



Volume 36 No. 02

PARICHAY MEIN PARICHAY



we groom thoughts

NRITYANJALI®

*Leader in
Personality Development &
Emotion Management*



Parichay Mein Parichay



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Dear Readers,

It is over 30 years that I have been in direct communication with you. Feeling so blessed that Geeta Chandrasekaran Madam - the Editor- in-Chief of PMP approached me to write this Editorial. I thought of touching upon three issues, connected to Nriyjanjali, that are very dear to my heart.

First the Nriyjanjali Fest Inter School Competitions. 2026 will celebrate its 40th year. Over the years, we faced challenges. Our Team evolved. Competitions commenced as early as August / September culminating in the month of December. Felt gratitude towards our Advisory Council members and our innumerable Judges and Volunteers. We received and appreciated complaints, addressed the issues, maintained transparency but still continued with our Core values - we are here to serve and serve selflessly believing in **Complete Giving**.

Secondly, for the last eleven years Nriyjanjali remained an integral part in the management of Kala Ghoda Arts Festival - Dance Section. It has been a learning process, a team exercise, planning, anchoring, supporting and managing - All Honorary - another effort of **Complete Giving**.

The Third is the Social Service Projects conducted round the year. **Unnat Yuva** - our signature project - imparts lessons in Spoken English & Computers every week, Free of Cost. That apart with support from Corporate - Building Toilets, Providing Benches, Uniforms, Computers, Imparting Lessons on Personality Development, etc. Nriyjanjali Team is occupied round the year. Again, going beyond and **Complete Giving**. Our Gratitude to NOV India Pvt. Ltd., BPCL, HPCL, RCF, BHEL, SBI, All Arch, for their belief in Nriyjanjali.

Our social activities include entertaining inmates of Old Homes, Orphanages, Patients in Hospitals. Motivating Prisoners in Jails, Inmates of Destitute Homes, the Differently Abled are quiet and silent activities - these are not easy but fulfilling. For all these activities, KUDOS to Nriyjanjali Members (from the age of 10 to 70 years - from 1963 till date) their belief in the philosophy of selflessness, of total giving and unflinching faith in our togetherness.

Nriyjanjali is Nriyja Ko Anjali - Humble Offering to Dance, Drama & Sangeet. Over the years, we composed and staged innumerable performances. Our latest is **MAHARASHTRA CHI GAURAV GAATHA** - a 90 minutes **Theatre Dance** - showcasing the contribution of 31 leaders of Maharashtra from the fields of Education, Performing Arts, Politics, and Social Service and took Maharashtra to great heights beyond being only a province of India but a Philosophy, a Culture and a Way of Life. Such leaders were selfless and inspired us into **Complete Giving**.

Nriyjanjali has lakhs of members, many may not be active now - but they too gave completely and together. **YOU ALL built NRITYANJALI not Me**. - I simply placed the first brick.

Pranam
Tushar Guha

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Members are requested to please check and renew their Life membership

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ACCOLADES

Dear Dr. Anonna Guha,

It is always a pleasure to work with you because the quality of work is always superb. This time was no different. I had a vision of changing the feel around Republic Day in Refinery and I guess I achieved it with your help. Thanks a ton.

Mahendra Kumar

Chief General Manager

Bharat Petroleum Corporation Limited

Dr. Anonna Guha Madam,

On behalf of The Victoria Memorial School for the Blind, I would like to express our deepest thanks for inviting our students to showcase Mallakambh at the Inauguration Ceremony of the Kala Ghoda Arts Festival on 31st January 2026. Participating in an event of such cultural significance was a transformative experience for our students. It not only allowed them to demonstrate their talent to a wider audience but also significantly boosted their confidence.

We are thankful for the wonderful opportunity you gave our students to perform on such a great stage. We look forward to many more such meaningful collaborations in the future.

With gratitude.

Dr, Salil Jandyal

Executive Office - **The Victoria Memorial School for the Blind**, Tardeo, Mumbai

Dear Mrs. Maitri Khedekar Madam,

It was an honour to be invited as a judge for a Nriyjanjali event. It was a fulfilling and memorable experience meeting Sir. The unwavering spirit of volunteers for the children was so infectious and empowering. My best wishes to all of you and have taken a lot of food for thought with me.

Mrs. Rupali Maheswari

Sr Manager- HDFC Bank
Judge at Nriyjanjali Fest 2025

Hari Om Ma'am/Sir

I kindly request you to please call the judges to look at everyone carefully and then give the results. I am saying this because the judges of Kathak dance were not even looking at the children. They only looked at a few children with their heads held high and did not even look at the rest of the students. They were sitting with their heads down on the chairs they were sitting on and were just enjoying the song. Then when they did not look at them, they looked at only a few students and gave the results. So, this partiality happened with those children.

Your Nriyjanjali competition has come from Kalyan, the student had worked so hard, how will it work if the judges are like this? Please, I just request you that it be done this time, but next time you call, such a judge who can give a fair judgement after looking at all the students... Sir, not only me, all the parents there were saying this, we could have told you that time also, but I did not tell you because I thought that you would think that I am recommending my daughter Aaradhya Bhatnagar of grade 7.

Nriyjanjali is a very good competition and I have been coming for 4 years, I trust you and I humbly request you to call such judges that are not partial or give fair judgment because my daughter and other children were very disappointed this time ...it's my humble request.

Chandni Bhatnagar

Mother (5th -7th) Group, Arya Gurukul, Kalyan

Nriyjanjali Reply - Our Trustee and Director Operations has already spoken to you on receiving your mail. We truly appreciate your point of view and such communications will always help Nriyjanjali to serve better.

Dear Dr. Anonna Guha,

I am writing to share my experience of participating in the Nriyjanali 2025 Fest. As a parent of a student whose school was not participating as an institution, I enrolled my daughter, Ms. Radnyi, independently for the English Storytelling and Marathi Poem Recitation competitions, paying a participation fee of ₹ 100/-My daughter has a strong track record, having won consecutive inter-school competitions this year as well as last year, organised by prestigious and long-established institutions such as **Sri Ma Balniketan** and **Gandhi Smarak Nidhi**.

In this year's Nriyjanali Fest, she was awarded third prize in both categories. Despite being unwell with fever and continuous vomiting, my 6-year-old daughter was determined to travel from **Thane to Churchgate** to attend the prize distribution ceremony yesterday, eager to receive recognition for the hard work she had put into her performances. Unfortunately, to her utter disappointment, she received two certificates.

In any standard competition - whether national, international, state, or regional—medals are traditionally awarded as **Gold, Silver, and Bronze**. It is difficult to understand how much cost-cutting Nriyjanali achieved by withholding the bronze medals, despite announcing third prizes. Furthermore, I would like to question the necessity of asking young children to travel long distances from areas such as **Thane, Dombivli, Kalyan, and Navi Mumbai** for a "Prize Distribution Ceremony" if they are only to receive paper certificates.

For comparison:

Gandhi Smarak Nidhi, also a trust, clearly informs winners via its website during the results announcement that

only the first two winners will receive trophies, while others will receive certificates and a small prize that will be dispatched to schools.

Sri Ma Balniketan, a trust that does not charge any participation fee, but offers gold, silver, and bronze medals, along with cash prizes and good-quality A4 size certificates.

Unfortunately, none of the above standards were met in Nriyjanali's case. **What we witnessed was an institution that, while collecting fees from parents, appeared to cut costs at the expense of young children's hopes and happiness.** The inability to provide even a bronze medal—or something as basic as a small stationery set along with the certificate—made us question our decision as parents to encourage participation in Nriyjanali's events from now.

A small but thoughtful act from the management would have instantly vanished the fatigue of travel from the Central zones to Churchgate and motivated these young kids. Else the institution should have stuck to announcing a few winners whom they could afford to give real prizes in the ceremony, rather than cutting costs while staking their reputation. Coincidentally, we met fellow parents who shared the same thoughts and expressed that the institution's mere motive seems to be to raise funds and fill their treasury under the name of Interschool competition's business. I hope you will consider this feedback for future events to ensure the efforts of young participants are appropriately recognized. Regards,

Ritu Parelkar

Mother of Radnyi Brahme
1st-2nd Group
DAV Public School, Thane

Initial Acknowledgement - Nriyjanali Reply -

Nrityanjali Greetings...Your mail is referred to our grievance cell and legal cell - it is defamatory and aimed at tarnishing the reputation of Nrityanjali - one of the most honest, selfless, and transparent organisations. Nrityanjali Fest is an Inter School event. Although we allow enrolment of participants directly, it is regularised with the respective schools. Therefore, all communications are with the principal only. Accordingly, your mail is being referred to the Principal of your daughter's school **Mrs. Simmi Juneja, Principal - DAV Public School, Thane**. It so happens that **Principal of DAV School, Kharghar - Assistant Regional Officer, DAV Group of Institutions - Maharashtra & Gujarat** is one of the members of the Advisory Board of Nrityanjali Fest. Our detail reply will follow. Thank you

With reference to your complaint mail and in continuation to our initial reply, given below is our detailed reply

Nrityanjali is a registered Public Charitable Trust established on 19th July 1963 and Nrityanjali Fest is being conducted since 1987. Nrityanjali **does not accept any Donation** and serves Inmates in Jails - Destitute Women - Old Homes - Orphanages, Patients in Hospitals, Life Skill Programmes for students in Schools and Teachers Trainings, Special Skill programmes for Institutions - Hearing Impaired, Autistic and Blind - **ALL FREE**.

Funding of all Nrityanjali Projects has always been from Our Founder's Private Ltd Company and through our regular Corporate Management Trainings.

Nrityanjali Account is audited and as an NGO we are accountable to the Government.

All the officials of Nrityanjali are Professionals - Doctors, Engineers, MBA, Teachers, Professors, Architects, Lawyers, Home Makers, Chartered

Accountants, College & School Students.

ALL of us offer our services for social cause and try to go beyond self.

Receiving Abuses is a part of Social Service - So your outburst is understandable.

Now reply to your complaints -

Complaint 1 - My daughter has a strong track record, having won consecutive inter-school competitions this year as well as last year, organised by prestigious and long-established institutions such as Sri Ma Balniketan and Gandhi Smarak Nidhi. In any standard competition—whether national, international, state, or regional—medals are traditionally awarded as Gold, Silver, and Bronze.

Reply - Nrityanjali is an independent global organisation serving society for 63 years and follows independent policies as formulated by luminaries from the Education field in 1987 and upheld by subsequent Members of the Advisory Boards. (Refer list of members) The System / Rules for Nrityanjali Fest are framed with guidelines from the Education Department. **The First Board of Advisors in 1987 were -**

1. Dr. Salini Saksena - then Reader of the University of Mumbai
2. Dr. Ravindra Bagool - then Reader of the University of Mumbai
3. Mrs. H N Pal - then Principal, Sir J J Girls High School, Fort
4. Mr. M P Sharma - then Principal, G D Somani School, Cuffe Parade
5. Mrs. Rekha Vijayakar - then Principal of Guru Harkishan School, Santacruz
6. Fr. Gregory Lobo - then Principal St. Paul School, Dadar

The Current Board of Advisors of Nriyjanjali Fest are -

1. Dr. Revathi Srinivasan - Director - Principal, Singhania Group of Schools
2. Dr. Suresh Nair - Advisor, Vivek Education Society, Goregaon, Mumbai
3. Dr. C R Pathak - Principal & CEO, HVB Global Academy, Marine Drive
4. Mrs. Pratibha Mishra - Principal, Shri Harshad C. Valia International School, Mumbai
5. Mrs. Kalyani Choudhari - Principal, Don Bosco School, Nerul
6. Mrs. Seema Maindiratta - Principal, DAV International School, Kharghar and
7. Assistant Regional Officer, DAV Institutions - Maharashtra & Gujarat
8. Mrs. Suma Das - Principal, Pawar Public School, Bhandup

Nriyjanjali Fest 2025 - Inter School Competition has participation from 703 Schools. The Central Zone has 248 Schools participating.

The Central Zone Finals on 21st December for Story Telling of Std.1st-2nd had 34 participants for English and 12 for Marathi. It is a tough competition. We heartily congratulate Radny Brahme.

Complaint 2 - In any standard competition—whether national, international, state, or regional — medals are traditionally awarded as Gold, Silver, and Bronze. It is difficult to understand how much cost cutting Nriyjanjali achieved by withholding the bronze medals, despite announcing third prizes. Gandhi Smarak Nidhi, also a trust, that clearly informs winners via its website during the results announcement that only the first two winners will receive trophies, while others will receive certificates and

a small prize that will be dispatched to schools.

Reply - Nriyjanjali is an independent organisation, follows independent policies as formulated by luminaries from the Education field in 1987 and upheld by subsequent Members of the Advisory Boards. (Refer list of members) Terms & Conditions, Tabulations, Time Table are sent to all schools in the months of August and October to be read before enrolling.

Sample of General Rules & Regulations and Format of Entry Form is given below - for ready reference

**Nriyjanjali Fest 2025
GENERAL RULES AND
REGULATIONS**

ALL Participants will be awarded Certificate of Appreciation WITHOUT the NAME of the PARTICIPANT

1. a) Entries through Schools only.
b) Complaints & suggestions if any, must be routed through the School Representatives.
2. Applications to be **DULY TYPED**.
3. a) Format of the entry form is given below b) Schools can send any number of entries.
c) Separate forms should be sent for each competition, item and group, along with fees.
d) **Please specify the LANGUAGE and Standard**
e) Details of Time table and Venue enclosed
4. The Management reserves the right to permit **Spot Entries. NO SPOT ENTRY for Classical & Western Dances**
5. **Students should be in their SCHOOL UNIFORM & accompanied by their teachers.**

6. Nrityanjali reserves the right to cancel a Competition and refund the amount.

7. All decisions of Nrityanjali will be binding on all participants and cannot be challenged.

8. **Cheques to be drawn in favour of "NRITYANJALI".**

9. Cheques below the amount of **Rs.1000/- will NOT BE ACCEPTED**

10. **Participants to make own arrangements for playing Music.**

No lighting effect permitted.

11. **Presence of Parents / Guardian / Others NOT PERMITTED during Competitions of Drawing, GK, Vocal, Essay, Recitation, Story Telling, Elocution, Handwriting, Solo Dances, Mono Act & Debate**

12. Judges can stop performance under conditions of deference to the rule or unacceptable standard of performance.

13. **Prizes - Individual Events**

First & Second Prize Winners get Gold & Silver medals respectively & Certificate.

The Third & Consolation winners receive Certificates only

14. **Prizes Group Events**

First and Second Prize-winning groups receive a Cup & Certificate.

Third and Consolation winning groups receive Certificates only

15. **Points awarded for Inter School Zonal Trophy**

Individual Events - First - 3 points, Second - 2 points, Third - 1 point, Consolation - No point

Group Events - First - 10 points, Second - 7 points, Third - 5 points, Consolation - 3 points

16. Trophy & packet with Certificates and/or medals are awarded to the top 4 high scoring schools as Winner, First Runner - Up, Second Runner Up, and Special Prize

17. Prize Distribution will be in the month of January. **Attendance is voluntary.**

Prize Packets will be sent to schools if not present at the Prize

Distribution Function

18. **Full Free-ship offered to Schools (RELEVANT DOCUMENTS TO BE SUBMITTED)**

19 **CORRECTIONS IN CERTIFICATES, if any, TO BE BROUGHT TO THE NOTICE OF NRITYANJALI OFFICE WITHIN 30 DAYS AFTER PRIZE DISTRIBUTION FUNCTION.**

NO REQUESTS FOR CORRECTIONS WILL BE ENTERTAINED AFTER 30 DAYS

20. **In view of the limited capacity of the Auditorium, we are constrained to restrict the Prize Distribution Invitations to the schools**

Tabulations, Rules & Regulations, Time Table and all detailed information are provided to schools in the month of August and again in October, November.

Nrityanjali Fest is Inter School Competition and registration is done through schools. However, we accept entries of individuals and regularise the same through the schools. Nrityanjali is an independent global organisation and the Fest is guided by experts from the Education field. And more importantly, our aim is to encourage all including the underprivileged.

Complaint 3 - Furthermore, I would like to question the necessity of asking young children to travel long distances from areas such as Thane, Dombivli, Kalyan, and Navi Mumbai for a "Prize Distribution Ceremony" if they are only to receive paper certificates.

Reply - *This is your mindset. Nrityanjali philosophy is "Love Self". "I" is important but one must expand from "I" to "WE". Prize Distribution Function is the culmination of the Fest and it is voluntary (Refer Rule)*

Complaint 4 - A small but thoughtful act from the management would have instantly vanished the fatigue of travel

from the Central zones to Churchgate and motivated these young kids.

