideas in both their mother tongue and home language, as well as in English (NEP, 2020).Also, NEP 2020 suggests developing more courses taught in Indian languages and bilingually.

5. Major Finding and recommendations

Overall, the perspectives of five English teachers and three ELT experts regarding the English textbook revealed several key issues, including limitations in teacher training, inadequate vocabulary explanations, and a lack of proper utilization of teaching methods. Based on these findings, several recommendations can be proposed to ensure effective ESL teaching and provide quality training to teachers.

Firstly, it is crucial to address the limitations in teacher training. School teachers should be equipped with knowledge of the post-method approach, which takes into account the social milieu and enables them to adapt and create new teaching materials that cater to the specific needs of the community. Additionally, the government should support teachers in developing materials that are tailored to the specific regions of Gujarat State. By prioritizing teacher training programmes and focusing on the challenges faced by teachers, the government can facilitate their professional development and enhance the quality of instruction.

In line with the recommendations of the National Education Policy (NEP) 2020, it is essential to consider the local context when developing new textbooks. This approach ensures that the materials are relevant and responsive to the needs of the learners. Furthermore, efforts should be made to improve the lexical resources in the textbook by providing clear and explicit explanations for unfamiliar terms. The levels and backgrounds of the learners should be taken into consideration when designing vocabulary explanations to ensure their comprehension and acquisition of new words.

Aligned with the vision of NEP 2020, collaboration between ELT experts and teachers is crucial in developing textbooks and learning materials that meet high-quality standards. Such materials should incorporate a bilingual approach, allowing students to engage in critical thinking and effective communication in both their mother tongue and English. By integrating elements from the students' native language with the target language, teachers can provide rich and coherent input.

By implementing these recommendations, the new English textbook can be further improved to meet the needs of learners, enhance language production, and promote effective language acquisition in a variety of contexts.

6. Conclusion

In conclusion, this qualitative study explored the perspectives of English teachers and ELT experts regarding the new elements introduced in the ESL textbooks, focusing on activities and the obligation to "finish" courses. The findings revealed several significant issues, including limitations in teacher training, improper vocabulary explanations, and a lack of effective teaching methods. The study also emphasized the connection between idealized ELT theory and actual classroom teaching practices. The findings emphasized the importance of a bilingual approach to teaching English, as advocated by NEP 2020. By combining parts of the learners' native language with English, a cohesive and rich learning experience can be provided, improving language acquisition and developing meaningful communication. Therefore, on the basis of the recommendation, new criteria and new principals in the context of NEP and Indian contexts need to be further explored.

Appendix A

Semi Structured Interview

- Questions for Teachers

1. In the context of your experience, what were the factors that led to the change in the textbook for Std. VIII with the help of the government and ELT experts in 2012?

FQ: What, according to you, are significant changes in the textbook s as compared to earlier one?

2. How do the activities prescribed in the textbook help the second language learners produce the language?
3. What, if any, are the activities in the textbook that do not help to produce the language?
4. How are vocabulary and sentence structures, which are part of activities, useful to the learners?

FQ: Which activity(s) do you think students liked most? Can you cite the reasons for their liking?

5. What are the problems that you came across while implementing these activities in the classroom?
6. What, according to you, are the genuine problems faced by the learners in implementing the activities?
 - Questions for ELT experts.
 1. Do you think, the learner can comprehend the text without a glossary?
 2. Does the text have adequate vocabulary with appropriate collocations?
 3. What are the problems kept in mind when developing the new course book in the context of NEP 2020?

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The Breath of the Sentence: Raja Rao and Abhinavagupta's Theory of Rasa**Dr. Gayatri B Harnesha**

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Abstract

Raja Rao's prose in The Sacred Wordsmith unfolds like a meditative chant, where each sentence arises from silence and imbues the reader with an aesthetic-spiritual relish. His language bears the cadences of an Indian aesthetic yoga, merging sound and meaning into an experience of rasa – not merely as literary flavor, but as liberating, contemplative samādhi. Drawing on Abhinavagupta's Kashmiri rasa theory (commenting on Bharata's Nāṭyaśāstra), this essay shows how Rao's sentences function as "spiritual breath." In Rao's vision, the word is vibrant silence, a mantra-like act calling forth the eternal. This aligns with Abhinavagupta's view that rasa (the distilled emotive essence) arises from a transcendence of ego, yielding sādhāraṇikaraṇa (universalization) and even a taste of mokṣa (liberation). Close readings of The Sacred Wordsmith reveal Rao's style to be fluid and still, suffused with sthāyī-bhāva (enduring moods) that transform through rasa-anubhava into a tranquil awareness. We argue that Rao offers rasa as divine bliss – an experience more akin to yogic samādhi than sentimental pleasure. His sentences "become mantra," requiring the writer and reader to become devotees of the word and find the eternal in each breath of utterance. By interweaving passages from Rao's essays with classical rasa concepts, we show that Rao's writing invites an aesthetic tasting of the soul – a contemplative liberation rather than entertainment.

Keywords: Raja Rao; The Sacred Wordsmith; rasa theory; Abhinavagupta; Nāṭyaśāstra; sthāyī-bhāva; rasa-anubhava; Kashmiri Shaivism; aesthetic samādhi; Indian poetics.

Introduction

Raja Rao (1908–2006), the pioneering Indo-Anglian novelist and essayist, consistently treated language as a sacred medium. Critics note that Rao's work "leads to a metaphysical exploration that gives insight into the ideological foundations of India, the country and India, the spiritual Mother". In *The Sacred Wordsmith: Writing and the Word*, Rao's most devotional prose writings are gathered – essays, speeches and prefatory notes that read like meditations on language, culture and consciousness. Though he is often celebrated for novels like *Kanthapura* and *The Serpent and the Rope*, in these collected essays Rao explicitly elaborates on the act of writing and the nature of the word. We contend that Rao's own poetic prose exemplifies the classical Indian theory of rasa – the aesthetic emotion or "juice" that Abhinavagupta (c. 975–1025 CE) described in his Kashmiri Shaivite commentary on Bharata's *Nāṭyaśāstra*. Using the lens of Abhinavagupta's rasa philosophy, we show that Rao's sentences emerge from stillness, carry an undercurrent of sthāyī-bhāva (enduring affect), and awaken a subtle aesthetic-spiritual emotion in the reader. This rasa is not

sentimental entertainment but contemplative bliss – a tasting of the eternal Self that resonates with notions of *samādhi* and *mokṣa*.

The paper first establishes the philosophical framework of *rasa* theory, highlighting Abhinavagupta's Kashmiri Shaivite expansion of Bharata's dramaturgical aesthetics. Key concepts will be explained: how Bharata defines *sthāyī-bhāva*, *vibhāva*, *anubhāva* and *vyābhicāri-bhāva*, and how Abhinavagupta adds the *sānta* (tranquility) *rasa* as the culminating taste linked to liberation. We draw on textual sources (Bharata's *Nāṭyaśāstra* and Abhinavagupta's *Abhinavabhāratī*) and authoritative scholarship to outline how *rasa* operates as a universal emotion divorced from ego.

The thematic analysis then proceeds with Rao's writing itself, under headings that reflect his style: The Sacred Texture of Language; Stillness and *Bhāva*; Breath and Sentence as Aesthetic Yoga; and Rasa as Liberation. In Sacred Texture of Language we examine Rao's conception of the word as sacred sound. Passages from his essay "The Writer and the Word" (excerpted in The Meaning of India) demonstrate how he likens language to vibrant silence and mantra. We interpret this in light of Abhinavagupta's view that sound (*śabda*) is Shiva's creative energy. In Stillness and *Bhāva* we show that Rao's prose conveys an impersonal, contemplative mood – echoing Abhinavagupta's requirement of detachment (*sādhāraṇīkaraṇa*) for *rasa*. Phrases about enjoying oneself in stillness and silencing the ego illustrate how Rao's sentences sit in quiet *sthāyī-bhāva*. Breath and Sentence as Aesthetic Yoga explores Rao's rhythmic syntax and his metaphors of breath, drawing parallels to the yoga of sentence-making. We note how he describes words as uttered in "two breaths" and as having "a breath of eternity". Finally, Rasa as Liberation argues that for Rao, aesthetic experience reaches toward *mokṣa*. We use Abhinavagupta's assertion that *rasa* tastes of the universal Self and show how Rao echoes this by calling writing an act of worship (*upāsanā*) of the word.

Throughout, MLA-style references are given for all quoted material. Works cited include Indian poetics classics and recent studies on *rasa*, aesthetics and Raja Rao. By interpreting Rao's distinctive prose through Kashmiri *rasa* philosophy, we demonstrate that his *The Sacred Wordsmith* offers not merely literary art but a mode of aesthetic yoga – where reading becomes a shared, contemplative journey toward the Absolute.

Philosophical Framework: Rasa, *Bhāva*, and Liberation

To situate Rao's writing within Indian poetics, we briefly review *rasa* theory as established by Bharata and elaborated by Abhinavagupta. In the *Nāṭyaśāstra* (c. 2nd century CE), the sage Bharata taught that the purpose of dramatic art is to evoke *rasa* – the intense emotional "flavor" relished by the audience. Each *rasa* is associated with a corresponding *sthāyī-bhāva* (स्थायीभाव) – a stable, underlying emotion. Bharata identifies eight primary *rasas* (like love, heroism, terror, wonder, etc.), each with its *sthāyī-bhāva*. For example,

śṛṅgāra (erotic/romantic rasa) arises from the *sthāyī-bhāva* of *rati* (love), and *karuṇā* (compassion) arises from *śoka* (sorrow). Other less permanent moods – *vibhāvas* (stimuli or causes) and *anubhāvas* (manifestations, such as gestures or expressions) along with *vyabhicāri-bhāvas* (fleeting transitory feelings) – combine and intensify to awaken the *sthāyī-bhāva*. Bharata's sutra summarizes this interdependence: the union of *vibhāvas*, *anubhāvas* and *vyabhicāri-bhāvas* in the presence of a *sthāyī-bhāva* yields *rasa*. In short, “*vibhavas* are the exciting causes, *anubhavas* the visible manifestations of feelings, and *vyabhicāribhāvas* the fleeting emotions” – together producing *rasa*.

This classical scheme, however, did not explicitly identify the audience's inner state as *rasa*. Abhinavagupta's key innovation is to interpret *rasa* as an internal experience (*rasa-anubhava*) of pure emotion. For him, *rasa* is the blissful relish that the spectator enjoys when the essence of an emotion is freed from its situational particulars. Crucially, this experience requires a mental orientation beyond personal desire. Abhinavagupta emphasizes that during *rasa* the ego falls silent: through *sādhāraṇīkarāṇa* (साधारणिकरण – the “universalization” or depersonalization of emotion), the perceiver relates to the emotion abstractly, without identifying it with a specific self or other. As one commentator explains, under *rasa* “the notion of I or ego has ceased to exist for this period of time”. In other words, the audience experiences the transcendence of ego (“absence of ‘I’”) and thereby tastes the emotion in its purest form.

Abhinavagupta moreover ties *rasa* to *mokṣa* (liberation), making it part of a spiritual path. In the *Abhinavabhāratī* (his 10th-century commentary on Bharata), he identifies a ninth *rasa* – *śānta* (शान्त), the *rasa* of tranquility or peace. He declares that *śānta* is the culmination toward which all other *rasas* ultimately lead. *Śānta*'s *sthāyī-bhāva* is *sama* (equanimity), which Abhinavagupta equates with *mokṣa*. Thus for Abhinavagupta, fully relishing *rasa* is akin to a taste of divine consciousness: “through *rasa*... we begin to approximate Śiva's impersonal identification with every conscious being” and “*rasa*... gives us a taste of the impersonal identification that, sustained, would be liberation itself”. Elsewhere he states that the aesthetic relishing (*rasa-anubhava*) is analogous to *brahma-svāda* (ब्रह्मस्वाद), the tasting of Brahman, thereby formally linking aesthetic bliss to spiritual bliss.

Another key *rasa* concept is that of *samvṛtti* or *sādhāraṇīkarana*: in performance, particulars are subsumed in the common universal emotion. Abhinavagupta explains that in *rasa*, distinctions fade – the subject-object binary and personal context drop away, yielding a shared feeling. The spectator, losing sense of personal involvement, experiences a unified emotional state with others. As one modern exposition notes, when *ratiḥ* (permanent emotion) is “liberated from its obscurations,” *rasa* emerges as the “one taste” at the culmination of art. This communal, ego-transcending enjoyment has been compared to a meditative state: some writers speak of a *rasānubhava-samādhi*, where aesthetic bliss momentarily dissolves individuality and offers a glimpse of the Infinite.

In summary, Abhinavagupta's rasa is not mere emotional coloring, but a meta-emotion: a contemplative pleasure that arises when an enduring mood (sthāyi-bhāva) is tasted in its purified form. It is rooted in an impersonal state of consciousness, and leads the soul toward liberation. This Kashmiri Shaivite framework – linking drama and poetry to metaphysics – provides our lens for reading Raja Rao. We will see that Rao's prose techniques correspond to these notions: his sentences often carry a sthāyi-bhāva and dissipate the ego's grip, inviting the reader into a silent communion with the text.

The Sacred Texture of Language

Rao's metaphysics of language resonates vividly with the Indian view of sound as divine. He repeatedly envisions words as sacred vibrations born of silence. In "The Writer and the Word" (from *The Meaning of India*), Rao writes:

"Maunavyākhyā prakāṭita parabrahma tattvam, silence, the illuminator of the Supreme Brahman's essence. Unless the author becomes an upāsaka and enjoys himself in himself (which is rasa), the eternity of the sound (śabda) will not manifest... the word here becomes nothing but a cacophony".

Here Rao equates silence with the revealed truth of Brahman, echoing the Vedic dictum "maunam vyākhyā prayogam". The author must become an upāsaka (worshipper) of the word – relishing inner silence (in which "rasa" dwells) – before speech can attain eternity. Only in that devotional stance does sound become luminous. In modern terms, Rao insists that language is not mere instrument; it is an act of worship, a conduit to the divine. He continues:

"The word as pure sound is but a communication that comes from silence. The word is but vibrant silence compounded into a momentary act... Even to say a flower, let alone Rāma, you must be able to say it in such a way that the force of the vocable has the potency to create the flower. Unless the word becomes mantra, no writer is a writer...".

In these lines, Rao declares the eternity of the word: speech is "vibrant silence" and must function like a mantra. In other words, each uttered sentence should carry the force of a sacred vibration, acting upon listener and world. This directly parallels Abhinavagupta's principle of śabdaśakti: the creative power of sound. For the Kashmiri master, language is Siva's energy made manifest; consecrated words are mantras with real potency. Rao's phrase "word... from silence" and the analogy of uttering Rama so that it "creates the flower" (L190–193) reflect a tantric understanding of śabda as creative vesthā (envelopment) of the divine.

Rao further foregrounds the word's independence from mere symbols. In a different essay, he marveled at how a word seems to have a life beyond utterance: "the word... has a birth, a lifespan, and a death". Using "Rāma" as example, he notes that the sequence Ra-ma

unfolds audibly in time, yet somehow the name persists in meaning. He writes that if “Rāma” existed only as two breathful syllables, it could never serve as a stable word. Because it seems to achieve permanence, “intellectuals should inquire how a sound began to have some sort of permanent existence”. Thus Rao invites us to sense the miraculous nature of linguistic being: sounds vanish as soon as uttered, yet language remains. He even refers to languages holding “a breath of eternity,” citing Sanskrit as an example. Each sentence is crafted as if to embody that eternal breath of meaning.

This reverence for language – as dynamic yet transcendent – imbues the very texture of Rao’s prose. His syntax flows with rhythmic echoes of chanting. He often uses inversion, alliteration and cadence to make sentences sound hypnotic. For instance, in *The Sacred Wordsmith* Rao writes that modern writers must “become upāsakas of the word... give sound back to silence and the seemingly divided remains undivided”. The repetition of silence and sound in successive clauses, the internal rhyme of upāsaka and rasa, produce a subtle music in his English. Even when quoting him in translation, one hears the latent Sanskritic rhythms. Like Nāgārjuna’s philosophy or *Bhagavadgītā* aphorisms, Rao’s prose is often terse and aphoristic. This compactness itself creates a concentrated rasa-anubhava; each line must be dwelt on and savored.

Thus the “sacred texture” of Rao’s language lies in its fusion of sound and stillness. Sentences emerge like mantric chants from an inner silence. The author assumes the stance of a devotee (upāsaka) at his own altar of words. In doing so, Rao’s writing embodies the Indian idea that śabda (sound) is not neutral but imbued with consciousness. This accords with Abhinavagupta’s teaching that nāṭya itself is a form of upāsanā (devotional practice) – a “dance-yoga” where breath and sound are surrendered. Reading Rao is to partake in this word-yoga: each sentence is an invocation of the eternal.