Reply - *The Fest is aimed at competitive spirit and motivation percolates from parents.*

Complaint 5- Else the institution should have stuck to announcing a few winners whom they could afford to give real prizes in the ceremony, rather than cutting costs while staking their reputation.

Reply - *Unfortunately, the wisdom of eminent educationists is questioned. We need to have a larger outlook and not equate everything to material. In the first three years, participation was Free and subsequently a Fee of Rs.10/, then, Rs.25/- and from 2023, Rs.50/- is charged.*

Nrityanjali Fest 2025 had a total participation of 213188 students.

70% - 149696 Students received Full Free ship. The free-ship has been offered based on the demographics and social status of the deserving and talented students.

(Our chairman mentioned this in his address during the Prize Distribution Function)

Complaint 6- Furthermore, I would like to question the necessity of asking young children to travel long distances from areas such as Thane, Dombivli, Kalyan, and Navi Mumbai for a "Prize Distribution Ceremony"

Reply - *Attending the Prize Distribution Function is voluntary - mentioned in the Rules & Regulations (Please Read)*

*Prize Distribution Functions are held as per the availability of Auditorium in the second week of January every year, and Invitations are sent to schools. The school is to decide whether to attend the function. **Prizes are sent to the schools that cannot / do not attend the function.** So, madam, your outburst is sad*

Let us please maintain our dignity. Before trying to slander the reputation of any one, we should carefully obtain detailed information.

In our endeavour to be constantly alert and improve and rectify any short comings that we may have, Nrityanjali strives to be a transparent organisation.

*Therefore, it is our practice that all letters & mails of appreciation or complain, that we receive, are published in our registered quarterly House Magazine - **Parichay mein Parichay** which has a circulation of 5000 and is sent to all concerned departments of Governments and educational institutions.*

Your Mail along with our reply will be published in our April 2026 - Vol.35, No.2 Issue and again in January 2027 - Vol.36, No.1 Issue at the time of the Prize Distribution Function of Nrityanjali Fest 2026.

*Thank you, Madam,
Yours Sincerely
TEAM NRITYANJALI*

FOOT PRINTS...

Nrityanjali News up to 15th April 2026

Nrityanjali Management Services conducted the following programmes :

- On 8th January 2026, **RCF Ltd.** held **One Day Retirement Programme** for their officials at the Chembur premises. Dr. Anonna Guha, Mrs. Maitri Khedekar and Mrs. Sreekala Velambath conducted the programme.
- On 10th January 2026, **Hindustan Petroleum Corporation Ltd.** Held a **One Day Retirement Programme** for their officials and spouses at MDI, Nigdi Dr. Anonna Guha and Mrs. Harsha Andan conducted the programme.
- **Hindustan Petroleum Corporation Ltd.'s special Humsafar programme** (with topics - **Harmony of Body, Mind and Soul, Yoga and Nutrition, Fitness, Creating and Managing Wealth and Family Orientation**) was held as follows :

The 20th Programme was held in **Khandala** on 14th, 15th & 16th January 2026 for employees with spouse) who completed 25 years of service. The Faculty Team was headed by Dr. Tushar Guha with Mr. Girish Dalvi, Mrs. Maitri Khedekar and Mrs. Vasanti Anand.
- **The Mangalore Refinery Private Ltd.** held **Two Days Programme on Personal Excellence for their Non-Management staff in Mangaluru on 19th & 20th January 2026.** The programme was held at the company's Mangaluru refinery premises. Dr. Anonna Guha and Mrs Maitri Khedekar were the faculty members.
- **Bharat Petroleum Corporation Ltd.** held **Two Days Programme on Role Excellence for Executive Assistance that included operational aspects of I.T.** on 20th & 21st January 2026. The programme was held at the company's Kharghar premises. Mr. Girish Dalvi and Mrs Geeta Chandrasekaran conducted the programme.
- **The Mangalore Refinery Private Ltd.** held **Two Days Programme on Personal Excellence for their Non-Management staff in Mangaluru on 21st & 22nd January 2026.** The programme was held at the company's Mangaluru refinery premises. Dr. Anonna Guha and Mrs Maitri Khedekar were the faculty members.
- On 22nd January 2026, **RCF Ltd.** held **One Day Training Programme on Personal Effectiveness and Productivity** at the Chembur premises. Mr. Girish Dalvi, Mrs. Sreekala Velambath and Mrs. Harsha Andan conducted the programme.
- **Bank of Baroda** conducted one hour workshop on **Listen, Learn & Lead - Adaptability & Change** in Borivali on 21st February 2026. Mr. Girish Dalvi and Mrs. Maitri Khedekar conducted the programme.
- On 6th March 2026, **Gallagher India,** invited Nrityanjali to conduct a complimentary Online programme for one hour on **Finance to celebrate the International Women's Day.** Mrs. Vasanti Anand conducted the programme.

FOOT PRINTS...

Nrityanjali News up to 15th April 2026

- On 9th March 2026, **NOV (India) Pvt. Ltd.**, invited Nrityanjali to conduct a special session on Women Empowerment and Health awareness **celebrating the International Women's Day**. Mrs. Geeta Chandrasekaran conducted the programme. She was accompanied by Mrs. Sreekala Velambath.
- **Hindustan Petroleum Corporation Ltd. Organised a special programme Samarthya** for women employees at leadership positions celebrating **Women's Day** on 9th and 10th March 2026. Dr. Anonna Guha and Mr. Girish Dalvi, and Mrs. Harsha Andan conducted the two-day programme.
- On 18th March 2026, Mrs. Geeta Chandrasekaran and Mrs. Harsha Andan conducted the programme **Interpersonal Skills** for the employees of **Mazgaon Docks Ltd** at their office premises at Mazgaon, Mumbai.



- On 24th March 2026, Dr. Anonna Guha, Mrs. Geeta Chandrasekaran and Mrs. Harsha Andan conducted the programme **POSH** for the employees of **Mazgaon Docks Ltd** at their office premises at Mazgaon, Mumbai.



- On 3rd April 2026, Dr. Anonna Guha and Mrs. Maitri Khedekar conducted the **Leadership & Team Dynamics** programme for **Steckbeck Jewellery Pvt. Ltd.** Mumbai

Nrityanjali Education Services conducted the following programmes :

- Personality Development Sessions for Students were held in December 2025 at **Cosmopolitan School, Andheri**
- **Life Skill** Programmes for students of **Vivek Vidyalaya, Goregaon** commenced from October 2025 under the auspices **USA based NOV India Pvt. Ltd.** and ended in February 2026.
- **Spoken English Classes** for Std. 8th and 9th through **Shakti Yogashrama, Lonavala** at **Sonu Anaji Walanj Madhyamik Vidyalaya, Ambavane** ended in March 2026
- **Spoken English Classes** for Std. 8th and 9th continues under **Project Unnat Yuva** at **Guru Nanak English School, Bhandup** ended in February 2026. The special presentation was held on the last day, 6th April 2026, where students demonstrated public speaking abilities and demonstrated their efforts in learning the language.
- **Life Skill** Programmes for students of Std 1st to Std 4th at **Bai Kabibai High School, Fort, Mumbai** ended in March 2026.
- **Life Skill** Programmes for students at **Little Angel High School, Sion** ended in March 2026.

FOOT PRINTS...

Nrityanjali News up to 15th April 2026

OPEN FORUM FOR PRINCIPALS - INDIA (OFF)

Awareness Seminars were conducted by NES-OFP on Artificial Intelligence and Education for Principals and Teachers. The Programme was in collaboration with Messrs Turacoz - Leaders in Artificial Intelligence. The **Inaugural Seminar** was held on 2nd April 2026, hosted by Pawar Public School, Bhandup.



The following Seminars were held –

On Sat, 11th April 2026 at Pragnya Bodhini School, Goregaon

On Sat, 24th April 2026 Mahapragya Public School, Kalbadevi

FACULTY DIVISION

The Results of Examinations of Akhil Baharatiya Gandharva Mahavidyalaya 2025.

EXAMINATION	BHARATNATYAM				KATHAK			VOCAL			
	Dist	1st	2nd	Pass	Dist	1st	2nd	Dist	1st	2nd	Pass
Prarambhik	2	20	20	-	6	15	-	-	5	1	-
Praveshika Pratham	34	4	-	-	8	15	-	-	-	-	-
Praveshika Purna	-	1	1	-	-	5	1	-	-	-	-
Madhayama Pratham	-	-	-	-	-	1	-	1	2	3	-
Madhyama Purna	-	1	-	1	-	2	1	-	-	-	-
Visharad Pratham	-	-	-	2A	-	-	-	-	-	-	2A
Visharad Purna	-	7	-	-	-	2	-	-	-	-	-

*Dist. – Distinction

A – Appeared. After passing Visharad Purna the students will get their rank.

FOOT PRINTS...

Nrityanjali News up to 15th April 2026

HUMAN RESOURCE DEVELOPMENT

Regular HR Meet for the faculty members were held .

- **The 16 days Special Personality Development Course Level 1 (SPDC 1)** commenced from 7th February 2026 and ended on 22nd March 2026



- **The 8-day Special Personality Development Course Level 3 (SPDC 3) batch for International Grooming and Leadership** commenced from 4th April 2026 and will end on 26th April 2026.

SPDC Level 3 is held once in 5 years. It was last held in January 2021.

- **The 16 days Special Personality Development Course Level 1 (SPDC 1) Second Batch** in 2026, will commence from 9th May 2026 and will end on 14th June 2026
- **The next batch of 8 days Special Personality Development Course Level 2 (SPDC 2) for Counsellors** will commence from 1st August 2026 and will end on 23rd August 2026.

SOCIAL ACTIVITIES DIVISION

- In collaboration with **National Centre for Performing Arts (NCPA) Mumbai**, **Nrityanjali** continues imparting lessons in Kathak Dance, under **NRITYA PARICHAY** project, in Saraswati Vidya Mandir, Bhandup and Vidyadeep High School, Vikhroli as follows. The students performed and showcased their learnings at NCPA in March 2026
- Nrityanjali's Special Programme **Unnat Yuva** - Free training to students in Spoken English and Computer Science at **Guru Nanak School, Bhandup ended in March 2026 for the current Academic Year (2025 - 2026)**.

FOOT PRINTS...

Nrityanjali News up to 15th April 2026

- **Saraswati Puja** was celebrated on 23rd January 2026 at Nrityanjali premises. After the Puja and Bhajans sung by the members, BHOG was served



- In collaboration with **Kala Ghoda Association Mumbai**, **Nrityanjali** continues imparting lessons in Kathak Dance, Bharatnatyam and Folk dance, under project **SPANDAN**, in St. Mary's Convent School, Mulund and MCGM School, Parel. The students performed at Kala Ghoda Arts Festival on 5th February 2026 at Cross Maidan, Mumbai

FOOT PRINTS...

Nrityanjali News up to 15th April 2026

- **Nrityanjali members** volunteered to manage the Dance Section of **Kala Ghoda Arts Festival 2026** at Cross Maidan from 31st January to 8th February 2026
- **Nrityanjali members** anchored the programme of the Dance Section of **Kala Ghoda Arts Festival 2026** at Cross Maidan, Mumbai led by Mr. Girish Dalvi. The other Anchors were Harsha Andan, Arnika Sakpal, Enaakshi Kotwal, Sakshi Jadhav, Parnika Talekar and Dhiya Patel – Congratulations.
- Nrityanjali took up social projects of **Building Public Toilets, providing Benches** to schools in Mumbai and Pune with support from **USA Based NOV India Pvt. Ltd.**
 1. Zilla Parishad School, Fanaspada, Vaitarna - 4 Nos. New Toilets
 2. Zilla Parishad School, Hira Vidyalaya, Virar- 4 Nos. New Toilets
 3. Zilla Parishad School, Dahisar- 4 Nos. New Toilets
 4. Zilla Parishad School, Panavalli, Pune - 4 Nos. New Toilets & Septic Tank
 5. Zilla Parishad School, Kalevasti, Pune - 4 Nos. New Toilets & Septic Tank
 6. Zilla Parishad School, Rohakal, Pune - 4 Nos. New Toilets & Septic Tank
 7. Zilla Parishad School, Dhangar Vasti, Pune - 2 Nos. New Toilets

AND

1. MCGM VP English School, Parel, Mumbai - 15 Nos. Benches
2. Ideal Hindi Medium School, Bhandup Mumbai - 19 Nos. Benches
3. Anand Vidya Niketan, Viman Nagar, Pune - 21 Nos. Benches

The Inauguration functions of toilets in Thane District were held on 26th February 2026 and **in Pune** on 31st March and 1st April 2026 at the hands of Dr. Tushar Guha, Dr. Anonna Guha and Ms. Preeti Kumari, HR -Country Head of USA based NOV India Pvt Ltd.

- **Nrityanjali** with the support of **U.S.A. based NOV India Pvt. Ltd. gifted 19 Nos Benches** to **Little Flower U P School, Kaloor, Kochi** on 12th March 2026.

The Ceremony was graced by Mr. Girish Dalvi and Dr. Suresh Nair from Nrityanjali and Ms. Preeti Kumari of **NOV India Pvt. Ltd.**,

- The Prize Distribution Ceremony of Nrityanjali Fest 2025 - Inter School Competitions were held in January 2026 at Patkar hall, SNDT University Campus, Marine Lines, Mumbai

Sunday 11th January 2026 - Western Mumbai Zone and South Mumbai Zone.
Dr. Sanjeeva Srivastava - Head Proteomics Division, IIT Bombay graced the programme as the Guest of Honour

Sunday 18th January 2026 - Central Mumbai Zone and Navi Mumbai Zone
Mr. Ritesh Naita - Chief Finance Officer of USA-based NOV India Pvt Ltd and his wife **Mrs. Suman Naita** graced the programme as the Guest of Honour.

FOOT PRINTS...

Nrityanjali News up to 15th April 2026

On both days Nrityanjali artistes presented Creative Dance - *Om Shanti, Bharat Natyam and Kathak Dance, Gypsy Dance, Folk Dance from Greece and Dance Drama Sagar - the Advent of Shipping*

- **On Sunday 11th January 2026** - students of **Saraswati Vidya Mandir, Bhandup** and Vidyadeep School, Vikhroli performed Kathak Dance. These students receive free training in Kathak dance from Nrityanjali sponsored by NCPA.



- **On Sunday 18th January 2026** - students of **Vidyadhiraja High School, Bhandup** presented Kolambakali Tribal Dance from Kerala. This dance received the First Prize at the Nrityanjali Fest 2025 Central Zone.



Nrityanjali Fest 2025 had a total participation of 213188 students with 70 % students receiving full Free ship.

FOOT PRINTS...

Nrityanjali News up to 15th April 2026

- On 5th February 2026 students of St. Mary's Convent School, Mulund and MCGM's VCP English School Parel performed at Cross Maidan venue of Kala Ghoda Arts Festival. The students are trained by Nrityanjali Faculty members under Project SPANDAN sponsored by Kala Ghoda Association.



MCGM's VCP Parel English School, Parel



St. Mary's Convent High School, Mulund

FOOT PRINTS...

Nrityanjali News up to 15th April 2026

On the occasion, KGAF Chairperson **Mrs. Brinda Miller** felicitated Nrityanjali, **Dr. Tushar Guha** and **Dr. Anonna Guha**, for taking up this first social initiative - **SPANDAN** of KGAF.



- On the occasion of **Maha Shiv Ratri Festival** on 15th February 2026, **Dr. Tushar Guha**, **Mr. Girish Dalvi** and **Mrs. Maitri Khedekar** conducted two hours workshop in Personality Development at **Shakti Yogashram** in **Lonavala**.



LATEST NRITYANJALI PRODUCTION...