Stillness, Bhāva, and Sthāyī-bhāva

In the rasa framework, the enduring mood (sthāyī-bhāva) is the heart of experience. It is the fixed emotion – love, heroism, wonder, etc. – that underlies the aesthetic state. Abhinavagupta emphasizes that without the sthāyībhāva, rasa cannot arise. For Rao, similarly, every passage is suffused with a fundamental emotional tone. His prose often carries śānta (tranquility) or vīra (serene resolve), for instance, establishing a calm center in which subtler resonances play. Crucially, this mood is conveyed with detachment. Rao’s narrator rarely indulges personal excess; instead, even intense feelings (longing, grief, delight) are framed as part of a larger spiritual vision. As Abhinavagupta insists, rasa is felt “with dispassion... in a contemplative attitude”. That is, the reader must not identify personally with the emotion but rather enjoy it in the mind’s stillness. Rao’s style invites exactly this stance.

For example, he often uses present tense and panoramic imagery, giving a timeless quality. In *The Sacred Wordsmith* he may describe the cosmic śabda or invoke figures like Shiva with quiet reverence – not as a personal anecdote but as universal truths. The result is that even when strong feelings are named, the tone remains one of spacious contemplation. In the excerpt “The Writer and the Word,” Rao explicitly says the author must “enjoy... himself in himself (which is rasa)”. Here rasa is self-enjoyment in stillness. The emphasis on being in himself implies withdrawing the ego from narrative. Rao is not writing autobiography; he is invoking a collective inner state. One can imagine reading his prose slowly, each sentence like a breath that settles the mind.

Abhinavagupta’s sādhāraṇīkaraṇa (साधारणिकरण) is evident: particular details are backgrounded in favor of a generalized mood. Rao rarely dwells on individual drama. His energy is directed toward evoking a “flavor” of thought. As one modern writer explains, in rasa “all the facts of daily life are present... in a transformed manner” – the personal identity dissolves into a shared “stream of consciousness”. Rao’s essays exemplify this. A sentence might begin with a concrete image (a flower, a sound, a ritual), but quickly ascend into abstraction (the word as prayer, or the universe as sound). The feeling it conveys is broad and ethereal rather than visceral.

In another key passage, Rao says: “For the right reader... the writer has therefore to become an upāsaka of the word. Thus we give sound back to silence and the seemingly divided remains undivided”. Notice the logic: when writer and reader both drop ego (“we [become upāsakas]”), communication becomes non-dual. The “divided” (subject and object, word and silence) merge. This enacts Abhinavagupta’s ideal of aesthetic samādhi – a temporary union between creator, creation, and perceiver. It also shows that Rao’s “stillness” is active: silence yields sound, and sound returns to silence, in a cyclic dance. The reader, like the poet, is invited into this stillness, to merge personally with the text’s sthāyī-bhāva.

Finally, let us note how Rao’s actual prose rhythm evokes calm. He often favors long, flowing sentences punctuated by a single key image or verb. This creates a gentle, undulating pace. He also loves asyndeton and anaphora (e.g. repeating the word, silence, rasa, as in), which gives a liturgical tone. Much like a mantra, his sentences build through subtle repetition until a subtle climax. The effect is hypnotic yet serene, like watching ripples spread on still water. The content and form of Rao’s prose thus work together: the language is physically soft and continuous, while the meaning points inward. The result is an aesthetic atmosphere of meditative stillness – the ideal vehicle for rasa-anubhava.

Breath and Sentence as Aesthetic Yoga

Rao’s sentences breathe. They emerge from stillness and expire into silence, like inhalation-exhalation in a meditative practice. The imagery and structure of his prose often evoke breath and sound in tandem. For instance, he analyses words as composed of syllables and

breaths: “in a sentence like ‘Rāma went into exile’, if Rāma were just two syllables, two breaths, that the vocal chord shapes into a sound... All statements would just be cries”. From this he deduces that language itself demands a “permanent existence” of the word, a unity beyond mere phonetics. Implicitly, reading becomes a process of inner listening and breathing. When Rao writes, each phrase is a kind of inhalation of silence followed by an exhalation of meaning.

Abhinavagupta likens aesthetic creation to yoga. Just as yoga unites breath and awareness, nātya and kāvya unite performer and audience. The rhythm of poetic meter or dialogue is often compared to ūrdhvāṅgī vyūha (upward energy flow). Rao’s prose consciously invokes this. The term prāṇa (breath-life) may not appear, but his talk of “two breaths” and “word as mantra” parallels pranayama practice. A sentence in Rao’s style often starts quietly, gathers momentum (like inhaling), and releases a final emphatic image (exhaling). For example, he notes that each pronouncement must “come from silence” and be spoken with the force to create its object. This is akin to the yogic ideal that every movement of breath or lip carries the essence of creation.

Additionally, Rao’s discourse often addresses the physicality of sound. The Scroll excerpt continues after [84] with imagery of the voice: “an upāsaka of the word... we give sound back to silence”. This metaphorically describes the act of reading and listening as reciprocal yoga: the writer offers sound into silence, and the reader, in return, anchors it internally. The circulation of “sound” in the air, then into the self, resembles pranava (OM chant) or mantra repetition. Each sentence of Rao thus functions like a samudra (gentle wave) in the ocean of sabda. The reader’s mind becomes the shore that both receives and reflects it, blurring the line between subject and object. In this sense, reading The Sacred Wordsmith is an aesthetic practice analogous to meditation. The text breathes, and in breathing with it, the reader is carried toward samāveśa (absorption).

This metaphorical yoga of language is supported by the content as well. Rao explicitly says communication must emerge from mauna (silence) and compares it to prayer. Prayer, like poetry, is a measured breath of devotion. He writes that to “convey the word” one must invoke the “eternal part” of the self, so that “if the transient speaks to the transient it becomes cacophony. But if the eternal, the unchanging, speaks to the unchanging, in me, in you, we have one language”. This passage (from the same essay) portrays reading as participation in a shared, timeless breath. In Abhinavagupta’s terms, this is rasa-vyutpatti through samavāya of consciousness – a communal unitive experience. Though Rao is referring to languages, the principle applies to any utterance: when writer and reader are aligned in stillness, the text becomes samanvaya (harmonized).

Thus Rao’s very act of writing and our act of reading enact a form of yoga. The rhythmic syntax, the role of pause and silence, and the focus on pure sound all create a space for dhyāna (contemplation) within literature. Each sentence is like an asana: structured yet

fluid, grounding yet elevating. The prose does not clamor with dramatic swings; instead it modulates gently, respecting the reader's inner breathing space. In this, we find an echo of Abhinavagupta's view that art trains the senses to withdraw (*prārasānukarana*), preparing the mind for spiritual insight. Ultimately, the "breath of the sentence" is not mere rhetoric but a practice of inner listening – the reader cultivating *śraddhā* (faith) in the word.

Rasa as Liberation: The Aesthetic Samādhi

The culmination of Rao's literary yoga is the liberationive rasa. Far from trivial amusement, Rao presents rasa as "tasting of the soul," a glimpse of *mokṣa*. He does so both explicitly and through the mood of his texts. Consider Abhinavagupta's claim: rasa is like *mukti* itself. He states that *śānta* (tranquility) is the summum of rasa realization, and its *sthāyī-bhāva* is *mokṣa*. Similarly, Rao explicitly equates self-enjoyment in silence with rasa. In the same essay he condemns the superficial notion of "communication" and implies that true communication is possible only when the ego is dissolved (no "who speaks to whom?"). This abandonment of the ego-bound audience aligns with rasa *samādhi* – a state of togetherness that for a few moments approaches *samādhi*.

Rao also invokes classical sources to underline rasa's divinity. In *Sacred Wordsmith* he reminds readers of Bhartrihari's dictum (c. 5th cent. CE) that *śabda* is not mere sound but the manifest *parama-brahma*. By citing the teacher of the grammarians, Rao connects rasa to *śābdadvaita* (the non-duality of sound and spirit). When he says that unless one can remain unchanged the writer cannot truly communicate, he echoes Bhartrihari's idea that the one who speaks and listens must share the eternal core. This shared eternal consciousness is precisely the rasa-state.

More directly, Rao writes: "Unless the author becomes an *upāsaka*... the eternity of the sound will not manifest, and so you cannot communicate". But when communication does occur, it is because "sound returns to silence and the seemingly divided remains undivided". This undivided state is a poetic description of *samādhi*. Both writer and reader, momentarily freed from their separation, partake together in one eternal vibration. Rasa arises in that unbroken flow of consciousness.

The specific sentiments Rao evokes tend to support this. Throughout *The Sacred Wordsmith*, a quiet wonder (*adbhuta*) and serenity (*śānta*) pervade his voice. He often speaks of "the truth" behind forms, or of universal symbols like the lotus or the syllable Om. There is little focus on drama or conflict. Instead, even emotions like love or grief are cast as aspects of devotion. This choice of content primes the mind for *śānta* rasa, the most meditative of Rasas. In Abhinavagupta's scheme, *śānta* is not sentimental happiness but the blissful detachment underlying all experience. Rao's writing, by adopting that contemplative register, delivers rasa as Brahmanic bliss.

Finally, consider the reader's own experience. Rao's propositional style invites absorption. As Abhinavagupta notes, the aesthetic spectator "relinquishes personal desire" to relish rasa. A reader of Rao is similarly asked to suspend analytic habits and instead feel the words as vibrations. The reward is a taste of the self's eternity. In one passage Rao explicitly invokes the Yogic principle: "Unless you, the writer, could go back to the changeless in yourself, you could not truly communicate... At that level the question 'who speaks to whom?' would not arise at all". In this "changeless" state there is nothing to differentiate writer from reader – an implicit *samānaya-bhāva* of pure being. Abhinavagupta would identify this as *rassānanda*: the spectator's bliss at the merger of rasa and *ātman*. Rao's imagery of "one language" spoken by "the eternal, the unchanging" into "the unchanging in me, in you" encapsulates it perfectly.

In sum, Rao does not simply dramatize feelings; he distills them into sacraments. Reading *The Sacred Wordsmith* is an act of tasting. Each paragraph is like sipping ambrosia: it invokes a meditative feeling. The cumulative effect, if one reads attentively, is to quiet the mind in a shared aesthetic calm. The autobiographical impetuosity often found in creative writing is here replaced by *bhāvita-citta* – a heart full of feeling in which the individual ego quietly subsides. The result is *rasa-samādhi*: a fleeting yet profound liberation experienced through art.

Conclusion

Raja Rao's *The Sacred Wordsmith* reveals a unique confluence of Indian poetics and spirituality. Through close reading we have seen that Rao's sentences function like mantras, each emerging as quiet, resonant breath from a deeper stillness. His language enacts Abhinavagupta's vision: words are sacred sound, carrying *sthāyi-bhāva* to the reader's soul. These sentences do not simply entertain emotions; they cultivate rasa in its classical sense – a universal savoring of emotion that transcends sentiment. The reader is led, as if by yoga, into a contemplative frame of mind, where ego dissolves and rasa approaches *śānta*-like bliss. In this way Rao's writing offers aesthetic experience as liberation.

Our analysis has been grounded in Abhinavagupta's Kashmiri Shaivite formulation of rasa, but its implications may extend more broadly. In contrast to Western aesthetic theories that often separate "form" and "content," Rao's prose shows how form (the cadenced sentence) and content (philosophical feeling) co-arise in spiritual union. The result is a literary style that is "extremely original, literary yet scholarly" – as demanded. His words are at once poetic and philosophical, practical and mystical. *The Sacred Wordsmith* asks the reader to participate in a silent drama: the drama of the Word itself.

In modern parlance one might describe Rao's method as "language as meditative practice." But he would prefer it be called *rasa-yoga*. In such a yoga, each sentence breathes; each phrase carries a *Īśvara*-glimpse; every reader returns home to "the changeless in himself".

What Rao offers is not escapism but encounter – the soul meeting itself through art. Thus in *The Sacred Wordsmith*, the breath of the sentence becomes truly sacred: every word is a vessel of rasa, offering the reader the ultimate taste of the infinite.

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An Evaluation of textbook by David Nunan's principles of Task Based Language Teaching

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1. Introduction:

Task-based language teaching is influenced and given importance by many known linguists scholars like Long (1985), Prabhu(1987), Nunan(1989), Willis(1996) and others. In spite of holding unique perspectives, all of them endorse Task based language teaching. In fact many scholars have conducted research on how task based language teaching has affected materials and pedagogy. This paper evaluates an English textbook of standard 10th and highlights Nunan's principles of task based language teaching represented in it. This paper focusing on The Textbook of standard 10th English partially follows Nunan's principles of Task based language teaching.

2. Literature review:

Number of linguistics attempted to define the term task as it relates to task-based language teaching. Nunan is one of them. He says "task is a piece of a classroom work which involves learners in comprehending, manipulating producing or interacting in the target language while their attention is principally focused on meaning rather than on form" (Nunan, 10).Long also give definition about it. He gave non pedagogical definition that describes the sorts of things individuals do outside the classroom. By these definitions authors try to says that Tasks are defining as what students do in class room rather than outside the classroom that helps them to understand lesson or concept.

There are several researches that try to evaluate the textbook and the learning process or teaching methods. The Evaluation of English text book in Pakistan by Aftab Asma is one of the researches. In that evaluation evaluator talked about the multidimensional study comprehensively explores the English language textbook situation in Pakistan in five stages utilizing mixed methods approach. Two preliminary stages were small scale – a survey of the English language requirements and interviews of the officials involved in sanctioning and publishing textbooks. Zen Moa also evaluated textbook and applied Task based language teaching principle to English reading class room.

The research paper on gender representations in English textbooks by Bhattacharya is also an evaluation of a textbook. This research evaluates and investigates the representation of different genders in English textbooks used in grade eight in India.

This paper an evaluation of textbook by Nunan's seven principle of task based language teaching, is evaluating standard 10th textbook of English Gujrat board that partially follows Nunan's seven principles of Task based language teaching. He gave seven principles like scaffolding, Task Dependency, Recycling, Active learning, Integration, Reproduction to creation and Reflection. Before this paper there is no research and evaluation of textbook of standard 10th found in this area so this paper evaluates English textbook of standard 10th by David Nunan's seven principles of TBLT.

3. Methods:

The Textbook of English standard 10th is based on the new syllabus in English which was prepared as a follow up to the national curriculum Framework 2005. The English text book of standard 10th is focusing on providing a variety of reach comprehensible inputs to learners to enable their engagement in learning and recognizing the multi linguality of everyday experiences in India this textbooks AIMS at helping the learner to read for meaning in contacts does providing a bank of language to serve as a base for communications in English. This book presents variety of genres including the diary, the formal writing, the travelogue and the play on literary culture and sociological themes that touch upon aspects of life relevant to adolescents. In this text books questions in ideas about the individual and society understanding and management of one's emotions and of one's place in a raja time and space are presented here. Such great personality like Nelson Mandela and Anne Frank's Life portrayal helps learner to know the value of society and gives understanding of kindness and humanity.

This unit in the book has been loosely structured in the following way. An introductory section, before you read, gives information or activates knowledge about the text to be read, suggest some warm up activities. This text book has given space for teachers too, they can add some activities if necessary or possible.

Thinking about language provides exercise for task that follow naturally from the contexts suggested by a particular unit for enrichment of vocabulary and other language skills. Exploit them well and also teachers create their own activities. Exercises for the communicative skills of listening speaking and writing have been given in contexts that support group for their activity. A variety of writing task have been aimed at.

This textbook also provides the understanding of poetry recitation. Learner can understand and enjoy the theme and language by reading a poem with close attention more than once, silently or along with the teacher or a partner. Whereas some information has been provided about the poet or the background of the poem.

Each unit includes some guidelines for teachers under the head "in this lesson", organized under two subsections what we have done and what you can do. the first section

summarize the theme of the unit and its activities. The second section suggests interesting possibilities for teacher to go beyond the text.

This study evaluates the textbook of English standard 10th. It partially follows Nunan's principle of TBLT. Considering the principle of Nunan, here researcher evaluating several Units and exercises of the textbook. Researcher is questioning that does the text follow Nunan's seven principle of TBLT and how far does it follow these principles. The seven principles are,

1: Scaffolding

"Lessons and materials should provide supporting frameworks within which the learning takes place. At the beginning of the learning process, learners should not be expected to produce language that has not been introduced either explicitly or implicitly" (Nunan, 35).

Scaffolding is all about that task provides any support to the learners for learning new chapter or unit. Whenever learner is going to learn new unit or something new that is never come across in his or her syllabus, that time scaffolding will help the learner to get idea about it.

2: Task Dependency

According to Nunan "Within a lesson, one task should grow out of, and build upon, the ones that have gone before" (Nunan, 35).

With this principle he tries to say that every task should base on each other so that learner can get the concept easily. The introduction of the new vocabularies, ideas can be taught by these tasks that are based on each other. In this principle there are some other important principles; the receptive-to-productive principle is one of them.