Maharashtra
chi
Gaurav Gaatha

90 Minutes Duration**In Marathi and Hindi Languages****(Drama, Dance & Music)****31 Leaders from****Social, Educational, Political, Cultural, Spiritual arena...****...the People,****who contributed to the****Glory and Uniqueness****Of****Maharashtra****From 1803 to January 2022**

- | | |
|---|---|
| 1. Shri Jagannath Shankar Sheth | 18. Dr. Babasaheb Ambedkar |
| 2. Shri Balasaheb Jambekar | 19. Acharya Vinabha Bhave |
| 3. Shri Dadoba Pandurang
Tarkhadkar | 20. Shri Dinanath Deenanath
Mageshkar |
| 4. Shri Vishnudas Bhave | 21. Shri Vishnu Vaman Shirwadkar |
| 5. Shri Gopal Hari Deshmukh | 22. Shri Sudhir Phadke |
| 6. Mahatma Jyotiba Phule | 23. Shri Gajanan Digambar
Madgulkar |
| 7. Smt. Savitribai Phule | - GADIMA |
| 8. Shri Ramkrishna Bhandarkar | 24. Shri P. L Deshpande |
| 9. Justice M G Ranade | 25. Shri Daji Bhatavdekar |
| 10. Shri Gopl Ganesh Agarkar | 26. Shri Bhalchandra Pendharkar |
| 11. Shri Balgangadhar Tilak | 27. Smt Shanta Shelke |
| 12. Shri Gopa Krishna Gokhale | 28. Shri Krishnarao Ganpatrao Sable
- Shahir Sable |
| 13. Shri Dadasaheb Phleke | 29. Shri Bal Thackrey |
| 14. Shri Sahu Maharaj | 30. Smt. Sulochana Kadam |
| 15. Shri Vinayak Savarkar | 31. Smt. Sindhutai Sapkal |
| 16. Shri Bhaurao Patil | |
| 17. Shri Narayan Shripad Rajhans
(Bal Gandharva) | |

On Friday 12th June 2026**at Bal Gandharva Auditorium, Bandra at 6.30 P.M.**

FOOT PRINTS...

Nrityanjali News up to 15th April 2026

PROGRAMME DIVISION

- Nrityanjali artistes performed Creative Dance - Om Shanti, Bharat Natyam and Kathak Dance, Gypsy Dance, Folk Dance from Greece and Dance Drama Sagar - the Advent of Shipping at the Prize Distribution Ceremony of Nrityanjali Fest 2025 at Patkar Hall, Mumbai on 11th & 18th January 2026



- On the **77th Indian Republic Day Celebration** - on 26th January 2026, Nrityanjali was invited to present a special Tableau at the Republic Day Parade to coincide with the 50th year celebration of Bharat Petroleum Corporation Ltd. The programme was held at the premises of BPCL, Chembur.

31 Nrityanjali artistes performed the opening Lezim dance followed by Tableau –

South	- Mohiniattam, Bharat Natyam, Yakshagana
North East	- Bamboo, Bihu, Manipuri
North	- Bhangra, Ghoomar, Kathak
West	- Dandiya, Lezim, Goa

The tableau was followed by another round of Lezim and the finale was a Creative Dance on Unity in Diversity

The Programme flow was as follows -

- | | |
|---|-------------------------|
| 1. Flag Hoisting and Address
Chief Guest | 5. Tableau |
| 2. March Past by CISF | 6. Lezim |
| 3. Lezim | 7. 7.Unity in Diversity |
| 4. Skit by BPCL | 8. Flash Mob |

The names of the Nrityanjali artistes are:

Sakshi Patil, Sanika Gaikwad, Krutika Adkar, Sanvi Gunjal, Bhumi Dhuri, Riddhi Totla, Riddhi Ghag, Sharmishta Pal, Neerja Panicker, Chaitrali Dalvi, Yogita Gawde, Manvi Sonar, Dinesh Singh, Ankita Narkar, Surili Ghosh, Aparna Kamble, Arnika Sakpal, Sakshi Jadhav Shreya Pal, Anushri Khadye, Dhiya Patel, Parnika Talekar

Student **Heena** from **Shri Indradeo Singh International School Ghatkopar** joined the team

Students **Piyush, Yash, Siya, Sharvari P, Saloni Parab, Shruti Misal, Pranjali B, Devika Pawar** from **Shree Saraswati Vidya Mandir Bhandup** also participated.

FOOT PRINTS...

Nrityanjali News up to 15th April 2026

PROGRAMME DIVISION

- On 28th January 2026 three **Nrityanjali Kathak** students performed at the **Kala Aavishkar** programme organised by **Sarfojiraje Bhosale Centre, Mumbai and Bharata College of Fine Arts & Culture, Mumbai.** The programme was held at **P L Deshpande Auditorium, Prabhadevi.** The dancers were **Gayatri Thorawade (16 Years), Sanvi Gunjal (13 Years) and Aditri Dutta (13 Years) - Congratulations**
- Students of Saraswati Vidya Mandir, Bhandup and Vidyadeep School, Vikhroli** who are trained in Kathak and Folk Dances by Nrityanjali Faculty members under Nritya Parichay Project sponsored by NCPA. performed at NCPA on 24th and 25th February 2026 respectively - Congratulations



Junior Batch of Saraswati Vidya Mandir, Bhandup



Senior Batch of Saraswati Vidya Mandir, Bhandup

FOOT PRINTS...

Nrityanjali News up to 15th April 2026

PROGRAMME DIVISION



Junior Batch of Vidyadeep School, Vikhroli



Senior Batch of Vidyadeep School, Vikhroli

- **Nrityanjali** artistes performed **Sajani Sajani Radhika Lo...** at **Iskcon Auditorium Juhu** on 15th March 2026 at the invitation of **Abhinayaa Institute of Research and Fine Arts, Vasai**

FOOT PRINTS...

Nrityanjali News up to 15th April 2026

PROGRAMME DIVISION

Look out For -

- On 23rd April 2026 **Nrityanjali Kathak** Students will perform at NCPA. The students are Aditri Dutta, Devesh Bhat, Gavatri Thorawade, Anushka Sutar, Dhanashree Nagap, Virti Chheda, Swara Deshpande, Aarna Vora, Anushree Ghadiyaonkar, Bhumika Kadam, and Vanshika Khedekar.
- Senior Kathak Dance students **Sanika Gaikwad** and **Swananda Bharadkar** will perform at their **Rang Manch Pravesh** on 25th April 2026 at P L Deshpande Mini Auditorium, Ravindra Natya Mandir, Prabhadevi - Congratulations.



*

Dr. Tushar Guha's Paper on

**Practical Application of Transactional Analysis Theory in
Real-World Communication and Personal Development**

is published

in Volume 14. Issue1. March 2026, 07.03.2026 /

Impact Factor : 9.37 by Google Scholar

by

**International Journal of Engineering Development and Research
(International Peer-Reviewed, Open Access Journal)**

- Congratulations Sir

FOOT PRINTS...

Nrityanjali News up to 15th April 2026

PROGRAMME DIVISION

St. Xavier's College, Fort, Mumbai organised AAMOD Festival 2026

Dr. Anonna Guha was invited as a Judge for *Rasaavishkar*
on 16th January 2026

Mr. Girish Dalvi was invited as a Judge for *Maharashtra Chi Lokdhara*
on 16th January 2026

Mrs. Sangita Sawant was invited as a Judge for *Dholki Chya Talavar,*
Ghungroo Chya Bolavar on 17th January 2026

Dr. Tushar Guha was the Chief Guest at the Special Function to Give Away
the ICSE Examination Hall Tickets to 190 students of
Pawar Public School, Bhandup on 21st January 2026



Dr. Tushar Guha was the Chief Guest at the **Neelmani Venuninad**
programme of **Abhinayaa Institute of Research and Fine Arts, Vasai**
on 15th March 2026

Dr. Anonna Guha was the Chief Guest at the
Annual dance Event of Rupali Bhoir's
Nrutyangan Kathak Academy
on 22nd March 2026
at Ram Ganesh Gadkari Rangayatan, Thane



Appreciation.....

Kala Ghoda Arts Festival

The 26th Edition of Kala Ghoda Arts Festival was held from 31st January to 8th February 2026.

Nrityanjali Trustee and Managing Director Dr. Anonna Guha took charge as the honorary Dance Curator of the Festival since 2016.

Nrityanjali Team supported and assisted her in managing the programmes at the KGAF Dance Section venue at Cross Maidan, Mumbai.

*After serving the festival along with the Nrityanjali Team for 11 years, Dr. Anonna Guha expressed her desire to take a BREAK which the KGAF Hon. Director Mrs. Brinda Miller described as **Semi-Retirement** and said, Anonna will be back.*

We are overwhelmed with the messages pouring in for Anonna Madam for her Efficiency, Selflessness, Team Work and Humility.

Anonna Madam humbly attributes all the appreciations and acknowledgements to the Nrityanjali Team.

We at Nrityanjali are humbled and reproduce the messages.

It is a moment of glory and pride for Nrityanjali.

Thanks, Anonna and Team.

You were amazing like always. We will miss you all. Come back soon. Thanks for being the most organised, and leading by example. You managed Dance superbly and you got so many great performers to KGAF. You are a tough act to follow.

- Ms. Brinda Miller
KGAF Festival Director &
Chairperson Kala Ghoda Association



Dear Anonna. Bestest Wishes and certainly going to miss you. Hugs and lots of love.

- Shekhar Sawant

Ohhhh... Anonna has been such a blessing for KGAF ...all these years... a lovely, sincere, hardworking, and pure soul ... Bestest Wishes and certainly going to Miss you @ KGAF, though hoping to remain connected personally. Hugs and loads of love.

- Geeta Castelino

Yes, Anonna will really miss your quiet presence and superb curation. It feels sad to part ways but we wish you every happiness in all your ventures.

- Tarana Khubchahdani

Dr. Anonna Guha wish you all the best. Most importantly, you have been a great mentor and people's person . We stay in touch no words can describe you more, lady.

- Malathi Kembhavi
Curator Hospitality, KGAF

Dear Anonna. Wishing you success, happiness, and fulfilment in all that you do. You have made a lasting impression, and you will certainly be missed more than words can express.

- Varsha Karale, Curator Events, KGAF

Dr. Anonna Guha- you are special and will always be. We at the music stage feel happy to have shared stage and programs with you. It has been so much fun working alongside you and your team. Gonna miss you, but I am sure you will achieve greater heights always
- **Nayaab Udhaas, Curator Music, KGAF**

Dr. Anonna Guha- It has been a pleasure working with you. Best of luck on your next adventure! Huge congrats on the new path! They're lucky to have you...
- **Ravi Mishra**

Dr. Anonna Guha- wishing you the very best for the days ahead. Your grace and presence will be truly missed.
- **Rishita**

Anonna Guha: You are truly going to be missed. Heard a lot about you from all other curators and Nayaab and seeing it myself, for 3 years. 11 years of creating, shaping, and nurturing the dance section is an extraordinary journey and a legacy in itself. Your passion, vision, and dedication have brought rhythm, grace, and soul to the festival, and your impact will always be felt. As you step into this new phase, we wish you immense success, joy, and fulfilment *in everything you choose to do. "Thank you for the magic, the memories, and the movement.*
- **Aanuj Bajaj**

Dearest Anonna, we joined KGAF almost around the same time, perhaps even in the same year. You have been someone I have truly admired. So focused, so passionate, and deeply dedicated to your work, never distracted by false limelight and always holding on to your creative integrity. No wonder you have been among the most loved. And yes, breaks are wonderful. We (Ankur and I) were curators for seven years, and it feels beautiful to be back after that pause. So I cannot wait for you to return. We wish you the very

best in all your endeavours. I am certain that even during this break, you will create many more marvels.

- **Juuhi Babar, Actor & KGAF**

Hi Anonna, wishing you all the best! Hope to see you around the festival as a visitor or at the office for lunch
- **Aahana Miller**

Good afternoon, Ma'am. It was an honour and our pleasure working with you and your entire team. A big thanks to you and your entire team for being supportive and helpful at all times. Wishing you good health and will love to see you back at KGAF again after your break.

- **Rahul Chaurasiya**
Event Management 70 EMG

Respected Kala Ghoda Art Festival Curators and Team,

Some dreams take a lifetime of sincerity to arrive—and some arrive because faith is placed in honest effort. "Eklavya Art Forum is deeply honoured and grateful for the trust you bestowed upon us by allotting a performance slot at the Kala Ghoda Art Festival.

For me personally, as a Kathak Research Scholar, this experience was a dream come true—one that reaffirmed my belief in disciplined research, sincere practice, and the timeless relevance of Indian classical arts when nurtured by visionary platforms like Kala Ghoda. "I extend my heartfelt gratitude to Mr. Girish Sir and Nivedita Madam - * a true gem of personalities whose constant guidance, patience, and support with every minute query made the entire journey smooth and reassuring. Such sensitivity towards artists speaks volumes about the ethos of the Kala Ghoda team.

We sincerely hope this meaningful association continues, and we look forward to contributing again in the future—through deeper thematic works, research-oriented presentations, and

collaborative artistic explorations under the Kala Ghoda umbrella. With respect, gratitude, and hope for many more shared artistic journeys, Warm regards,
- Sunila Kaustubh Potdar
 Kathak Research Scholar & Founder & Director – Eklavya Art Forum

consideration.

I really enjoyed the festival. See you soon and keep in touch and please send very thanks to Sir Father and your daughter

- Chuljin Lee, Renowned Artist from South Korea

Good evening, I am going back to Korea now. We are very happy for your

The Nrityanjali Team for Kala Ghoda Arts Festivals from 2016 to 2026

Permanent Team - Dr. Anonna Guha (Dance Curator 2016 -2026),
 Mrs. Nivedita Damle (Asst. Dance Curator (2022- 2026),
 Mr. Girish Dalvi, Mrs. Maitri Khedekar, Mrs. Sangita Sawant, Mrs. Manasi Damle,
 Mr. Sagar Damle, Mrs. Harsha Andan, Mrs. Sreekala Velambath,
 Mrs. Geeta Chandrasekaran.

Team Members 2026

Ms. Vaidehi Damle, Ms. Sakshi Jadhav, Ms. Arnika Sakpal, Ms. Sanika Gaikwad,
 Ms. Dhiya Patel, Ms. Parnika Talekar, Ms. Purvashri Bandekar, Mr. Solomon Tharakan

Anchors 2026

Mr. Girish Dalvi, Mrs. Harsha Andan, Ms. Arnika Sakpal, Ms. Enaakshi Kotwal,
 Ms. Sakshi Jadhav, Ms. Dhiya Patel, Ms. Parnika Talekar,

Other Team Members over the years (2016 -2026) ,

Ms. Falak Trivedi (Asst. Dance Curator 2016 - 2018 & 2020) .
 Mrs. Hetal Desai (Asst. Dance (Curator 2019) .

Mr. Naresh Pukale, Mrs. Mrs. Charushila Samjiskar ,Mr.Tushar Rahate,
 Mr.Priyadarshi Desai, Ms. Manjula Parshram, Ms. Sampada Sakpal, Mrs. Neeta Parekh, Mrs.
 Priyanka Joshi, Ms.Apoorva Shetty, Ms.Mrinalini Dey, Ms. Shrishti Dey, Mr. Satyen Tawde,
 Mr.Praveen Doke, Mrs.Pranjali Doke, Mrs.Chhaya Saliyan, Mrs.Deeplaxmi Tandel. Ms.Dhanya G,
 Ms.Debolina Dey, Ms.Ashwati Rajiv, Ms.Aishwariya Saliyan, Mrs.Bhavna Gandhi, Ms.Sanah
 Parab, Ms.Keya Dey, Mrs. Harinakshi Chirath, Mrs.Neelima Sonkusale, Ms.Puloma Pukale, Ms.
 Komal Waigankar, Mrs. Sangita Garud, Ms. Mahema, Ms. Puloma Pukale, Mr. Akshay Bhagat,
 Mr. Prathamesh Salvi, Mr. Ashutosh Narvekar, Mr. Sharad Mahadik, Mr. Shashank Dey,
 Mrs. Vaishali Mandalia, Mr. Yogesh Manadalia, Mrs. Bhavika Nathwani,
 Mr. Balkrishna Sawant, Dr. Shweta Mane, Mr. Satyashil Jadhav, Ms. Arnika Sakpal,
 Mr. Parameshwaran,Mr. Mahadevan Iyer, Mr. Dinesh Singh, Mr. Tanmay Kamble,
 Ms. Vaidehi Damle, Ms. Swapnali More, Ms. Sayali Shinde, Mr. Devesh Bhat, Mrs. Mini Pillai,
 Mrs. Diksha Bhat, Mr. Damodar Bhat, Mr. Solomon Tharakan, Mrs. Rutuja Narvekar, Ms. Vianca
 Damle

Anchors over the years (2016 -2026)

Mr.Girish Dalvi, Ms. Falak Trivedi, Mrs. Anjum Panna, Mrs. Geeta Chandrasekaran,
 Ms. Mrinalini Dey, Mr. Priyadarshi Desai, Ms. Shrishti Dey, Ms.Ashwati Rajiv,
 Ms. Debolina Dey, Mrs. Harsha Andan, Mrs. Poonam Arora, Mrs.Neelima Sonkusale,
 Dr. Shweta Mane, Ms. Rashami Panikulam, Mr. Ashutosh Narvekar, Ms.Sanah Parab, Ms.Keya
 Dey, Mr. Shashank Dey, Ms. Manjula Parshram, Ms.Arnika Sakpal, Ms. Dhruvika Paryani,
 Ms. Dhvani Paryani, Ms. Sharon Andrews, Ms.Manasi Bangur, Ms. Yuvika, Ms. Enaakshi Kotwal,
 Ms.Sakshi Jadhav, Ms. Dhiya Patel, Ms. Parnika Talekar,

Celebrating Talent and Triumph – Nrityanjali Fest 2025

Written by **Mrs. Simmi Mohan**, an alumnus of SPDC-Level 1 and 2 conducted by Nrityanjali. With over 30 years of professional experience working with BPOs and the banking sector, she is currently a faculty member for Life skills and a counsellor with Nrityanjali.