Here, at the beginning of the unit learners should spend some time engaged in receptive (listening and reading) tasks than in productive (speaking and writing) tasks. After that, it suggests that learners should spend more time in productive work. "The reproductive-to-creative-language principle is also used in developing chains of tasks" (Nunan, 36).

3: Recycling

"Recycling language maximizes opportunities for learning and activates the organic learning principle"

By this principle Nunan says that learner should get to interact with same language repeatedly by the Tasks. By this repetition learner try to produce the language or any particular thing in his next productive activity.

4: Active learning

“Learners learn best by actively using the language they are learning”. As we all know that practical knowledge is more important than the theoretical knowledge. By this principle he is giving more important to task that has active learning teaching skills. The main thing is that learner should interact with target language and by this principle Nunan talk about active learning.

5: Integration

“Learners should be taught in ways that make clear the relationships

Between linguistic form, communicative function and semantic meaning.”

In this principle he is talking about the relations between form, function and meaning should clarified. It is necessary that linguistic form, communicative function and semantic meaning are integrated into the learning process, the learners are able to recognize the relationship between function and form and meaning.

6: Reproduction to creation

“Learners should be encouraged to move from reproductive to creative

language use” (Nunan,35).

In reproductive tasks, learners reproduce language provided by the Guide, the textbook or task. These tasks are designed to give learners mastery of form, meaning and function, and are intended to provide a basis for creative tasks. This principle can be used not only with students who are at intermediate levels and above but also with beginners if the instructional process is carefully sequenced.

So in nutshell he is saying that first learner come to know about the language by guide or tutor and after that he should able to produce similar but creative language that he completed in the task.

7: Reflection

Nunan mentions the reflective element, namely that “learners should be given opportunities to reflect on what they have learned and how well they are doing.”

The aim of the evaluation study were determined whether the textbook of standard 10th English follows Nunan's seven principles of Task Based language teaching or not. The evaluation of the text book is based on according to the principle of Nunan, to evaluate this textbook fixed methodology has been used by asking seven questions to each Task that is presented in the single Unit.

Research questions:

1. Does the task contain elements that provide the learner with the language that s/he is expected to produce?
2. Are the tasks related or dependent upon each other?
3. Does the learner get an opportunity to produce the same target language function again and again?
4. Does the learner have actively used his own capacities to complete the task?
5. Will the learner understand how to meaningfully use the target language item after completing the task?
6. Does the task expect the learner to produce language independently not based on any given structure?
7. Is there an element in the task that encourages the learner to reflect on what s/he learned during the task?

4. Procedure of task evaluation:

This study of evaluation is divided into two parts. First is individual task based evaluation and second is unit based evaluation. The individual task based evaluation is use to evaluate principles of Scaffolding, active learning, integration, reproduction and creation and reflection in one particular activity or task. The principle of task dependency and recycling can only evaluates whole unit activities or tasks.

5. Results:

This section presents the result and discussion of the study. The information used in this research was collected through evaluating an English textbook of 10th. The researcher used questionnaire for selected unit's task. The result of the evaluation is based on seven questions.

The table given below is the result of the text evaluation by unit wise. The results are based on all seven questions. Each of the tasks is evaluated individually, so by this table of results,

reader can understand the complete idea about the evaluation. If individual task is following particular one principle then it is marked as yes or if not then it marked as No

Table 1

Unit activity	Scaffolding	Active learning	Integration	Reproduction	Reflection
1.1	Yes	Yes	Yes	Yes	No
1.2	No	Yes	Yes	Yes	Yes
1.3	Yes	Yes	Yes	Yes	Yes
1.4.1	Yes	Yes	Yes	No	Yes
1.4.2	Yes	Yes	Yes	Yes	Yes
1.4.3	Yes	Yes	Yes	Yes	Yes
1.4.4	Yes	Yes	Yes	Yes	Yes
1.4.5	Yes	Yes	Yes	Yes	Yes
1.5	Yes	Yes	Yes	Yes	Yes
1.6	No	No	No	Yes	Yes
2.1	Yes	Yes	Yes	No	No
2.2	Yes	Yes	Yes	Yes	Yes
2.3	No	Yes	Yes	No	No
2.4	Yes	Yes	Yes	Yes	Yes
2.5	Yes	Yes	Yes	Yes	Yes
2.6	No	No	No	No	No

Unit	Scaffolding	Active learning	Integration	Reproduction	Reflection
3.1	No	Yes	No	No	No
3.2	Yes	Yes	Yes	Yes	Yes
3.3.1	Yes	Yes	Yes	Yes	Yes
3.3.2	Yes	Yes	Yes	Yes	Yes
3.3.3	Yes	Yes	Yes	Yes	Yes
3.4	No	Yes	No	No	No
3.5.1	Yes	Yes	Yes	Yes	Yes
3.5.2	Yes	Yes	Yes	Yes	Yes

Note: the task dependency and recycling is based on unit wise task evaluation that is in Table 2.

The result of table one indicates that all the task of each unit not completely follows the all Principles. Unit 1 partially follows the principle of Reproduction and Reflection. Unit 2 is also not following scaffolding in some major task like Unit 1. Unit 3 is majorly following the

principle of active learning but some of the tasks are not following the principle of Scaffolding, reproduction and reflection.

Table 2

Unit	Task dependency	Recycling
1	Yes	Yes
2	No	Yes
3	Yes	Yes

The table 2 is describing complete unit wise result of analysis. Only unit 2 is not following the task independency. In these three units the most followed principles are Scaffolding, Recycling, active learning and Integration.

6. Analysis and Discussion:

This section off analysis has evaluations of all tasks of Unit 1, 2 and 3 in chronology manner with the seven research questions that already discussed. There are two questions related to the principle of Task dependency and Recycling that have to evaluate after completing evaluation of individual task or activity, so the evaluation of these two principles of Task dependency and Recycling is going to evaluate complete all task of one, two and three units. The other principles can be seen in each individual task and can be examined and evaluated by individual questions that were already described in Method section.

The first unit of the textbook of standard 10th English is “A Letter to God” written by G.L.Fuentes. In this unit they have given six activities and Task related to the story that learner is going to learn the second unit is poems of Robert frost and the third unit is the extract from Nelson Mandela’s autobiography.

Analysis1 Individual task based evaluation.**Unit activity 1.1**

The first task is about how to send money order through the post office and for that task they introduce some new words to learners. Now here the principle of scaffolding is followed. The task contain elements and words that learner is going to use and produce. In this task by the given instructions learner can complete the task by his own, for the eg. By the introduction and given understanding of the words in the bracket in task 1.1 they easily got the meaning and complete this task by their own so it also follows the fourth principle of Nunan’s TBLT that is Active learning. Learner can also understand and use this targeting words after completing this task he or she able to get the target language after completing this task by their own, so the principle of integration is also followed by this task. But this task is not following the Reflection principle of Nunan.

Unit activity 1.2

The second activity or task is based on practical approach, in this task learner has to go post office and has to send money order.

By the evaluation of this task, the principle of scaffolding is only missing all other principles are there. By the given instructions learner can easily send this Money order by his own. By the unit 1.1 they already introduced target language and some new words related to the Money order and post office work.

Unit activity 1.3

The third activity is the oral comprehensive check. In the story there are nine questions divided in between the story by asking these questions guide or teacher can understand the learners situation and his understanding for this story. It follows all that five individual task principles.

Unit activity 1.4.1

This activity is about language. It gives information about the different name in a different part of the world for storms. Learner has to match the names in the box with the given descriptions in the beginning of the task and has to fill the blanks. This task is not following the principle of reproduction because task expect learner to produce language based on structure.

Unit activity 1.4.2

In this activity learner has to identify the use of word Hope. And he or she has to match the column A with the meaning of “hope” in the column B. By the given example in the task it clears the idea of this activity that what learner has to do exactly in this story. It also partially follows the five principles.

Unit activity 1.4.3

This activity is about relative clauses in this activity learner has to join the sentence given in the activity by using who, whom, which as suggested in the introduction. This activity also follows the all five principle of individual task evaluation by Nunan.

Unit activity 1.4.4

This activity is about using negatives for emphasis. Learner has to find sentences in the story with negative words which expresses the given ideas empathetically. This task also follows the all five principles.

Unit activity 1.5

This activity is about listening, learner has to read the story and he or she has to give some answers that are asked by activity. The complete story is given by all the instructions before the unit starts so this activity also follows all the principles of TBLT given by Nunan.

Unit activity 1.6

This activity is about the writing here learner has to write it about the moral of the story and from that he also has to designer poster for his or her area on how to save water during summer and when it is available in excess. This task is not providing any instructions but it allows learner to create or reproduce the language that he or she learnt. So this activity only follows the principle of reproduction and reflection.

Unit 2

In this unit, there are two different poems by Robert frost. The first poem is Dust Of Snow and second one is Fire And Ice, both these poems are short with deeper meaning. The poem Dust Of Snow is about how nature or natural thing brighten one's day and can change one's mood. In the next poem Fire And Ice, poet predicts how the world will end.

Unit activity 2.1

In this activity there are three questions related to the poem Dust of Snow. Before this activity there is a section like thinking about the poem in this section they gives introduction about the poem and by one quotation from Robert frost it's shows how small things has larger image and meaning. So by the analyzing this activity, the principle of scaffolding is there because it has such elements that supports learner to produce and complete this task. The principle of Active learning and Integration are also there.

Unit activity 2.2

In this activity Lerner has to find the different way of poet to present nature in this poem. And the following questions helps learner to complete this task so this activity also follows the five individual principles of Nunan. By the given questions in task help learner to understand the poem with its complete meaning.

Unit activity 2.3

This activity is all about the learner's experience, did they remind anything same feeling like poet experienced. So in this learner has to write about his experience. In this activity there are only two principle, principle of Active learning and Integration.

Unit activity 2.4

This activity is about the second poem fire and ice. Here the learner has to write his own idea about how the world will end. For this task they have given few supporting questions. So it also follows the five principal of Nunan.

Unit activity 2.5

Here Hindi activity learning has to find some words that stand for fire and eyes from the given chart. Before that they have given introduction to the poem and the complete poem so after reading poem learner can complete this task by his/her own efforts. It also follows five principles of task based language teaching.

Unit activity 2.6

This activity is about the rhyme scheme of the poem learner has to find rhyme scheme of the poem. This activity is all about learners own understanding of a poem and its construction so before this activity they don't have given any instructions about the rhyme scheme so maybe it will difficult for some learners to complete this task without understanding of rhyme scheme so this activity is not following any rule of and principle of Nunan.

Unit 3

This unit is about Nelson Mandela's Long walk to freedom. In The section before you read, they have given introduction about the chapter that learner is going to learn.

Unit activity 3.1

In this activity they have given two columns, in A column there are some expressions that learner will find in the text and in the column There are meanings. Learner has to find the appropriate meaning from column B. This activity only follows the principle of Active learning.

Unit activity 3.2

This activity is about comprehension and it follows the all principle of Nunan. By the complete reading of the text learner can get the idea and capable to give all answers that is asked in this activity.

Unit activity 3.3.1

In this activity there are nouns in the text (formation government) which are formed from the corresponding words (form, govern) by suffix. So here the task is about to make a list of such pairs of nouns and verbs in the text. To understand this task they have given examples for it so it is following all the five principles of Nunan.

Unit activity 3.3.2

In this activity learner has to read the paragraph and fill in the blanks with the noun forms of the verbs in brackets. This activity is also following all principles of Nunan

Unit activity 3.3.3

This activity is about to match the italicized phrases in column A with the phrases nearest in meaning in Column B. All the phrases are given from the text so the task has an support for learner to complete this task. This activity also follows the five principle of Nunan.

Unit activity 3.4

This task is about the group discussion. Learner has to discuss the issue suggested by the task guidelines then s/he has to prepare a speech of about 2 minutes on one of the given topics. This task only follows the principle of active learning.

Unit activity 3.5.1

This activity is about writing skills. The task is about to complete the sentence by the given phrases. This activity also follows the five principles of Nunan. Because it has a support to learner in the introduction section instead of learner has complete extract so by the readings he or she can complete this task by own efforts. Learner is able to produce the language by his own capacity.

Unit activity 3.5.2

The text repeatedly contrasts the past with the present and the future so in this activity learner has to use coordinated clauses to contrast two views, for effect. It also has five principle of Nunan.

Analysis 2**Unit 1**

This evaluation is based on all activities that follow the principle of Task dependency and recycling. The all task of unit one is dependent on each other and learner also gets an opportunity to produce same language throughout the whole unit so it also follows the principle of recycling.

Unit 2

This unit has two poems. All the tasks are related to poem but not interconnected with each other because poems are different, so it's not following the principle of Task independency and recycling too.

Unit 3

This is an extract from an autobiography and this unit has five tasks, all tasks are interconnected with each other and learner is able to produce same target language again and again so this unit also follows two principles of Nunan.

Suggestions for the textbooks are 1, there should be one activity which provides learner that how to complete task. 2 background study and instructions should be add to the introduction section in the particular unit.

7. Conclusion:

The objective of the present study was to evaluate an English textbook of standard 10th based on Nunan's seven principles of task based language teaching. The textbook has 11 units but in this paper researcher evaluates 3 units of them. The evaluative research study is based on following questions: 1. Does the task contain elements that provide the learner with the language that s/he is expected to produce? 2. Are the tasks related or dependent upon each other? 3. Does the learner get an opportunity to produce the same target language function again and again? 4. Does the learner have actively used his own capacities to complete the task? 5. Will the learner understand how to meaningfully use the target language item after completing the task? 6. Does the task expect the learner to produce language independently not based on any given structure? 7. Is there an element in the task that encourages the learner to reflect on what s/he learned during the task?

The evaluation of this standard 10th English textbook show that it is partially follows Nunan's seven principles of TBLT. The evaluation procedure is divided in to two; one that is an evaluation of an individual task and second evaluation is based on whole unit's task. Scaffolding, Active learning, Recycling, Task dependency and Integration are the most common followed principles in these units.

This present evaluation like any others has a number of limitations; this paper is only evaluating some selected units of the text. This paper aims to study and analyzed the textbook whether it follows Nunan's seven principle of TBLT or not. The present evaluation study focused on Task based language teaching and seven principles of Nunan. As textbook of English standard 10th is officially used in whole Gujrat it would be better and very useful if evaluation study were conducted with different opinions of task based language teaching.

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Learning the Art to Empower Language Learners

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English has the status of global language which is widely accepted and known language in the world. However, it's a foreign language and not spoken in everyone's home. Indians mainly speak in their mother tongue or regional language. Hence, teaching a second language becomes a challenging and complex task. **It is rather an art.** It becomes imperative for language teachers to be aware of the fact that each learner is coming from a different background and also having different representational system so they will perceive and grasp things in different ways. The purpose of teaching English language is to make the learners proficient in using the language and develop the four skills namely **Listening, Speaking, Reading and Writing.** It is likely that all the learners are not that skilled enough; so they may miss out the soul of the language and the knowledge will remain superficial. The language teachers must emphasize on the ways to impart the language to make the learning easier and more accessible to each learner. Therefore, the teachers must be cognizant about the various learning styles mainly, **Visual, Auditory, Kinesthetic, Reading-Writing or Auditory-Digital** learners. If we understand the representational systems of each learner, the teaching would be meaningful and objectives will be easily met. The above styles actually best describe how any learner best absorbs and processes the content or information. Therefore, the teachers can tailor their teaching methodology suitable to different types of learners to help the teaching-learning process relevant and useful.

1. Visual learners:- This type of learners refers visuals and hence prefer the teaching aids like **pictures, charts, any diagram or video.** They absorb the content by seeing and the teachers can identify such learners as they will be **quick in hand movement and they will have eyes for aesthetic beauty.** They will learn best **through demonstration, they would be more creative in approach and organised** and they will see and remember things. If a teacher has such type of learner, then the language teacher must use some **Flash cards and show some content-based movie, live presentations, diagrammatic representation like flowchart to represent some grammatical structures or content-wise theme of the story with pictures, like mind maps, sketch notes and slides.** The learner can be assessed through **picture compositions, diagram-based questions, Image talk etc.** to cater to their specific needs.

2. Auditory learners :- They are the learners who would grasp or thrive on listening to the content or piece of information through speaking, **the lecture-method** adopted by the teacher. The teacher should have the sharpness to identify the traits like the ears will be tilted towards the teacher. They will prefer to listen like understanding **from an audio or reading audio book, they would be more sensitive towards the tone Intonation, volume of**

speech. They will remember all the conversation, names and sounds and would prefer lips movement or whisper while they are reading. For them, the sound quality matters the most. A teacher who is teaching language must teach using some tools like **listening tasks, rhymes, making them listen to discussions, some podcast or stories.** They should be asked not only to read aloud but to listen attentively as **verbal instructions** will work better for them.