The Nrityanjali Fest Interschool Competition 2025 Prize Distribution Ceremony for the Navi Mumbai and Central Zone was held on 11th January 2026 at Patkar Hall. The event celebrated talent, creativity and cultural expression among school students and witnessed enthusiastic participation from schools, teachers, parents and students.



The fest that culminated on 21st December 2025, showcasing a wide range of artistic and cultural talents over the course of several months. The prize distribution ceremony commenced at 10.00 am with a warm welcome to the distinguished guests and attendees. The opening segment featured captivating performances by Nrityanjali

artists, which set a vibrant and energetic tone for the day.

The ceremony was graced by the presence of the Guest of Honour, Dr. Sanjeeva Srivastava, who delivered an insightful and inspiring address. He emphasized the vital role of performing arts in a student's life, explaining that even if one does not pursue it as a career, an inclination towards the arts significantly contributes to the holistic development of an individual.

Dr. Shrivastava shared a touching reflection from his own life, recalling how his mother encouraged him to attend dance lessons during his childhood. What began as a simple activity gradually nurtured a deep appreciation for the performing arts. Today, as a successful scientist and Professor at IIT Bombay, he continues to build meaningful connections between education and performing arts, achieving remarkable outcomes. The event also showcased mesmerizing performances by Nrityanjali artists, which captivated the audience. Among



the highlights were two exceptional classical dance presentations by students from Vidyadeep Vidyalyaya and Sri Saraswati Vidya Mandir. These students are trained under the NCPA Nritya Parichay Project, an initiative dedicated to nurturing young talent in Indian classical dance.

Trophies and certificates were awarded amidst enthusiastic applause, celebrating the dedication, discipline, and artistic excellence of the participants. The ceremonies not only recognized achievements but also reinforced the importance of cultural expression, creativity, and confidence-building among students. The celebrations concluded on a memorable note, leaving behind cherished memories and continuing the enduring spirit of Nrityanjali Fest — a platform that truly honours talent, perseverance, and the arts.

The second ceremony took place on 18th January 2026 for the Western and South Mumbai Suburbs zone, marking the much-awaited moment when the anticipation of excited students finally came to an end. The winners gathered to receive their prizes and proudly celebrate their achievements in the

presence of parents, teachers, and friends. The event was further enriched by spectacular dance performances presented before the prize distribution, creating an atmosphere of joy and admiration.

The event was graced by the presence of the Chief Guest Mr. Ritesh Naita, whose encouraging and inspiring words added great value to the occasion. He appreciated the dedication and efforts of the students and emphasized the importance of such platforms in building confidence, creativity and holistic development among young learners.

Trophies and certificates were awarded to the winning participants amidst enthusiastic. Applause from the audience acknowledged the hard work, discipline, and excellence displayed by the students throughout the fest. The ceremony concluded at 1.30 pm leaving behind cherished memories and reinforcing the spirit of cultural unity, talent and sportsmanship that the Nrityanjali Fest continues to uphold.

The celebrations were thoughtfully organized across two different days to honour and recognize the outstanding accomplishments of the students.



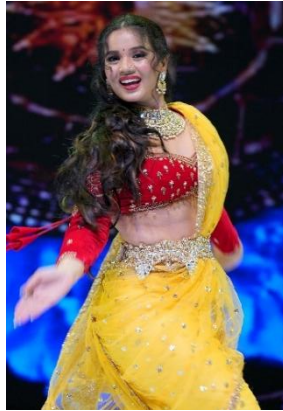
Beyond Dance...

An Experience

*Expressed by **Ms. Arnika Sakpal**, a student of D G Ruparel College of Science, Arts and Commerce is doing her Final year BA (psychology and philosophy) and a student of Nrityanjali Kathak and Sunday class. She has completed Kathak Madyama Pratham with distinction. She has completed six months acting workshop by Padmashree Prof. Waman Kendre and has also performed in "Mohe Plya," a musical play directed by Prof Waman Kendre. She was crowned "Mumbai Shravan Queen 2024".*

When I first entered Nrityanjali, I was just a young girl who loved to dance. I had no idea that this place would one day shape the person I would become. At that time, all I knew was that dancing made me happy. But slowly, without me even realizing it, Nrityanjali became much more than just a place to learn dance. It became a second home. With every practice session, every mistake, every correction, and every performance, I began to grow—not only as a dancer, but as a person. Under the guidance of Dr. Tushar Guha and Dr. Anonna Ma'am, I slowly transformed not just as a dancer but as a person. I was trained in the Sunday batch under Tushar Guha Sir's personal guidance. Every correction, every rehearsal, and every push to improve made me stronger. There were moments of doubt and exhaustion when I questioned myself. Looking back, I realize that those were the moments that truly built my inner strength and confidence.

Over the years, my dance has matured. My



expressions resonated with deeper meaning, my movement was more confident, and my stage presence was stronger. But beyond the technique, Nrityanjali taught me discipline, focus, and how to carry myself with grace. One of the most special milestones in the journey

was getting an opportunity to anchor at the prestigious Kala Ghoda Arts Festival for two consecutive years. Standing on that prestigious stage and confidently addressing such a large audience helped me discover my voice. It strengthened my stage presence and gave me immense confidence. Soon after, I participated in the Maharashtra Times Shravan Queen Mumbai 2024. That victory was deeply emotional for



me. The crown symbolized years of discipline, grooming in self-belief that Nriyanjali had nurtured within me. But the most priceless moment was seeing the pride and happiness in my parent's eyes. Making them proud meant more



to me than any title. And then came the dream I had carried since the 8th standard, performing solo on a massive stage. That dream began to feel real when I heard that I'd be performing a solo at the Kala Ghoda Arts Festival, which filled me with a heady mix of wonder, thrill, and nervous energy. I remember feeling a mix of disbelief, excitement, and nervousness all at once.

Kala Ghoda had always been a dream stage for me. Having experienced the festival earlier as an anchor performing there as a dancer felt like a completely different responsibility. It was both thrilling and overwhelming to know that I would be presenting an art on such a prestigious platform. Preparation demanded immense discipline and

balance. Alongside my academic responsibilities, I devoted long hours to rehearsals and practice. There were days when I felt drained—physically and emotionally—but the thought of performing on that stage kept me moving forward. Under the constant guidance of Sir and Ma'am, every movement was refined, every gesture sharpened, until the dance began to feel like an extension of my very being.

The journey to that performance was not without its challenges. Just a day before the programme, my make-up artist had to withdraw due to a personal emergency, and several last-minute concerns arose around costumes and other preparations. In that moment, the weight of it all felt overwhelming, as though the stage itself was testing my resilience.

However, this experience showed me the strength of the team around me. Krishna Sir, Sanika, Gautam, and



Abhishek, who were my co-performers, stood together through all the last-minute hurdles. We supported each

other, managed everything as a team, and stayed focused on delivering our best on stage. Looking back, I realized that this performance would not have been possible without support and teamwork.

When the moment finally came, and I stepped onto the stage, I felt a rush of emotions. Seeing the vast audience, the lights, and the incredible energy of the festival was overwhelming in the most beautiful way. As the performance progressed, the initial nervousness slowly melted away, giving rise to confidence and joy. In that moment, I performed with all my strength, energy, and emotions. I got completely immersed in the dance, expressing every moment with my whole heart and connecting deeply with the audience.

As the music ended and the applause filled the space, I felt like time had paused for a moment. When I stepped down the stage, I felt an incredible sense of fulfilment and gratitude. The first people I looked for were my parents. Seeing the happiness and pride on their faces in that moment was more special than anything else, as that made all the hard work truly worth it.

Soon after the performance, Guha Sir came rushing backstage to see me, and seeing the happiness and pride on his face was something I will never forget in that moment. I could see how proud he felt, and all these emotions



meant the world to me. After all the guidance, corrections, and belief he had placed in

me, seeing his smile after the performance felt like the greatest reward. All this happened only because of Sir's and Ma'am's constant belief in me. I have also had the honour of performing at many prestigious festivals and platforms. Each stage helped me grow stronger and more confident.

Today, looking back, I realise that I am the result of two strong pillars in my life. My parents and the Nrityanjali Institute. In my journey of life, Nrityanjali will always remain the foundation of my achievement. Every time I step onto the stage, I carry my Guru's teachings in my art and my parent's blessings in my heart. And this is what truly makes me shine, and my spirit finds its fullest expression.



KGAF-2026

*The **Kala Ghoda Arts Festival 2026** precincts into a vibrant hub of creativity, heritage, and artistic expression under the theme, “ Ahead of the Curve.” The theme highlights the balance between tradition and experimentation, celebrating innovation while staying rooted in cultural heritage.*

KGAF at Cross Maidan began on 31 st January, featuring a diverse line-up of dance performances across various genres. The dance section, often dubbed Spandan, includes various forms like Bharatnatyam, kathak, Mohiniattam, Odissi, Manipuri, Kathakali, Hip-hop, Flamenco, and fusion.

We are delighted that our Managing Director Dr. Anonna Guha, has been the Hon. Dance Curator for the Kala Ghoda Arts Festival since 2015-16. 2026 is the 11th year. Our Faculty Head Mrs. Nivedita Damle, is the Assistant. Dance Curator for four years now.

The Nrityanjali Team and Members have been Volunteers for the backstage management of the Dance section and anchored the Dance programmes for the last 11 years. As volunteers, we had the privilege of engaging with several artists, capturing their heartfelt reflections and the passion that fuels their art. Through a series of simple yet thoughtful questions, we were met with spontaneous responses that beautifully revealed the depth of their creativity. These candid conversations offered us a glimpse into the vibrant spirit of India’s rich art and cultural heritage, portrayed in its most genuine form.

Keeping the KGAF celebration in mind, we began our journey with simple questions, which soon unfolded into heartfelt conversations, where spontaneity met sincerity.

Shankar Asari
(Founder and owner of Asari Dance Theatre)

Q- What does it mean for an Artist to perform at the Kala Ghoda Art Festival, which is considered a platform of platforms?

Ans-KGAF is a huge event, a great platform. We are happy that we have got an opportunity to perform here. Today, we are performing a fusion of Artistic Contemporary and Jazz. It projects the day-to-day life projected through movement and storytelling.

Q- Where did you find inspiration for your Art?

Ans-I derive my inspiration from myself and team members.

Q-What is the one message you would give to aspiring artists?

Ans- “ Never give up, keep persevering towards what you want to achieve. Keep manifesting, and things will happen.”

Apeksha Niranjani
Bharatanatyam (Maharaja’s children)



Q- What does it mean for an Artist to perform at the Kala Ghoda Art

Festival, which is considered a platform of platforms?

Ans- Today I presented Maharaja's children. In this recital, I presented the beautiful bond between Raja Digvijaysinghji of Jamnagar and Polish refugee children of World War II through Bharata Natyam and Literature.

Being a Mumbaikar, it means a lot to perform here. I have seen amazing performances of renowned artists on this platform, and to be a part of it is really prestigious. This is my second performance on this stage.

I have always believed in offering the audience something different, knowing they are open-hearted and receptive, ready to embrace new expressions of art.

Q- What was the most memorable moment for you during the performance?

Ans- The entire performance was so close to my heart. When I was performing the deportation story of my grandmother and her children, I became so immersed in the atmosphere that I was almost moved to tears. Bringing her journey to life on stage was profoundly touching for me, as it carried not only her pain but also her resilience. Sharing her story felt like honouring her memory and connecting deeply with the audience through that lived experience.

Q- Where did you find inspiration for your Art?

Ans-India is blessed with an abundance of cultural richness, and we are fortunate to witness diverse art forms with ease. Since childhood, I have been captivated by Bharatanatyam, often watching performances on Doordarshan. That early exposure inspired me to learn the dance myself. With the encouragement of my parents and the unwavering support of my husband, I was able to pursue this

beautiful art form and make it an integral part of my journey.

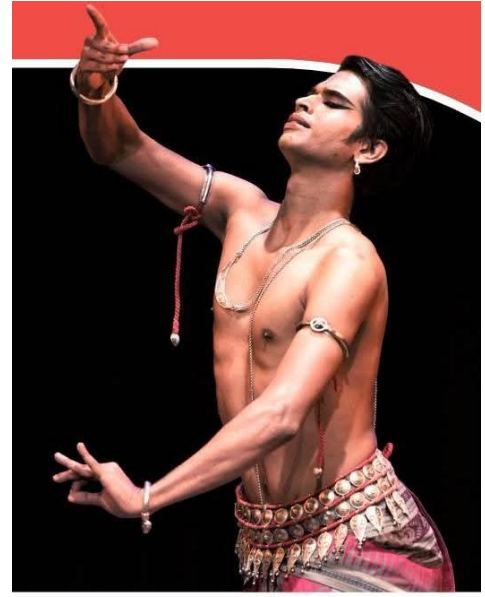
Q-What is the one message you would give to aspiring Artists?

Ans- "In today's age of the internet, we have the privilege of watching a number of artists online. Yet true mastery does not come from virtual observation alone. To truly grow, one must seek personal, physical training under the guidance of Gurus and nurture unwavering faith in the art."

Sanjeev Jena

Odissi dancer (Presented Maha Kali Stuti and Surpanakha, the demon princess)

The story is the perspective of Surpanakha, how she was rejected and dejected, and betrayed and condemned for daring to desire Rama and Laxmana



Q- What does it mean for an Artist to perform at KGAF, which is considered a platform of platforms?

Ans- The Kala Ghoda Arts Festival is not just a festival—it is a Sangam, a confluence of different styles. It is where tradition meets modernity, where classical dance forms embrace contemporary expressions. For me, this opportunity feels like a true victory, a

blessing, because many dancers—even seasoned seniors—have long awaited the chance to perform here. To stand on this stage is not merely to perform, but to be part of a living union of art and spirit.

Q- Where did you find inspiration for your Art?

Ans- I never thought I would be a dancer because my father wanted me to be a lawyer. I started casually exploring Art forms while watching Television Art and Culture programmes. “I didn’t find dance, dance found me.” I am glad it did so.

Q- What is the one message you would give to aspiring artists?

Ans- “Keep working hard, do not miss your practice/Riyaz. When you are young, you have the energy to put your maximum efforts and always respect the senior artists.”

**Namita Bodaji
Bharatanatyam
(Dance drama- Let the Game Begin)**



Q- What does it mean for an Artist to perform at the Kala Ghoda Art Festival, which is considered a platform of platforms?

Ans- The Kala Ghoda Arts Festival has always been a prestigious stage, one that holds a special place in my heart. I can never forget my first performance here in 2006—it was an overwhelming and unforgettable experience. The

audience at KGAF carries a unique energy, a vibrant spirit unlike any other festival I have attended or performed at. That is why, for me, performing here is always dear, always cherished, no matter the time.

Q- Where did you find inspiration for your Art?

Ans- Dance has been my passion since childhood, a rhythm that has always lived within me.

My mother was the guiding force who encouraged me, nurtured my dreams, and gave me the courage to pursue them.

Q- How do you adapt your artistic style to resonate with a diverse public audience?

Ans- For a classical dancer, the true challenge lies in remaining within the sacred framework of the art form—being faithful to its essence—while still reaching out to a wide and diverse audience. It is the poetic expression, the chosen theme, and the approach to presentation that create the bridge.

Q- What is the one message you would give to aspiring artists?

Ans- “There will always be hurdles along the way, but if you remain true to your passion, never give up. To abandon your dream is to invite regret. Perseverance is the key.”

OFP Schools

Together We Rise by Open Forum for Principals

Taking forward the philosophy of diversity and inclusion OFP, member schools present ‘Dances of India’ by able-bodied and hearing-impaired students.

**कर्णबधीर बच्चोंका काला घोडा मंच
पर नृत्य प्रदर्शन**

Q: जो बच्चे आपके साथ आए हैं, उनके बारेमें, क्या आप, बता सकते हैं?

Ans: हां, हमारी रोचिरम थडानी स्कूल फॉर हियरिंग हैंडीकैप्ड है, जो कर्णबधिर बच्चों की स्कूल है। और हम लोग एक लोकनृत्य (फोक डांस) लेकर आए हैं—“करकट्टम”। हम ओपन फोरम फॉर प्रिंसिपल्स (OFP) के द्वारा आए हैं ।

Q: कितने साल से आ रहे हैं आप?

Ans: हम इसके पहले एक साल और भी आए थे, कुछ आठ-नौ साल पहले की बात है। और इस साल हमने ओपनिंग भी की थी—पिरामिड का जो शुरुआत हुई, वो हमारे बच्चों के पिरामिड से हुई थी।

Q: और कैसी तैयारी है? बच्चों के दिल में क्या चल रहा है? कैसे अभिव्यक्त कर रहे हैं अपने आपको?

Ans: अभी वो पूरी तैयारी से आए हैं और ये सब पहली बार करने वाले हैं। उन्होंने इससे पहले ये डांस, किया नहीं है लेकिन वो बहुत उत्साह में है, उत्तेजना भी है। और ये बैच स्पेशली पहली बार ही आ रही है स्टेज पर, तो उनको थोड़ा सा आत्मविश्वास अभी है, मतलब हां, प्रैक्टिस भी जोरों-शोरों से हुई तो आत्मविश्वास भी है।

Q: तैयारी किस तरह से करवाई इस डांस के लिए आप लोगों ने? क्योंकि विशेष बच्चे हैं, तो चुनौती है, तो कैसे तैयारी कराई?

Ans: वैसे तो हमारे स्कूल में छोटे क्लासेस से लेकर हम लोग बच्चों को डांस के लिए प्रोत्साहन देते हैं। हमारा जो वार्षिक समारोह होता है, उसमें भी हम लोग सारे बच्चोंको हर साल शामिल करते हैं। तो अभी उसमें से ये गिने-चुने बच्चे हैं जो अभी बड़े मंच पर

पे जाकर प्रदर्शन करेंगे। तो ऐसे उनको चुनकर हमने लगभग बीस-पच्चीस दिन की उनकी प्रैक्टिस ली है।

Q: प्रैक्टिस किस तरह से लेते हैं? इनको सिखाने का तरीका क्या होता है?

Ans: इनको सिखाने का तरीका होता है कि वो बीट्स पर करते हैं। वो संगीत पूरा नहीं सुनते हैं। कुछ ही बच्चे हैं जो हियरिंग एड अच्छा इस्तमाल करते हैं, मतलब हियरिंग एड उनको अच्छा काम देता है । कोई कॉकलियर इंप्लांट (cochlear implant) वाले बच्चे भी हैं जिनकी सर्जरी हुई है। लेकिन नियमित रूपसे हम जो जितना सुनते हैं, वैसा वो नहीं सुनते हैं। तो वो काउंट्स पे और बीट्स पे काम करते हैं।

Q: तो उस दिन जो पहले दिन उन्होंने पिरामिड किया, श्रोता गण का यहाँ पे – केजेएफ (KGAF) के मंच पे— प्रतिक्रिया कैसी थी? बच्चों को कैसा लगा?

Ans: पहले दिन का भी अनुभव भाव विह्वल करने वाला (overwhelming) ही था और उनको भी हमने पहले बताया था कि, कि ये जो हम यहाँ जाने वाले हैं, ये आमंत्रण आना ही एक बड़ी बात है। तो हमें चुना है, तो हमें ये प्रदर्शन अच्छे से करके दिखाना है। तो उन्होंने भी थोड़ा सा वो अपने उपर लिया था कि ये हम करके दिखाके रहेंगे । और वे बड़े खुश थे ।

हमारे बधिर बच्चों के लिए यह एक सुनहरा अवसर है। और उनको भी साबित करने के

लिए कि जो, हम जैसे लोग सुनने वाले लोग हैं, उनके साथ वो भी हैं। और यह कहने का मौका यह मंच उनको देता है। सामान्य नियमित मंच के साथ, सामान्य बड़ों के साथ, जो कलाकार लोगों के साथ इनको भी सराहना मिलती है, इनको भी तालियाँ/प्रशंसा मिलती है, तो वो सब जानकर भी, फिर खुशी होती है।

हमेशा हम लोग शायद अपनी-अपनी जिम्मेदारियों के कारण, भाग नहीं ले पाते, लेकिन इनको प्रोत्साहन मिलता है—मतलब यह जो दिव्यांग भाग है, कर्णबधिर होना, वो अपने आप में ही एक बहुत बड़ी समस्या उनके लिए है। लेकिन उस पर वो मात करके (जीत हासिल करके) यहाँ तक पहुँचते हैं वो, और सब लोग उनको सराहते हैं, यह बहुत ही अच्छा लगता है।

Sunita Potdar

Kathak exponent and teacher of a mixed group of schools – Vidyaniketan, Dombivli and St. Therese Convent, Dombivli.

The students performed Shiva Dhrupad

Q- What does it mean for an Artist to perform at KGAF, which is considered a platform of platforms?

Ans- As KGAF and Nrityanjali are the dreams of any artist. We eagerly accepted the invitation to perform on this stage, recognizing it as an opportunity to share our work with a wider community and honour the spirit of collaboration.

Q- What has the preparation been like?



Ans- We felt blessed to perform Shiv Drupad as it is the best track we have had to date. As an artist, it's a tribute to Lord Shiva in Nataraj form. I felt it was a call from the Lord to perform here through my students.

Q- Where did you find inspiration for your Art?

Ans- I am a practicing Advocate and Masters in Kathak. My husband persuaded me to continue with this Art form. I am currently doing my PHD in kathak, the subject being 'Tripatra' portraying Ramayana and Mahabharat through Kathak.

Q- How do you adapt your artistic style to resonate with a diverse public audience?

Ans- I feel that just like 'Veer Savarkar' said that "देहाकडून देवाकडे जाताना देश लागतो आणि या देशाचे आपण देणे लागतो." "As artists, we must recognize our responsibility to use our art form as a mirror of the times—reflecting the current happenings of our country and awakening social awareness in the hearts of our audiences."

Q- What is the one message you would give to aspiring artists?

Ans- “Be honest to your soul. Listen deeply, and perform with sincerity. When you step onto the stage with truth in your heart, the stage itself will carry you toward your destined world.”

Kalakshetram Renjish Nair
A Kathakali performance



Q- What does it mean for an Artist to perform at the Kala Ghoda Art Festival, which is considered a platform of platforms?

Ans- I feel deeply blessed to have received an opportunity to perform at the Kala Ghoda Art Festival. It is an honour to showcase our talent and to promote this art form, which is rarely seen in big cities. This stage allows us not only to celebrate tradition but also to share its beauty with new audiences.

Q- What was the most memorable moment for you during the performance?

Ans- The volume of the audience was encouraging, and their response was overwhelming.

Q- Where did you find inspiration for your Art?

Ans- I started at a young age, just as an exercise, and later, my father persuaded me to learn the Art form from a Guru. I am a disciple of Shri C Gopalakrishnan. At the age of 12, I had

the privilege to perform with the renowned Padmabhushan awardee Dr. Rama Kutti Iyer at the Khajurao festival. His precision, depth of expression, and dedication to the Art form left a lasting impact on me and became a guiding force in my Kathakali journey.

Q- How do you adapt your artistic style to resonate with a diverse public audience?

Ans- Kathakali is not just a dance- it's a powerful visual storytelling tradition that combines intricate expressions, stylized movements, vibrant costumes, and live music, with the audience on the facial expressions and Mudras and the interplay between the music and movement. Every person has emotions and expressions in their day-to-day life, and so they correlate with this art form. So Kathakali doesn't invent emotions— it refines and dramatizes them, showing us that art is an extension of life itself.

Q-What is the one message you would give to aspiring artists?

Ans- Practice what we learn- Just as in dance or any art form, repetition and dedication transform lessons into mastery.

Never lose hope - Hope is the fuel that keeps us moving forward, even when challenges arise. God will take care of our journey - While effort is ours, grace guides the path.

Kalakshetram Dhivya Nanda Gopan
(Co-Artist of Kathakali Performance)

Q- What does it mean for an Artist to perform at KGAF, which is considered a platform of platforms?

Ans- I have been an audience so far at KGAF Cross Maidan to watch the renowned dancers perform here, but this is the first time I got an opportunity to perform on this prestigious platform. It is a profound transition—it's like crossing from admiration into

participation, from witnessing art to embodying it.

Q-What was the most memorable moment for you during the performance?

Ans- The audience was responsive and engaged, and that fuelled our spirit to give our best.

Q- Where did you find inspiration for your Art?

Ans- My father is my inspiration. He was very fond of Kathakali. He was not an artist but was fascinated by this art form. Since childhood, I have been learning this art form. I continued after marriage, too, and my husband supported me to perform and also accompanied me to every show. He is the constant strength for me to showcase my talent on different platforms.

Q- How do you adapt your artistic style to resonate with a diverse public audience?

Ans- It was indeed pleasant to see the audience totally absorbed in the performance.

Q- What is the one message you would give to aspiring artists?

Ans- - We should be authentic, learn from the basics to have a strong hold on



the Art form. Audiences connect most deeply when they sense that sincerity.

Lavani- Colours of Lavani by Bhushan Korgaonkar and B Spot Productions (Folk Dance),

a celebration of the vibrant vibrations of life, expressed through traditional and contemporary Lavani performances by artists from Kolhapur, Pune, and Satara.

Bhushan Korgaonkar- I am a writer, director, and theatre producer. I have been working with traditional Lavani artists since 2002. We get to see Lavani, but only a very filmy version, and also, the real artists, the traditional artists, get side-lined. They never get to see the limelight of popularity. So that's why our efforts are to bring them to the forefront, showcase their art and their real-life stories.

Q- What does it mean for an Artist to perform at KGAF, which is considered a platform of platforms?

A-It fills our hearts with joy to be performing at the Kala Ghoda Arts Festival for the second time at the Dance section. Each appearance has been a celebration of art, community, and the spirit of togetherness. We are deeply grateful to Anonna ma'am for inviting us yet again and for believing in our journey.

This stage has become a cherished space where our passion finds resonance, and we truly wish to return again and again, carrying forward the bond of creativity and celebration.

As we spoke to some of the artists, Shri Vijay Murlidhar Murlidhar Jawale, just like the previous two times said, this experience has been wonderful for us.

Shri Sumit Kisan Kudaltare – *Dholki Artist*. I am from Radha Swami, Taluka Maval, District Pune, and I am a Dholki artist. This is my second time

performing here. I felt very happy to perform here again. Performing on this stage gives me great joy and satisfaction.

Q-How do you adapt your artistic style to resonate with a diverse public audience?

A- At the Kala Ghoda Festival, we received a tremendous response for our performance. Many directors and fellow artists appreciated us and encouraged our work. Through this platform, we also got an opportunity to take our Lavani beyond Maharashtra. Lavani is a proud cultural tradition of Maharashtra, and we are working to preserve it for the next generation.

Q-Where did you find inspiration for your Art?

A- Many artists have inspired us, so it is difficult to name one. Among them, one very special inspiration is Sangeet Natak Academy awardee Kuntalabai Nagarkar. She is such a great artist that we often say she is like a "university of Lavani" herself.

Q-What is the one message you would give to aspiring artists?

A-If we have to give a message to new artists, especially writers, singers, and performers, I would say that India's folk art traditions have immense strength and depth. They carry openness, freedom, and emotional power.

We should feel proud that our country has such diverse art forms. On one hand, we have highly classical and strictly codified traditions like Kathak and Bharatanatyam. On the other hand, we have art forms like Lavani and many other folk traditions that allow a certain creative freedom. In fact, such platforms are doing us a favour by sharing the rich art and heritage of various art forms with us. There is so

much to learn from their lived experience and their raw, authentic art.

Kumar Sharma

Kathak Fusion - The troupe brought a high-energy contemporary flair to classical Indian dance-Kathak



में हूँ कुमार शर्मा। और आज मुंबई के काला घोड़ा फेस्टिवल में, मैं अपने दल 'कथक रॉकर्स' (Kathak Rockers) के साथ आया हूँ। आज हम कथक और कथक फ्यूजन, दोनों ही प्रस्तुत करने जा रहे हैं। हम आपको दिखाएंगे कि हम कैसे संवाद कर रहे हैं और कैसे हमारे पूर्वजों की कला को आधुनिक रूप दे रहे हैं।

और, दूसरा भाग, कथक का दूसरा जग क्योंकि आजकल के जमानेमें युवाओंके साथ हम, उनको कथक की ओर आकर्षित करने के लिए कुछ न कुछ जल बिछाना पड़ता है वह 'जाल' हैं, जो हमारा फ्यूजन। हमने इसे बहुत खूबसूरती से डिजाइन किया है। मैंने इसे वाद्ययंत्रों के साथ जोड़ने की कोशिश की है। पहला फ्यूजन तबले के साथ होगा जो एक इंटरनेशनल ट्रैक पर है। दूसरा फ्यूजन पखावज के साथ है जो एक बॉलीवुड गाने

पर है। तिसरा फ्यूजन सितार के साथ है और चौथा फ्यूजन हमने दरबुका (Darbuka) के साथ करने की कोशिश की है।

Q: बहुत-बहुत धन्यवाद, सर। मेरा आपसे पहला सवाल है—काला घोड़ा आर्ट फेस्टिवल, जिसे 'मंचों का मंच' माना जाता है, वहां प्रदर्शन करना एक कलाकार के लिए क्या मायने रखता है?

Ans: काला घोड़ा एक प्रतिष्ठित उत्सव है। मुझे लगता है कि हर कोई यहाँ नाचना, गाना और परफॉर्म करना चाहता है। मुझे आज भी याद है जब मैं कॉलेज में था, मैंने मुंबई यूनिवर्सिटी से संगीत (वोकल) में मास्टर्स किया था। मेरा कॉलेज यहीं चर्चगेट के बी-रोड पर था। मुझे यहाँ 10 साल हो गए हैं। जब मैं मास्टर्स कर रहा था, तब मैं सपना देखता था कि एक दिन मैं काला घोड़ा फेस्टिवल में परफॉर्म करूँगा। और आज जब मुझे यह अवसर मिला है, तो मैं अनोन्ना जी और काला घोड़ा की पूरी टीम का बहुत आभारी हूँ।

Q: धन्यवाद सर। आपको अपनी कला की प्रेरणा कहाँ से मिली?

Ans: जाहिर है, मेरे गुरुजी जिनसे मैंने सीखा—जयपुर घराने के सीताराम जी। गुरुजी के जाने के बाद मैं बिल्कुल दिशाहीन (clueless) हो गया था। मुझे लगता है कि उस एक फिल्म 'देवदास' ने मुझे आज यहाँ पहुँचाया है। मैंने माधुरी मैम से भी कहा था कि "मैम, अगर मैंने आपको देवदास में नहीं देखा होता, तो मैं आज कथक डांसर नहीं होता।" निश्चित रूप से मेरी पहली प्रेरणा देवदास ही थी। मेरे फ्यूजन की प्रेरणा भी वहीं से आई। मैंने देखा कि महाराज जी ने कितना सुंदर ट्रैक बनाया था और उसकी रचना कैसे की थी। कथक फ्यूजन बनाने की वह मेरी पहली प्रेरणा थी।

Q: आप विविध दर्शकों के साथ तालमेल बिठाने के लिए अपनी शैली को कैसे बदलते हैं? हर बार दर्शक अलग होते हैं, तो आप बदलाव कैसे लाते हैं?

Ans: मुझे लगता है कि सबसे अच्छी बात यह है कि जो 'धा' या 'सा' यहाँ मुंबई में है, वही हर जगह है। कला की कोई भाषा नहीं होती, जो कि सबसे अच्छी बात है। फिर भी मुझे जो महसूस हुआ, वो ये कि मैं कोई भी संगीत लेकर उसमें अपने तोड़े, टुकड़े और परन रिकॉर्ड करूँ, तो दर्शक तुरंत उससे जुड़ जाते हैं। हमारे संगीत में, जैसा कि मैं हमेशा कहता हूँ, हमें इसे सरल और मधुर रखना होगा, तभी हम लोगों को जोड़ सकते हैं। और ऐसा ही हुआ। अब मैं हर जगह जाता हूँ। मेरा पहला भाग पारंपरिक होता है...

Q: उभरते कलाकारों के लिए आपका क्या संदेश है?