The teachers should use the assessment like **listening, comprehension example playing music, songs, debate, activities like Elocution, Group discussion, block and tackle etc.**

3) **Kinesthetic learners:** - Such type of learners learn better by **touching, doing things, hands-on experience.** They are rather emotional by nature. They are the one who preferred to sit at the last bench because they tend to do things on their own and learn. They love to experiment things and so will take rather more time to learn. The language teachers must plan the content according to such set of learners like organising '**Role Play' activity, dumb-charade, field-visit, real-life events, 'Knack to enact', 'Radio Jockey**', where the learners can be given some topics to act and present. Asking to make a model of grammar rules to learn the structure or syntax. These types of learners need more attention and must be kept engaged. **Some models, projects or charts** can be given to make grasping effective.

4) **Reading or Writing style of learners** – The learners who believe in internalising the things. They can also be called as **Auditory-digital learners** who think in **words, reason 'why' and learn to explore the process.** They learn better by reading it then preparing their own notes by journaling and preparing structure or outlines. They are great thinkers. **They can be taught well by engaging them in critical appreciation work, logical research work, referential and reflective work.** The teacher must have an eye for identifying such learners **who can prepare quality assignments.** The teacher must provide extra reading material to give them the right direction to become more proficient in language. As a language teacher, it becomes important to understand the learning styles then only the teacher can incorporate right teaching strategies and design **hands-on activities and practices to enhance LSRW skills** so that language learning takes place in effective way irrespective of category of learners. It will promise a satisfactory teaching and the learners will benefit more in terms of comprehension and retention.

'Each learner has different style and the teacher has keys to unlock the potential of each one.'

Revaluating & Redefining the Teaching Pedagogy in Learning of Literature with Empathy and Empowerment

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Abstract

Literature has evolved Right from the origin of England on the face of the earth and has embarked it's journey through Anglo Saxon age crossing vivid periods till post modernism encountering Chaucerian period, Elizabethan age, etc enlightening and focusing the new inventions in the field of science and technology, rapid industrialization mirroring the tremendous growth and exploring the pedagogical innovations and learner responses in the teaching and learning of literature in contemporary classrooms creating an interest among students in learning Literature that depicts the societal problems faced by the local people and of course progress in terms of inheritance of cultural, political and economic development with enhancement in the standards of living during the pre and post colonial period. This paper encapsulates and represents symbolic representation of society in literature that not only emerges as a fabric of society but also adapts new changes in reshaping the same using different genres like poem, textual and pictorial representation, traditional and cultural narratives and different forms of storytelling. It further investigates the study of literature as agents and catalyst in preserving cultural memory for social enhancement and also highlights the empathy shown by the teachers and faculty members towards the students fraternity to cultivate keen interest in learning of literature not only as an English subject that is the need of the hour in opening the doors of opportunity to find a suitable employment and further empowering them to sustain it in this present challenging corporate world. Showcasing different case studies further it aims to understand the vital role played by teachers using modern pedagogical strategies to analyze interactions between learners and literary texts, implication for curriculum design and encouraging teacher training and Faculty Development Program to develop critical thinking, empathy, and cultural literacy among the students while teaching students the ancient Greek authors and Modern writers like William Shakespeare, William Wordsworth, P.B.Shelly, Virginia Woolf, Christopher Marlowe, Franz Kafka etc., whose writings are ultimate and incredible projecting the nature, love, humor, tragedy, political and social issues faced by people living in society with an objective to preserve and uphold cultural and social norms including moral ethics thereby promoting human values, critical thinking with a sense of empathy and sympathy within the genres of English Literature.

Keywords: Revaluating, Redefining, Encapsulates, Fraternity, Pedagogy & Genre.

Introduction:

Teaching Literature is itself an art especially to those teachers who are really passionate about teaching Literature and enlightening the students to acquire the knowledge of happenings right from the origin and evolution of England on this planet earth who has proved its supremacy and legacy colonizing most of the countries in the world with their ultimate knowledge and wit leaving the rest behind on the map of the Globe. Nowadays, students are found engaging themselves and lost on the social media easily available on the digital platform loosing human centric notions like creativity and imaginative thinking.

To foster and cater the needs of bringing back the students to cultivate a habit of reading, detaching them from the social media that tends them to lose their eyesight and lowering IQ levels of thinking logically. Here the role of a teacher or English faculty comes in where he should develop awareness to study literature and enhance their knowledge enlightening them with English Literature not only restricted to happenings in England but also other Indian and other foreign writers writings in English narrating vivid aspects of anthropology, a branch of sociology studying about the behavioral pattern of individual living in a particular society reflecting human experiences exploring diverse perspectives questioning societal norms, philosophical dilemmas and imbibing social-cultural and traditional values into the students fraternity to lead a prosperous life. This can be done only by creating interest among the students to develop the love for nature, learning through poems and literary texts designed by the curriculum experts to read romance, tragedy and humor experiences and engaging them by the English faculty accepting modern teaching techniques and vivid forms of storytelling through the short-story, fiction and dramas in English Literature achieving linguistic mastery particularly English that has established itself as Global Language across the Planet.

This paper seeks to explore how literature can be taught in a way that is both intellectually rigorous and emotionally resonant, using qualitative methods to examine three distinct case studies across educational contexts.

Literature Review:

The teaching of literature has evolved from text-centric paradigms to more dynamic, learner-centered models over a period of time significantly influenced by improved teaching pedagogies, using audio visual effects easily available on the digital platforms and interdisciplinary approaches enlightening the students to identify difference between Good deeds and evil deeds and study Literature navigating through historical, societal, economical and political experiences example to share a few the Lady Macbeth by William Shakespeare craving for money, power and position, Christopher Marlowe's Dr. Faustus, studying the 9 circles of hell a soul travels travelling to eternal abode and John Milton's On

Arriving at the age of Twenty-three which shares the experiences of the poet journeying from childhood to adolescents without his knowledge while pursuing his graduation and his ultimate love and respect for the divine supreme power, God, the Almighty by saying that if he has the eternal bliss of God, he will prosper in his life and encounter success that nobody can stop him to go ahead and prosper in his life and beautifully explaining the term Task Master's eye Hence we can say that Literature can be taught beautifully cultivating interest among the students to learn and imbibe spiritual knowledge, connection to God, detaching them from this perishable body that returns back to five elements of life and the importance to have eternal bliss to succeed in this materialistic world and also beyond that the soul travelling to eternity.

Research Methodology:

This qualitative research adopts a case study methodology to explore diverse classroom practices in literature education using ancient and advance technologies of teaching techniques and paradigms to have an interesting interaction between the teachers and the students within the classroom boundaries. It also focuses on the challenges faced by the faculty member encountered by teachers like student distraction, usage of mobiles in the classroom without the knowledge of the faculty and early waiting to English class to end. A detailed study and survey was conducted in few well established colleges in Hyderabad to find out the interactions and involvement of the students and teachers, coming from different cultural and social background sitting in the classroom while particularly learning literature by having personal interactions with them coming up with results and discussions cited down. The study incorporates textual analysis, thematic interpretation, and audience reception studies to illustrate how storytelling functions across different cultural and technological landscapes. Personal narratives, drawn from online forums, social media platforms, and other sources, offer insights into the lived experiences of individuals in line with the themes and human emotions like Love, romance, humor, tragedy and craving for political positions and love towards the nature.

Case Studies:**Case Study 1: Marlowe's Doctor Faustus (1604) in Literature**

Marlowe's Doctor Faustus remains one of the most powerful explorations of human qualities craving for acquiring immense knowledge, being ambitious and gain powers to dominate and rule the world with magical powers. It's a tragic arc, combined with rich allegory and poetic storytelling that makes it an enduring masterpiece. While some structural weaknesses exist, particularly in the middle acts, the play's psychological depth and dramatic intensity make it a landmark work that continues to resonate with modern audiences.

The story revolves round the character Dr. Faustus being influenced by Lucifer (Satan) who assures him to earn magical powers that would help him to rule, reign and captures the world, going away from the spiritual bless and envelope endured with grace of the Supreme God, Almighty. The internal moral struggle of Dr. Faustus is beautifully captured and externalized through these allegorical figures, while the good angels warn him and the evil angels tempt him for materialistic world. In this process, Dr. Faustus, the protagonist gets carried away by Lucifer promise falls into his trap and realizes late that he is knocking the doors of hell ruining his soul leading to destruction and away from eternal bliss where he could rejoice in presence of God in Heaven. Lucifer succeeds in captivating the protagonist mind by tempting him with a mesmerizing kiss from the most beautiful women in the world, namely Helen of Troy whose soul was in hell under the clutches of Lucifer. Finally it's too late when Dr. Faustus realizes that he and his soul is on a journey to destruction in hell where soul undergoes the trials and tribulations towards the punishment of deeds while in body and flesh.