Ans: तो मेरा आखिरी संदेश आज के उभरते कलाकारों के लिए है— अपनी कला के प्रति सच्ची, लगन और मेहनत रंग लाएगी। और बस यही कहूँगा: आपको पता नहीं चलेगा कि भविष्य में क्या होने वाला है, बस अपनी कला के प्रति सच्चे रहें। धन्यवाद।

Engaging with the dance artists through these interviews has been a journey of discovery, reflection, and inspiration. Each conversation revealed not only the technical mastery behind their art but also the depth of emotion, discipline, and cultural resonance that fuels their practice. Listening to their stories illuminated how dance is more than performance—it is identity, heritage, and a living dialogue between tradition and innovation.



For us as Nrityanjali-ites, the most cherished takeaway from interviewing and hosting the dance artists was the heartfelt appreciation they expressed. Their gratitude for the warmth, hospitality, and the patient, graceful way in which their troupes were cared for backstage will remain a nostalgic memory. These acknowledgments affirmed not only our organizational efforts but also the spirit of community we strive to embody.

The artists' heartfelt thanks to our Dance Curator, Dr. Anonna Guha, Assistant Curator, Mrs. Nivedita Damle, and the uplifting presence of Dr. Guha Sir—who encouraged and boosted their spirits before and after their performances—added a profound layer of joy and validation to our experience. Their words reminded us that behind

every successful performance lies not only artistic brilliance but also a network of thoughtful support, encouragement, and shared passion.

For us as Nrityanjali-ites, these moments of appreciation will remain deeply nostalgic, affirming that the backstage grace and hospitality we extend are as vital to the journey as the art that unfolds on stage.

KGAF Chairperson Mrs. Brinda Miller and the committee's total faith in us, really motivates us.

This experience will always stand as a testament to the bonds forged through art—where appreciation flows both ways, and where the backstage grace becomes as memorable as the stage itself.

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Interviews have begun. Selection only after an Interview.

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Art First – Dots and Doodles

- A Tool for Socio-Emotional Development and a Gateway to Confidence

Antar Bharati Balgram School, Lonavala

Dr. Sandesh Kadam (Ph D – Education, M.Sc- Zoology) is a Principal of Antar Bharati Balgram School-Lonavla. He has got 28 years of experience in the Education sector, was a Professor with Bhavan's College for Biology and Environment Management, preparing students for NEET exam, Facilitator for British Council's Core Skill Development Programme, Master Trainer for UNICEF, MSACs, Shala Siddhi and MPSP. He has also worked on International Development Education Projects and has done Paper Presentation in International Conference.



As a testament to the transformative power of visionary mentorship, I, Dr. Sandesh Kadam, a protégé of Dr. Tushar Guha, have embarked on a journey to revolutionize the educational landscape at Antar Bharati Balgram School, Lonavala.

My professional trajectory, from science teacher to professor and now residential principal, has been shaped by Dr. Guha's principles, which emphasize holistic growth and innovative pedagogy. Recognizing the potency of art in fostering socio-emotional development and confidence, I organized a transformative one-day workshop, 'Utilizing the Elements of performing art for Personality Development' led by Dr. Guha. This catalyst sparked a paradigm shift among our teachers, inspiring the launch of 'Art First – Dots and Doodles'; a pioneering project spearheaded by our art teacher, Kumar Chorge, in collaboration with other curricular subjects. This research paper documents the conceptualization, implementation, and impact of Art First, exploring its efficacy as a tool for socio-emotional development and confidence-building among marginalized students. By sharing our journey, we aim to illuminate the potential of art-integrated education in fostering well-rounded, empathetic, and creative individuals.

Background and Rationale

Antar Bharati Balgram School (ABBS),

Lonavala, serves children from underprivileged and marginalized backgrounds, including residents of the Child Care Institute and day scholars from nearby communities. Many of these children have faced emotional neglect, trauma, instability, or social deprivation. In such contexts, academic instruction alone cannot ensure holistic growth. Emotional safety, self-expression, and confidence-building must precede scholastic excellence.

With this understanding, ABBS initiated the "Art First Lab"—a structured yet emotionally responsive space, where art functions as a language of healing and a medium for self-discovery. Art First is not positioned as an extracurricular activity; rather, it is integrated as a socio-emotional intervention. Whenever students feel overwhelmed, angry, withdrawn, or frustrated, they are encouraged to enter the art space and express themselves through scribbling, doodling, painting, or creative construction.

Over the past three years, the Art First initiative has demonstrated measurable behavioural and emotional transformation among students, validating art as a powerful tool for socio-emotional development.

Objectives

The Art First initiative was guided by two primary objectives:



emotions can be expressed constructively.

Curriculum Focus for Study

While the Art First curriculum is comprehensive and grade-wise structured, the present study focused on specific modules centered around expressive art techniques:

1. Dots and Types of Dots
2. Moving, Jumping, and Imagination Dots
3. Magical Dots

(Narrative-based aspiration activity)

4. Be a Dot Detective (Identity and inclusion activity)
5. Scribbling and Doodling.
6. Action Painting was inspired by expressive art movements

These modules were selected because they provide simple yet profound entry points into emotional articulation.

Pedagogical Approach

Scribbling and doodling as Emotional Mirrors

Children often express distress by scribbling on benches, notebooks, or walls. Instead of reprimanding them, Art First reframes this behaviour as emotional communication. Students are provided blank sheets and allowed to freely scribble without restriction.

These sheets are preserved and later revisited. When students compare earlier and later expressions, they observe changes in patterns, pressure, and form—an exercise that builds emotional awareness and reflection. Over time, improvements in focus and handwriting are also observed, linking emotional regulation with cognitive development

To create a safe and non-judgmental space for emotional expression, enabling students to develop emotional awareness and self-regulation.

To nurture creativity, self-esteem, and confidence, allowing children to experience success beyond academic benchmarks.

Plan of Action and Infrastructure

Recognizing the importance of the environment in emotional learning, ABBS established a dedicated Art First Lab comparable to science or computer laboratories. The lab is equipped with: Colour pads, brushes, grids, and painting tools, Magnetic boards for 2D and 3D creative engagement, Installation displays, and art history jigsaw walls.

Found and recycled materials for environmental art.

Structured yet flexible activity stations.

In addition, the school developed an **Outdoor Art Gym**, where large-scale creative expression combines physical movement with artistic exploration. This innovative space allows children to release emotional tension while engaging collaboratively.

The guiding philosophy is simple: every child deserves a medium through which

Scribbling thus becomes a diagnostic and developmental tool rather than a disciplinary issue.

Action Painting as Conflict Resolution

During episodes of conflict or heightened aggression, students are redirected toward action painting. Instead of physical confrontation, they use bold brush strokes, splashes, and colour bursts to release anger and frustration.

This method transforms impulsive energy into structured creative output. Students learn that emotions can be externalized safely and that intense feelings can produce meaningful artwork. The process gradually builds self-control and constructive coping mechanisms.

Magical Dots – Aspirational Thinking

In the Magical Dots activity, students imagine dots as seeds of possibility. Each dot represents a dream, goal, or aspiration. Through guided storytelling, children learn to project imagination into future-oriented thinking.

Over months, these dots evolve into narratives, drawings, and visual representations of personal growth. This exercise strengthens hope, agency, and long-term vision—essential qualities for children from vulnerable backgrounds.

Be a Dot Detective – Inclusion and Identity

In this activity, students interpret dot-filled sheets and explore perspectives. They are encouraged to imagine themselves as different kinds

of dots—big, small, bright, quiet, clustered, or solitary. This symbolic exercise sensitizes students to themes of diversity, introversion, extroversion, body image, labelling, and bullying. The realization that “every dot matters” becomes a metaphor for inclusion and respect. As a result, peer relationships improve and empathy increases.

Transformational Case Highlights

The impact of Art First is best understood through student transformations:

A withdrawn and disengaged student (Name undisclosed) discovered his



identity through painting. From avoiding academic tasks, he progressed to completing a large wall mural and exploring pottery, developing both patience and pride.

A disruptive and aggressive child, once prone to breaking objects and fighting, now spends hours focused on watercolour painting. His handwriting improved significantly, and he began expressing curiosity about natural phenomena.

An impulsive and conflict-prone girl gradually shifted from painting in dark shades to creating balanced, nature-inspired compositions. Her emotional

stability improved, and she emerged as a student leader.

A *restless child* who struggled academically channelled his constant fidgeting into environmental art, constructing a detailed village model using natural materials. His confidence increased, and he began participating actively in assemblies.

These transformations demonstrate that art uncovers latent strengths and redirects negative behaviour toward constructive engagement.

Measured Impact: Three-Year Data Analysis

Quantitative records from complaint registers, class logs, homework records, and maintenance reports reveal consistent improvement between 2022–23 and 2024–25:

1. Infrastructural damage reduced
2. from 53 to 23 cases.
3. Fights and bullying declined from
4. 35 to 18.

5. Teasing and body shaming
6. dropped from 32 to 14.
7. Verbal abuse cases reduced from
8. 29 to 11.
9. Stealing incidents decreased
10. from 21 to 7.
11. Incomplete homework cases fell
12. from 54 to 22.
13. Irregular attendance reduced
14. significantly from 89 to 41.

These trends reflect improved emotional regulation, accountability, and school engagement.

Conclusion:

The Art First initiative has proven that art is not supplementary but foundational in nurturing socio-emotional growth. Through dots, doodles, and expressive painting, students learn to articulate feelings, manage conflict, and discover their strengths. At ABBS, art functions as a language of healing—transforming vulnerability into resilience and creativity into confidence.



Korean Traditional Dance Workshop

Written by **Ms. Sakshi Jadhav** – Sakshi is a motivated and enthusiastic graduate with a strong academic foundation in Economics and valuable professional experience in sales and customer engagement.

Currently, she is pursuing Kathak at the esteemed Nrityanjali Institute under the guidance of Guru Dr. Anonna Guha and Dr. Tushar Guha. She finds joy in reading, cooking, and exploring new ideas that foster personal growth.



I would like to begin by expressing my sincere gratitude to Nrityanjali for organizing and facilitating such a unique and enriching learning opportunity. Initiatives like this provide students with a valuable platform to experience diverse cultural art forms and broaden their artistic horizons. It was truly a privilege to be a part of the Korean Traditional Dance Workshop.

understand the beauty of Korean traditional and folk dance.

During the session, the artists patiently guided us through the fundamentals of the dance form, including basic steps, hand gestures, body posture, rhythm, and the distinctive movement quality that defines Korean traditional dance. One of the most remarkable aspects of

the workshop was the emphasis on grounded movement, controlled breathing, and inner awareness. The dance style appeared calm and graceful, yet carried a quiet strength where each movement conveyed balance, intention, and emotional depth.

As a student of dance, being introduced to a form that carries such profound cultural sensitivity was truly special. The workshop

encouraged me to slow down, connect more deeply with my body, and appreciate the beauty of subtle and mindful movement. Learning directly from artists who carry forward a respected lineage from Seoul made the experience even more meaningful, reminding us that dance is not only about technique but also about presence, discipline, and emotional connection. Many participants shared similar reflections about the workshop. For several students, the experience



The workshop was held on February 2nd at Nrityanjali and it commenced with warm introductions of the guest artists by our fellow student/friend, Arnika Sakpal, and by Maitri Kedekar Ma'am. Both introduced the renowned Korean traditional dancer Yi (Lee) Chuljin and artist Kwak Myeong-ji, sharing insights into their artistic journey and the rich cultural heritage they represent. What followed was an engaging two-hour workshop that allowed us to experience and

went far beyond learning a new dance form.

Despite the language barrier, communication flowed effortlessly through movement, expressions, and shared artistic energy. The warmth and openness of the artists created a welcoming environment, reminding us that art has the power to transcend language and cultural boundaries. Through demonstrations and guidance, we were also able to witness the discipline and precision required in Korean traditional dance. Students particularly appreciated how the artists explained the cultural context behind the movements, helping us understand how Korean folk dance reflects tradition, balance, and emotional depth. The session was not only educational but also inspiring, leaving us with a

deeper appreciation for global dance traditions.

Overall, the workshop became a meaningful and memorable learning experience for all of us. It reinforced the belief that learning in the performing arts is a lifelong journey. Opportunities like this encourage us to step beyond familiar forms, explore new artistic languages, and grow both as dancers and as individuals.

Once again, I would like to extend my heartfelt thanks to Nriyanjali for organizing such a wonderful initiative and for bringing artists from different cultural backgrounds to share their knowledge with students. Experiences like this continue to inspire us and enrich our artistic journey.



वसंत पंचमी

- नृत्यांजली संस्थेमधील अभूतपूर्व सोहळा

BA in Economics and English, **Mrs. Rutuja Narvekar** has completed SPDC -Level 1 at Nrityanjali and is a faculty member for the last four years.

One of the faculty members for Unnat Yuva, her hobbies include Reading, Cooking, Music and Playing Table Tennis



माघ महिनाच्या शुक्ल पक्षाच्या पाचव्या दिवशी वसंत पंचमी साजरी करतात. या वर्षी वसंत पंचमी, शुक्रवार 23 जानेवारी 2026 रोजी आली होती. हा संपूर्ण दिवस शुभ असतो. या दिवशी कला, ज्ञानाची व देवी सरस्वतीची पूजा केली जाते. वसंत पंचमी पासूनच पुढे वसंत ऋतूची सुरुवात होते. वसंत पंचमीला श्री पंचमी, ज्ञान पंचमी असेही म्हणतात. या दिवशी सरस्वतीची पूजा केल्यामुळे एकाग्रता वाढते, तसेच यश पण मिळते. म्हणून आपल्या मुलांना वसंत पंचमीच्या दिवशी देवीची पूजा करायला सांगतात. वसंत पंचमीला कोणतेही शुभकार्य करू शकतात. या दिवशी पिवळे वस्त्र परिधान करतात.

आमच्या नृत्यांजली संस्थेमध्ये वसंत पंचमीला सरस्वती पूजा अतिशय साम्रासंगीत पद्धतीने संपन्न झाली. श्री गुहा सरांच्या देखरेखीखाली पूजेची तयारी केली जात होती. गिरीश सरांनी रंगबेरंगी पडदे लावून सुबक सजावट केली. चौरंगावर सरस्वतीची प्रतिमा ठेवून पूजेची मांडणी केली होती. यामध्ये प्रामुख्याने विविध प्रकारची फुले, धूप, दिप, उदबत्ती आणि अनेकविध फळांचा समावेश होता. वातावरणात एक प्रकारची सकारात्मक ऊर्जा पसरली होती. संगीता मॅडम आणि मैत्री मॅडम पूजेची सर्व मांडणी करत होत्या. सरस्वतीची पूजा चालू असताना अनोना मॅडम शंख वाजवत होत्या. त्यानंतर आरती करण्यात आली. संस्थेतील शिक्षक वर्ग तसेच नृत्य वर्गातील सर्व शिष्य

गणांना आमंत्रित केले होते. सर्व वयोगटातील शिष्या ह्या कार्यक्रमाला उपस्थित होत्या.

सर्वांना भक्ती गीतांचे पेपर्स वाटण्यात आले. त्यातील वेगवेगळी पदे सुमधुर आवाजात साजरी केली गेली. या वेळी राधा मॅडमनी हार्मोनियमची सुंदर साथ दिली. मिनी मॅडमनी दोन गीते सादर केली. बंगाली, तामिळ, मराठी, इंग्रजी, हिंदी अशा सर्व भाषेतील गाण्यांचा समावेश होता. नृत्यांजली संस्थेमध्ये सर्व राज्यातील भाषांना प्राधान्य दिले जाते. इथे सर्व भाषिक गुण्यागोविंदाने, एकजुटीने संस्थेमध्ये कार्यरत असतात.

सरस्वतीदेवीची पूजा, आरती आणि सुमधुर गाण्यांचा कार्यक्रम झाल्यावर, सर्वांना मिश्रफळांचा प्रसाद वाटण्यात आला. त्यानंतर सर्व नृत्यशिक्षक, शिक्षिका व शिष्यगण यांनी " गगन सदन तेजोमय " ह्या गाण्यावर सरस्वती देवीपुढे नृत्य सादर केले. सर्वत्र खेळीमेळीचे वातावरण होते. तिन्हीसांजेला सर्वांना चविष्ट मिश्रधान्याची खिचडी, विविध प्रकारच्या भाज्या घालून केलेला पदार्थ, तसेच टोमॅटोची चटणी व पायसम असा प्रसादाचा सात्विक आहार सर्वांना देण्यात आला. नंतर एकमेकांना निरोप घेऊन वसंत पंचमीच्या कार्यक्रमाची सांगता करण्यात आली.

Life with Autism: A Different Perspective

Written by **Mrs. Nivedita Chatterji** – An SPDC Alumni, Nivedita Chatterji is a Special educator from NIEPID, holding an MBA from Mumbai University and PGCHRM from XLRI. She has worked with reputed institutions like Pfizer, Sandoz, and Cipla. A doting mother and a learner for life. She stays in Navi Mumbai and loves to read, write and cook.



Introduction

Autism is often misunderstood as a disease that needs to be cured. In reality, autism is a neurodevelopmental disorder that shapes how a person perceives, understands, and interacts with the world. Life with autism is not defined by illness or deficiency, but by diversity in thinking, communication, behaviour, and sensory experiences. Viewing autism as a different perspective rather than a disease allows families, educators, and society to move away from stigma and towards acceptance, inclusion, and respect.

Life with autism involves unique challenges, but it is also filled with strength, creativity, honesty, and resilience. When supported appropriately, individuals with autism can lead meaningful, productive, and fulfilling lives.

Understanding Autism Beyond the Medical Model

Traditionally, autism has been explained through a medical lens, focusing on deficits and limitations. While medical understanding is important for support and services, it does not capture the whole picture. Autism is a difference in brain development that affects:

- Communication and social interaction
- Sensory processing
- Learning styles and behaviour patterns

These differences do not mean a lack of intelligence, emotions, or potential.

Instead, they reflect a different way of experiencing the world. The neurodiversity perspective recognizes autism as a natural variation of human diversity, similar to differences in personality, culture, or learning styles.

• Daily Life with Autism

Life with autism varies greatly from one individual to another. There is no single autistic experience.

• Communication in Everyday Life

Some individuals with autism communicate verbally, while others use alternative methods such as gestures, pictures, or assistive communication devices.

Communication differences do not indicate an absence of thoughts or feelings. Many individuals with autism express themselves more comfortably through writing, drawing, music, or technology. Patience, respect, and a flexible communication approach help bridge an understanding between autistic and non-autistic individuals.

• Sensory Experiences

Sensory processing differences are a core part of life with autism. Sounds, lights, texture or smell that seem ordinary to others may feel overwhelming or distressing. For example:

1. Loud noises may cause anxiety or discomfort
2. Bright lights may feel painful
3. Certain textures of food or clothing may be intolerable

When sensory needs are understood and accommodated, individuals with autism can participate more comfortably in daily activities.

- **Social Relationships and Emotional Life**

A common myth is that individuals with autism lack emotions or the desire for relationships. In reality, many autistic individuals feel deeply but may express emotions differently.

- **Relationships and Connection People with autism may prefer:**

1. Smaller social groups
2. Predictable interactions
3. Honest and direct communication

Social challenges often arise not from a lack of interest, but from differences in social understanding and communication styles.

When society adapts to include these differences, genuine connections become possible.

Individuals with autism experience joy, sadness, frustration, love, and empathy. They may struggle to label or express emotions, especially during overwhelming situations. Emotional support, understanding, and acceptance play a key role in their well-being.

- **Importance of having balanced caregivers in parenting**

Parenting is a daunting task that requires effort from the day a woman conceives till the day the child is present on earth. Be it a newborn, toddler, teenager, adult, or even older than that, a child never forgets the first caregivers to him/her. The

caregiver can be a parent or guardian, as the case may be. Grandparents are also caregivers in many cases. Severe anxiety issues or abandonment & neglect in early childhood can cause children develop personality disorders, which can harm them for their whole life. The quality of parenting does not only lie in how good a lifestyle you have given them, but also in how mentally strong and reliable you make them as adults. A self-reliant and mentally stable child can do wonders in their professional and personal life.

As a caregiver, the child should look up to you and not try to save themselves from you.

Again, for parents, life with autism is a journey of learning and adaptation. Initial concerns and diagnosis may bring fear and uncertainty, but over time, many families develop confidence and resilience.

Parents often learn to:

1. Celebrate progress, no matter how small
2. Focus on strength rather than



limitations

3. Advocate for their child's rights and needs
4. Parenting a child with autism teaches patience, empathy, and unconditional acceptance.
5. Siblings and Family Bonds

Siblings of individuals with autism often develop maturity, compassion, and responsibility. Open communication within the family helps build strong relationships and mutual understanding.

• **Education and Learning: A Different Path**

Life with autism in educational settings highlights the need for flexibility and inclusion.

Individuals with autism may:

1. Learn better through visual or hands-on methods
2. Excel in specific areas of interest
3. Need additional support for communication or social skills

Inclusive education, individualized teaching strategies, and supportive teachers help autistic learners reach their potential. Education should focus not only on academics but also on life skills, independence, and self-confidence.

• **Strengths Associated with Autism**

Life with autism is often marked by remarkable strengths.

Common strengths may include:

1. Strong memory and attention to detail
2. Honesty and loyalty
3. Deep focus on areas of interest
4. Creativity in art, music, or problem-
5. solving

When these strengths are recognized and nurtured, individuals with autism can make valuable contributions to society.

• **Adulthood and Independence**

Autism does not disappear with age. Life with autism continues into adulthood, with evolving needs and goals. Many adults with autism:

1. Pursue higher education or
2. vocational training
3. Engage in meaningful employment
4. Live independently or with
5. supported arrangements

With appropriate supports such as vocational guidance, workplace accommodations, and social understanding, adults with autism can lead dignified and productive lives.

• **Society's Role: From Awareness to Acceptance**

Life with autism becomes more fulfilling when society moves beyond awareness to true acceptance. This includes:

1. Respecting differences in communication and behaviour
2. Providing accessible education and employment opportunities
3. Reducing stigma and discrimination

Acceptance means adapting the environment and attitudes rather than expecting individuals with autism to change who they are. We should first try to be good as humans and then expect our children to be the same before we try to make them anything else.

Conclusion –

Life with autism is not a story of disease or tragedy. It is a story of difference, diversity, and human potential. Autism represents a unique way of thinking, sensing, and interacting with.

Rhythm, Resilience and Results

My journey to becoming a Chartered Accountant

Written by **Ms. Neerja Panikar** – Neerja Paniker a Chartered Accountant by Profession, Qualified Personal Finance Professional by Network FP, Association of Mutual fund in India Mutual Fund examination. Neerja Panikar is a Visharad Poorna in Bharat Natyam from Akhil Bhartiya Ghandharva Mahavidyalaya. Her Hobbies include swimming, Playing Basket Ball, Fitness and Yoga and Reading.



Some journeys test your patience; some test your discipline but a few, test your belief in yourself. My journey to becoming a Chartered Accountant was a roller coaster ride filled with challenges, setbacks, discipline, and moments of immense joy. Looking back today, every step of that path, no matter how difficult, feels incredibly beautiful.

It all started when I chose the commerce stream in my first year of college. Around the same time, my career counsellor advised me to appear for the entrance examination for Chartered Accountancy (CA), one of the most respected courses in the field. However, before I made my decision, he warned me about something: “It is easy to get in, but tough to get out.” My immediate thought was simple: If even one person in this world can do it, why can’t that person be me? With that belief, I accepted the challenge and began preparing for the journey ahead.

At that time, the entrance examination was known as CPT, which I prepared for during my first two years of college. Those years required constant juggling between early morning lectures, college fests, and exam preparation. Yet, my fondest memories from that phase are the friendships I built along the way. We studied together, bunked college together, shared lunches, attended fests, and supported each other through stressful exam days.

Looking back, they were the ones who pushed me forward on days when I doubted myself. Our efforts paid off

when the results were announced, and I saw the words “Passed with Distinction.” The best part was that all of us had cleared the entrance exam together. That same year was special for another reason. Along with acing my 12th board exams and clearing CPT, I had also completed my Visharad Poorna in Bharatanatyam, becoming the youngest among my peers in my dance class to do so.

Dance has always been an integral part of my life. Nriyjanjali and my Guru. Smt. Sangita Sawant have been my guiding light. I began my dance journey at the age of three, and it has remained an inseparable part of who I am ever since. After clearing my entrance exam, I moved on to the next stage and successfully cleared my CA Intermediate examinations, dedicating almost thirteen hours a day to studying. Then came the final milestone: the CA Final examinations. This phase demanded even greater discipline. I studied nearly fourteen hours a day, sometimes stretching it to sixteen, alongside my CA Articleship and my Bachelor of Commerce degree. It meant missing college fests, family gatherings, and vacations. Life revolved around Excel sheets at work and books waiting in my room.

I followed a strict routine: waking up at 4 a.m., practicing yoga for an hour to build concentration and calm, then studying until 8 a.m. before heading to work. My workday often stretched until 7 p.m., sometimes longer during deadlines. But I often used my work

breaks to watch lectures. After returning home, I would study again and prepare a schedule in advance for the next full day.

The year 2024 turned out to be one of the most intense and meaningful years of my life. While preparing for my CA Final examinations, I was also preparing for my Bharatanatyam Arangetram, and interestingly, both were scheduled in the same month. Balancing both was not easy, especially during the last two months leading up to my Arangetram and the CA Final exams. I would rehearse dancing continuously for nearly two hours to build the stamina required for my Arangetram.



During my travel to and from dance classes, I would listen to lectures. After returning home, I would revise my subjects and write multiple mock tests to prepare for the CA Final examinations. In between all of this, I made sure to rest properly so that my mind and body could recover before repeating the same cycle the next day. I believed all this hard work would eventually bear fruit, and over time I learned to appreciate the discipline I had built. But sometimes the best things take longer than expected. I failed four times before finally succeeding. Each attempt brought disappointment, moments of self-doubt, and the difficult task of starting all over again. Yet through it all, one thought that never crossed my mind was giving up. I had

made a promise to myself that I would finish what I had started, no matter how long it took. And that promise kept me going.

I appeared for my CA Final examinations in the first week of May 2024, and then I performed my Arangetram in the third week of May 2024, which is by far one of the most memorable milestones of my dancing journey, something I will cherish for a long time. Then came two months of waiting and anticipation for the CA Final results.

Finally, on 11th July 2024, when the results were declared and the word "Successful" appeared on my screen, time seemed

to pause for a moment. In that instant, years of discipline, failures, prayers, and perseverance came together, and I knew that every sacrifice had been worth it. That moment gave me the privilege of introducing myself as CA Neerja Panikar.

If there is one thing my journey has taught me, it is this: success is not about never failing; it is about never giving up. No matter how tough the situation was, just the belief in myself and my prayers kept me going. And now, I look forward to discovering what the future holds as I continue balancing my passion for dance with my career in finance.

The journey continues, and this is only the beginning!

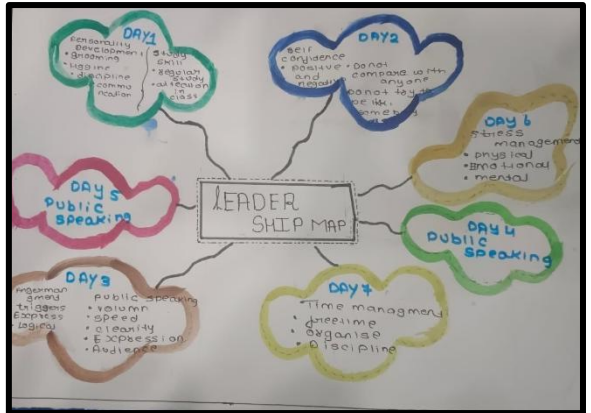
LEADERSHIP - A WAY OF LIFE

Written by **Mrs. Vasanti Anand**, A Senior Faculty with Nriyanjali Education and Management Services for the last 25 years. She is also a Career Counsellor and Corporate Trainer. Mrs. Vasanti Anand is an MBA in Education Management.

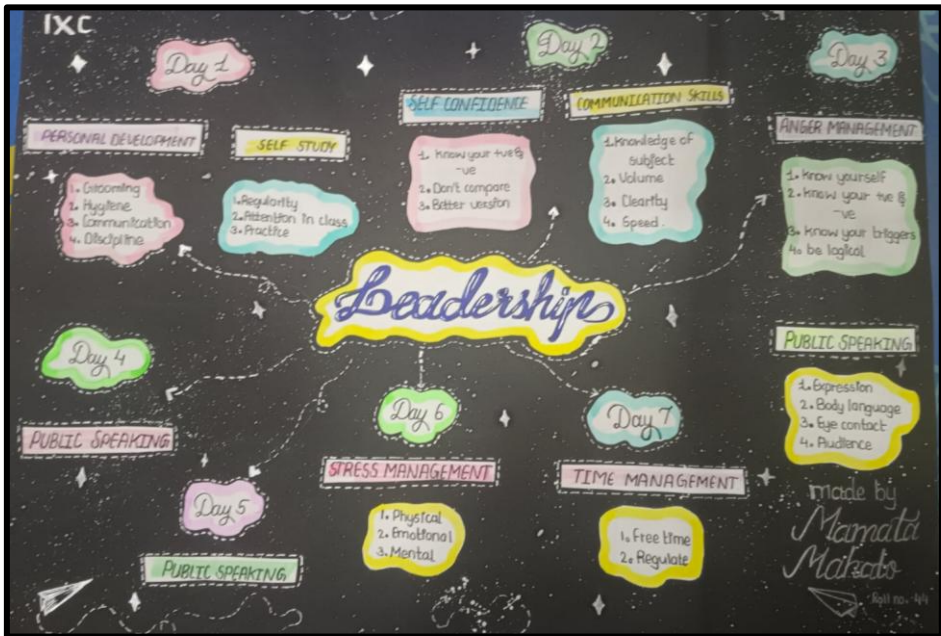


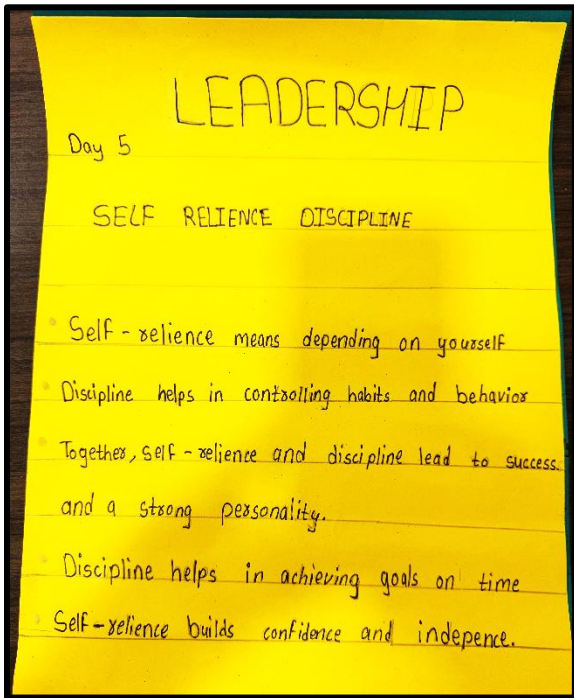
Mrs. Vasanti Anand also has keen interest in finance and savings and hence equipped herself to become one of the Faculty members for Financial Literacy, conducting sessions for schools and corporate professionals.

In the year 2013, Nriyanjali began its association with NOV (National Oilwell Varco India Private LTD.), marking a collaborative effort towards community development and social support. Several initiatives were taken to improve both educational and living conditions in local communities. These included Personality Development programmes for students and corporates, installing toilets, borewells, and providing school infrastructure such as benches and classroom paintings. In addition, educational resources like printers and laptops were distributed to support digital learning. During the COVID-19 pandemic, support for COVID-19 relief activities provided communities with materials to cope with the crisis.



In line with the NEP, 2022 objective of up-skilling students. The students of Seth C D Barfiwala High School, Andheri (west), underwent an eight-day **Leadership** programme in 2025. The





an individual's overall Personality Development. It emphasized **leadership skills** as one of the important aspects of a Personality. As exams are approaching, **Study habits** and **Memory management** were taught. Students were introduced to how studies can be organized and scheduled, and were given different memorization techniques to understand, remember, and recall their lessons. **Time management**, as a discipline and an organizational technique, was taught. The importance of writing techniques as a habit for better presentation of thoughts, expression of creative thinking, and neatness was emphasized.

Students were also given an insight into **Anger management**, **Stress management** and **Exam anxiety**. These topics were discussed by making them aware of their emotional quotient. Aspects like emotional self-awareness, emotional self-regulation, motivation, empathy, and social skills were discussed in a very light and fun manner. **Bonding and friendship**, as a

programme was conducted for students of standard 7, 8, and 9th through the Corporate Social Responsibility (CSR) of NOV India Pvt. Limited. Students of Std 9 are looking forward to stepping into their next academic year, and have a lot of pressure to do well in their boards (SSC). Likewise, std 7 and 8 children.

These being the formative years of the children, the topics taken were connected to suit their situations. The style of instruction was very engaging to make the learning more interesting.