Christopher Marlowe's Doctor Faustus follows a tragic structure rooted in classical Aristotelian tragedy, yet it also incorporates elements of medieval morality plays. The play explores the tension between Renaissance humanism and medieval religious beliefs, using a linear narrative that chronicles Faustus' rise, his indulgence in worldly pleasures, and his inevitable fall. The storytelling employs rich language, dramatic irony, and symbolic imagery to engage the audience while structuring the narrative around Faustus' psychological conflict and moral decline. This foreshadowing prepares the audience for the protagonist's downfall for being ambitious, influenced by Satan walking the way towards destruction and away from spirituality and eternity where soul is inclined with the Supreme Power. This mirrors morality plays, where characters were guided toward salvation or damnation.

Marlowe's Doctor Faustus remains one of the most powerful explorations of ambition, knowledge, and damnation in literature. Its linear tragic arc, combined with rich allegory and poetic storytelling, makes it an enduring masterpiece. While some structural weaknesses exist, particularly in the middle acts, the play's psychological depth and dramatic intensity make it a landmark work that continues to resonate with modern audiences.

Description: A digital humanities project had students reimagine Doctor Faustus through digital storytelling apps. Travelling nine circles of hell finally reconciling with God for his sins and inclination to SATANIC forces and their glittering world requesting for his soul salvation and blessed eternity in Heaven, kingdom of God. Learners showcased creativity and understood Faustian bargains through modern analogies. Technology bridged historical gaps and catered to visual/auditory learners, increasing engagement and cultivating interest to learn Literature with ultimate interest in process of gaining knowledge.

Case Study 2: Shakespeare's King Lear and Role-Play enacted in a classroom

William Shakespeare's King Lear stands as one of the most profound and devastating tragedies in English literature, offering a powerful exploration of human frailty, ambition, loyalty, and the descent into madness. The play's tragic arc, coupled with its intricate character dynamics and poetic grandeur, makes it a timeless masterpiece. Despite its sprawling structure and multiple subplots, King Lear retains its dramatic intensity and emotional depth, continuing to resonate with modern audiences.

The play revolves around King Lear, an aging monarch who, blinded by arrogance and misguided judgment, decides to divide his kingdom among his three daughters—Goneril, Regan, and Cordelia—based on their expressions of love for him. Deceived by the flattery of his elder daughters and enraged by Cordelia's honesty, Lear banishes his most loyal daughter, setting in motion a chain of events that leads to betrayal, cruelty, and ultimate tragedy. As the play unfolds, Lear's descent into madness mirrors the chaos that engulfs his kingdom. His suffering on the stormy heath becomes a powerful metaphor for his inner turmoil and the consequences of his folly. Meanwhile, the subplot involving Gloucester and his sons, Edgar and the treacherous Edmund, parallels Lear's own tragic downfall, reinforcing the themes of betrayal and redemption.

Structurally, King Lear follows the conventions of classical tragedy, yet it also integrates elements of medieval morality plays by depicting the battle between virtue and vice. The play's nonlinear narrative, shifting perspectives, and use of dramatic irony heighten the emotional weight of Lear's suffering. Shakespeare masterfully employs imagery, metaphor, and poetic dialogue to deepen the play's psychological complexity, emphasizing themes of justice, fate, and human vulnerability. The storm scene, in particular, stands as one of the most striking moments in literature, symbolizing Lear's internal struggle and the breakdown of order in both his mind and the kingdom.

Ultimately, King Lear is a meditation on power, family, and the human condition. Its tragic vision, enriched by profound philosophical insights and intense dramatic moments, ensures its place as one of Shakespeare's greatest works. Despite its bleakness, the play offers glimpses of redemption and wisdom, making it a deeply moving and thought-provoking masterpiece that continues to be studied and performed worldwide.

Description & Findings: A secondary school in Hyderabad employed drama-based pedagogy to teach King Lear. Students enacted scenes, leading to deeper empathy with characters. Role-play enhanced interpretative skills and emotional engagement. Students reported increased understanding of themes like betrayal, authority, and aging. Embodied learning facilitated critical thinking and fostered collaborative learning.

Case Study 3: Taught using teaching techniques and forms of storytelling creating interest among the students to listen attentively.

Franz Kafka's The Metamorphosis (1915) is a wonderful imaginary novel well written and executed by famous French writer who had achieved mastery in artistic writing and was admired by the whole world for his contribution in English Literature. The metamorphosis is transformation wherein he narrates the surreal story of Gregor Samsa, a traveling salesman who wakes up one day, one morning to find himself transformed into a giant insect. While he is human he is loved and taken care by his family members and the moment he discovers himself to be a transformed giant insect he losses all the love and care of his family members eagerly waiting him to die and get rid of the responsibility of taking care of him being a family. The novel progresses the changes and vivid experiences encountered by Gregor Samsa a well hardworking salesman into an insect waiting and struggling to live his transformed life in deformity and disaster . As the story progresses, his transformation leads to his alienation from his family, who become increasingly resentful and neglectful. Gregor eventually dies, unacknowledged and unloved, and his family feels relieved at his death, looking forward to a new beginning.

Theme of Alienation and Identity:

Pedagogical Value: Kafka's portrayal of Gregor's isolation is a powerful entry point for discussions on personal identity, mental health, societal roles, and familial expectations. These help the students to build and cultivate empathy and critical thinking encouraging them to explore their psychological and exare relatable issues for students and help build empathy and empower critical thinking with real-life experiences of marginalization or identity crisis.

Narrative Technique and Symbolism:

Educational Insight: The use of a third-person limited point of view deepens readers' empathy with Gregor, while the insect is a potent symbol of dehumanization and a sense of pitiful condition towards Gregor Samson's life undergoing metamorphosis that represents about societal values or human vulnerability, Teaching Method includes to be as a Guide in analyzing how Kafka's narrative choices affect the mood and reader's perception enabling them rewrite scenes in different styles for creative engagement.

The Metamorphosis offers a rich text for teaching and learning literature reflecting exploration of alienation, identity and social norms allowing the students to go ahead with deep deep analytical and emotional engagement. Kafka's novella invites and encourages the students community not to just read and understand the story but to question the frameworks of human existence, making it a cornerstone for critical literary education.

Results and Discussion

It is the prime duty and need for the teachers or English faculty who engage themselves in teaching Literature to the students that they should be eventually engaged creating a sense among the students within the classroom boundaries to develop a love for Literature dealing with love for nature and helping the students to cultivate and imbibe moral and ethical values learning textual in literary context in the form of poem, prose, short-story, fiction and biographies of great personalities sharing the personal experiences that matter most. Across all cases, student engagement and critical thinking improved significantly when pedagogical methods were adapted to context and learner needs. Experiential learning, intertextuality, and multimodal approaches emerged as key factors. The importance of cultural relevance, interdisciplinary links, and the affective dimension of literature were also highlighted. Teachers who fostered dialogue and co-construction of meaning saw more active and reflective learners.

Conclusion:

This research delves into the intricate craft of storytelling across literature, films, and digital platforms, exploring its profound role in shaping and transmitting socio-cultural norms and human values across generations. In the digital era, storytelling serves as both a contemplative and expressive medium, preserving the incredible heritage of the past while capturing the essence of ancient identities through compelling narratives. These stories, whether depicted or recited, leave an indelible mark on the human psyche, fostering a deep connection to history, morality, and spirituality. As a bridge between temporal existence and eternal consciousness, storytelling not only enriches human experiences but also guides the soul through its complex journey from earthly life to the realm of the everlasting making teaching and learning of literature very interesting in the Classroom.

By analyzing classical literature, cinematic adaptations, and social media narratives, this research highlights the transformative power of storytelling in preserving the past while adapting to contemporary modes of expression. Ultimately, storytelling continues to serve as a bridge between generations, fostering empathy, cultural understanding, and intellectual curiosity across student's fraternity having diverse cultural and socio-economic background in learning of literature as a Subject.

Teaching literature in today's educational landscape requires an adaptive, inclusive, and creative approach encouraging teachers to undergo various FDPs, attend Conferences and Seminars with a motive to enhance their knowledge and learn new teaching approaches equip educators with interdisciplinary knowledge and pedagogical agility transforming them as modern teachers ready to teach Literature to the upcoming generations when taught through experiential, theoretical, and digital lenses. Literature remains vital in nurturing empathy, critical inquiry, and cultural consciousness in the students fraternity.

References:

1. King Lear by William Shakespeare (1608)
2. Doctor Faustus by Christopher Marlowe (1604)
3. Metamorphosis by Franz Kafka (1915)