The Leadership programme began with an introduction to what it is and how it is part of

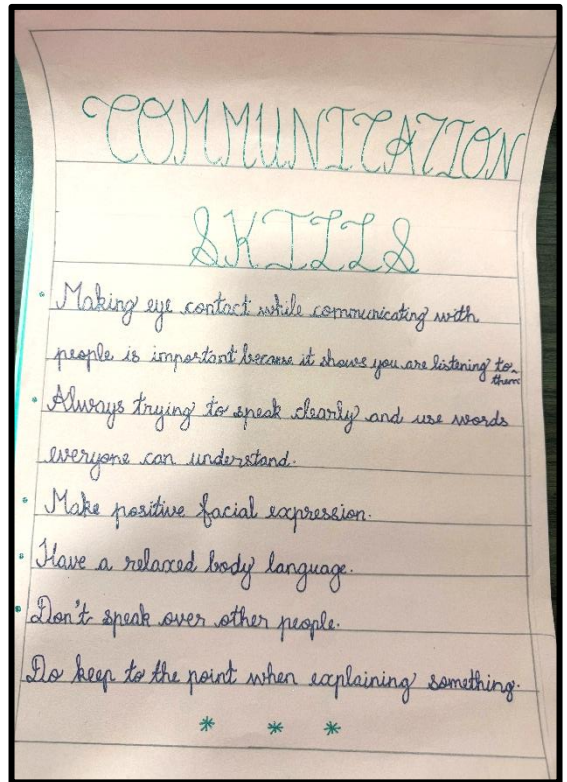
Sixth day	Leadership Quality Goal setting / Voice Modulation	* Goal is what we are aiming to achieve. * Goal setting is very important * Goals are of three types short term goal, Mid term goal and long term goal.
Seventh day	Leadership Quality Peer Pressure / Grooming & Etiquette	* Peer Pressure is the pressure which we often feel from our friends from same age. * Grooming is not to wear expensive dress it is how we wear the dress even if we are wearing casual. * We should keep our dress neat and clean.
Last day Eight day	Leadership Quality Planning	* There are three types of planning short term planning, Mid term planning and long term planning. * Not only parents plan but even students also plan. * When we are planning first points in our mind is...

Days	Topic's	What I Understood	
First day	Personality Development / Study Habits	<ul style="list-style-type: none"> * There are many important points in personality like talking, how you behave, gesture, posture, etc. * We should meditate for five minutes before going to bed. * We should revise small portions of what we have study for easy actor. 	<p>* Things I will do</p> <ul style="list-style-type: none"> * I will do my dishes. * I will sweep my room * I will help my mom in cooking.
Second day	Leadership Quality / Public Speaking / Health Awareness.	<ul style="list-style-type: none"> * Eye contact should be strong with others. * Our voice should be clear and audible. * We should be confident at the stage no nervousness or fear. 	<p>* Goals*</p> <ul style="list-style-type: none"> * To be a leader. * To achieve good grades. * To change myself better and better person.
Third day	Public speaking / Voice modulation.	<ul style="list-style-type: none"> * A speaker always needs a listener. * We should respect our speaker. * We should see how much efforts a speaker has put in. 	<p>* Thing I have improved*</p> <ul style="list-style-type: none"> * Confidence. * Shyness is over.
Fourth day.	Global setting	<ul style="list-style-type: none"> * Create a sense of immersion. * Develop a rich background. * Define the context (time, place, culture). 	

social and emotional skill and necessity, were discussed. Topics like **Health awareness, Adolescence issues,** and how to handle **Peer Pressure,** which are very relevant to this age group, were brought forth. Discussions related to physical, mental, and emotional changes were taken up.

The highlights of this programme were topics like - **Self-confidence, Voice modulation, Communication skills, and Public speaking.**

Believing in oneself was the focus of these topics. Students encouraged by the faculty spoke about simple topics close to their hearts. It was a delight to see even the shy ones attempting to participate. The success of the programme was evident from the charts prepared by the student, presenting their journey from day one to day eight and a promise to evolve and participate in every opportunity they come across in their lives.



Rhymes & Verses

A Love That Stayed ...

Your attention made her happy
Your care made her feel protected
Your support was her lifeline
Your presence was her oxygen

She was happy when you were
happy
She prayed for your success
She wished to be beside you
always,
Believing you completed her.

She was a living Alice in
wonderland
Yet her wishes remained just
wishes
Little did she know,
Her dreams were never meant to
come true

Her faults were innumerable
Her mistakes unforgivable
Her presence no longer required
Her absence barely felt

Her calls went unattended
Her messages unnoticed
Talking to her ruined your day,
Yet, on your birthday, she prayed
For your glory, health, happiness

With every breath she took
Yes, she still misses you
Her tears have never truly dried
Even today when she smiles,

You are
somewhere on
her mind

You may smirk
at her
thoughts
You may
never even read them
She will not complain
She knows she has no right

She will never trouble you
Yet she will always care for you
She loved you with all that she
was
And perhaps
She'll always do.

You were everything you were to
her.
You may never look back again,
But somewhere in a quiet corner
of her heart,
She never really said goodbye

Thank you for being there for her
Thank you for your patience
For the love she once breathed in
the air
The love she once believed was
forever
Even if she was only a chapter in
your story,
You were the entire book to her.



Written by **Ms. Sarabjit Kaur**

Ms. Sarabjit Kaur is a senior corporate professional and specialises in Public Relations and Communication. She recently completed SPDC Level 01 and is looking forward to completing SPDC Level 02. This poetry is an outcome of the assignment under Literacy tendency, a subject under SPDC 01 to hone individual's personal creative space and an opportunity to feel good and feel happy loving oneself.

Rhymes & Verses



लाभले आम्हास भाग्य बोलतो मराठी

लाभले आम्हास भाग्य बोलतो मराठी
जाहलो खरेच धन्य ऐकतो मराठी
धर्म , पंथ , जात एक जाणतो मराठी
एवढ्या जगात माय मानतो मराठी

आमुच्या मनामनात दंगते मराठी
आमुच्या रगारगात रंगते मराठी
आमुच्या उराराउरात स्पंदते मराठी
आमुच्या नसानसात नाचते मराठी

आमुच्या पिलापिलात जन्मते मराठी
आमुच्या लहानग्यात रांगते मराठी
आमुच्या मुलामुलीत खेळते मराठी
आमुच्या घराघरात वाढते मराठी

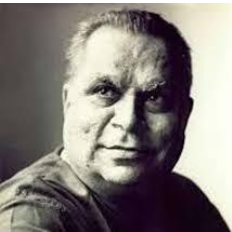
आमुच्या कुलाकुलात नांदते मराठी

येथल्या फुलाफुलात हासते मराठी
येथल्या दिशादिशात दाटते मराठी
येथल्या नगानगात गर्जते मराठी
येथल्या दरीदरीत हिंडते मराठी
येथल्या वनावनात गुंजते मराठी
येथल्या तरुलतात साजते मराठी
येथल्या कळीकळीत लाजते मराठी

येथल्या नभामधून वर्षते मराठी
येथल्या पिकांमधून डोलते मराठी
येथल्या नद्यांमधून वाहते मराठी
येथल्या चराचरात राहते मराठी

पाहुणे जरी असंख्य पोसते मराठी
आपुल्या घरात हाल सोसते मराठी
हे असे कितीक खेळ पाहते मराठी
शेवटी मदांध तख्त फोडते मराठी

- कवी सुरेश भट



The poetry, written by eminent Poet & Singer Shri Suresh Bhat, celebrating Marathi, the language and the culture, as a living force that pervades every aspect of existence in Maharashtra.

For a citizen of Maharashtra, the phrase "Pride of Maharashtra" carries a deeply personal resonance—it's not just about monuments or history, but about identity, belonging, and contribution.

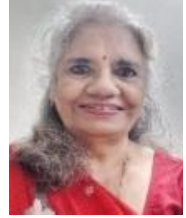
Nrityanjali has always portrayed dignity, cultural pride, and emotional rootedness in Folk dances and Dance Drama on various occasions.

Do join us in the celebration on 12th JUNE 2026 to witness the Theatre-Dance performance at Bal Gandharva Auditorium, Bandra.

RECIPE

SUMMER SIP SPECIAL

Contributed by **Mrs. Revathi Sethuraman**, a Senior faculty with Nriyjanjali. She conducts Life Skill Workshops and Career Counselling Session and has completed the three levels of SPDC (Level1,2,3). She has an experience of 30 years as an educator before joining Nriyjanjali faculty team.



Summer Sip Special offers Cool Wave Delight to Beat the heat, which is highly rich in Nutrients and helps prevent dehydration.

Panagam (South)

Ingredients:

- Powdered jaggery.....½ cup
- Lemon..... 1 no.
- Powdered cardamom.....2 nos
- Dry ginger powder.....1/4 th tsp
- Salt and edible camphor.....1 pinch
- Nutmeg powder.....1 pinch
- Holy basil leaves and 2 cups water

Method:

1. Gather all ingredients.
2. Dissolve jaggery in water.
3. After that, squeeze lemon, powdered cardamom, dry ginger powder, edible camphor, salt, nutmeg powder, mix well
4. Filter it using a strainer.
5. Pour it into a glass and drink.

Benefits: Jaggery provides energy and minerals, while pepper and cardamom improve digestion, and lemon adds freshness.



Paan Sharbat (North)

Aam panna /Kairi panna) made from raw, unripe green mangoes.



Ingredients:

- Betel Leaves (paan) 5 to 6 (cleaned, stems removed, roughly chopped)
- Gulkand (rose petal jam) 2 to 3 tablespoons.
- Fennel seeds (saunf); 1 teaspoon. (Soaked in hot water for 1 to 2 hours).
- Desiccated coconut; 1or 2 tablespoons.

Sweetener: 1 to 2 tablespoons powdered sugar or misri to taste.

Milk: 1.5 cups chilled (or water for a lighter version)

Ice cubes 5to 6.

Optional: cardamom powder ½ tsp., 1 scoop vanilla ice cream for a richer taste.

Method:

1. Prepare the mixture: In a blender, add the chopped betel leaves, soaked fennel seeds, gulkand, desiccated coconut, sweetener, and cardamom powder.
2. Blend: add1/4th cup of water and blend to a smooth, thick paste. Add

liquid and ice: Pour in the chilled milk and ice cubes. Blend again until the mixture is smooth and frothy.

3. Strain: optional to ensure a smooth and leaf particle-free drink.
4. Serve: pour into glasses, garnish with chopped pistachios, saffron, or dried rose petals.

Benefits: The combination of betel leaves, fennel, and gulkand makes an excellent, refreshing mouth freshener and digestive-friendly Indian Mocktail.

Solkadhi (West)

Ingredients:

- Kokum...10/12 dried kokum petals
- Coconut1 cup freshly grated
- Garlic.....3- 4 cloves
- Green Chillies.....1 or 2 nos.
- Ginger..... 1/2 pinch
- Cumin seeds.....1/2 tsp
- Sugar/Jaggery.....1 tsp
- Saltto taste
- Coriander leaves.... finely chopped
- Beetroot.....a small piece (for natural pink colour)

Method:

1. Soak the kokum in 1 cup of hot water for an hour.
2. Then mash, extract, and strain the concentrated liquid and set aside.
3. In a blender, combine the grated coconut, green chillies, cumin seeds, and water.
4. Make it into a smooth paste. Add 1 cup of cold water and blend again.
5. Strain the mixture through a fine sieve to get the first coconut milk.
6. Repeat this process with the pulp to obtain the second extract by adding water.
7. Mix the strained coconut milk with the kokum extract in a bowl, salt, sugar/ jaggery, chopped coriander leaves. Mix well.
8. Tempering (optional): Heat oil in a small pan, add mustard seeds,

cumin seeds, and hing. Once they splutter, add curry leaves.

9. Pour this Tadka into the solkadhi.
10. Refrigerate for 1or 2 hours before serving.
11. Do not boil the coconut milk once mixed with kokum.



Benefits: It is an appetizer that boosts digestion, reduces bloating, and neutralizes stomach acid.

Kokum is loaded with antioxidants that help boost the immune system and reduce inflammation. It supports skin health and manages weight.

Coconut milk contains beneficial fatty acids, and the overall blend is a traditional source of probiotics, supporting gut health.

Bael sharbat (wood apple) (East)

Bael acts as a natural, hydrating, and nutritious drink that aids digestion and provides energy during hot weather.

Method:

1. Break open a ripe bael fruit and scoop out the pulp.
2. Soak and mash. Soak the pulp in water for about an hour and mash it well.
3. Strain: strain the mixture through a sieve to remove the seeds and

fibers. (Do not blend as it makes the drink bitter.)

4. Flavour and serve: Add jaggery/sugar, or honey for sweetness, along with black Salt and roasted jeera powder for extra flavour.
5. Serve chilled with ice cubes.

Benefits: It is highly effective in treating constipation, diarrhea, and indigestion.

It reduces body temperature, prevents heat stroke, and dehydration.

It contains vitamins A, B1, B2, C, and minerals like calcium and has antimicrobial and anti-inflammatory properties, helps control cholesterol, and aids in liver detoxification.



Precautions: Excessive intake may cause constipation due to high tannin content, and some individuals may experience allergies such as itching and swelling. ***It is best to consume in moderation, half to one cup of sharbat.***



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Did You Know

Indian Textile Designs That the West Rebranded

The West recently marketed dupattas as ‘Scandinavian scarves’ and sold them for \$40–\$150, and repackaged Kolhapuri chappals as ‘artisan leather sandals’, selling for \$80–\$300. This isn’t the first time Indian goods have been marketed abroad without due credit!

कैरी → Paisley

The “paisley” design loved by luxury brands actually began in India as the “kairi” or mango motif. Emerging from Mughal textiles and Kashmiri shawls, it travelled to Europe through trade.

Scottish mills in Paisley town mass-produced it so widely that the motif was renamed after the town. Brands like Etro, Hermès, and Paul Smith use paisley extensively today — rarely mentioning its origin.

(From top to bottom: kairi motif sample, pashmina shawl with kairi, paisley bandanas made in the US)



मद्रास चेक्स → Plaid

The iconic summer “Plaid” originated in Tamil Nadu’s hand-woven lightweight cotton called Madras fabric.

American brands in the 1960s—like Brooks Brothers, J. Crew, and Ralph Lauren—popularised it as a preppy fashion staple. Many simply marketed it as “plaid,” overshadowing its Chennai roots. Authentic Madras cloth was originally woven with vegetable dyes.

(From top to bottom: madras checks sample, madras checks saree, plaid shirt by Ralph Lauren, USA)



छींट → Floral Chintz

The floral “chintz” used in Western home décor originally came from India’s chheent — hand-painted and block-printed cotton exported by Indian artisans in the 1600s.

European demand became so huge that Britain banned Indian chintz in the 1700s to protect its local mills. Today, the global upholstery & wallpaper brands like Laura Ashley, Sanderson, and Morris & Co.— use “chintz florals”.

(From top to bottom: chheent motif sample, chheent style dupatta, British Floral Chintz wallpaper)



LAUGHTER RIOTS

Why do dragons Nap during the day?
So they can fight Knights

Why did the scarecrow win an award?
he was outstanding in his field

Why did the belt get arrested?
He held up a pair of pants!

Why did the bullet lose its job?
It was fired.

What did one traffic light say to the other?
Look away , i am changing

How did the picture end up in the prison?
It was framed!

Why can't a hand be 12 inches long?
Because then it would become a foot

Why don't eggs tell jokes?
They'd crack each other up



Why didn't the Skeleton go to school?
his heart wasn't in it

HAPPY BIRTHDAY

April

6th	Sreekala Velambath
8th	Anushri Khadye
9th	Swagata Banerjee
9th	Chaitrali Dalvi
9th	Avani Chakravarty

June

2nd	Sangita Garud
9th	Aditri Dutta
12th	Reshma Rao
14th	Vaishali Mandalia
19th	Kirti Shukla
23rd	Geeta Chandrasekaran
24th	Dinesh Singh
26th	Sayali Shinde



May

5th	Baban Kokate
8th	Gautam Dey
12th	Rashami Panikulum
27th	Balkrishna Sawant

July

2nd	Anuradha Chatterjee
4th	Mrinalini Dey
15th	Nitasha Chawdhary
16th	Sampada Sakpal
17th	Diksha Bhat
21st	Gunjita Bhandari
22nd	Manasi Damle
24th	Harsha Andan
24th	Mahadevan Vaidyanathan
27th	Swapnali More

You 'Can' Contribute:

Articles, Poems – original or sourced
Pictures/Sketches in Black & White only

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