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Parichay Mein Parichay



Nrityanjali

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Dear Readers,

Festive Greetings to All our Readers!

As we embrace the Festive Season, this quarter of the Magazine is dedicated primarily to the cultural session of Nrityanjali. Each article has been thoughtfully designed to go deeper into the world of Dance and its powerful role in enhancing one's Personality.

This edition features an exclusive interview of Dr. Anonna Guha, who beautifully describes Dance as a medium of Service and Spiritual Enlightenment. We have also included an insightful article exploring Dance and Voice Movement Therapy for Mind and Body. A special session is devoted to the inspiring journey of Visharad students of Nrityanjali in Bharat Natyam and Kathak. Their stories of dedication, struggle and achievements in transforming them into graceful dancers.

The entire Nrityanjali team is enthusiastically preparing to celebrate the **39th Year of the Inter-School Competition**, scheduled from **September to December 2025**, culminating in the Annual Prize Distribution Ceremony in **January 2026**. The team is actively engaged in school visits, event planning, and coordination to ensure a memorable celebration.

On the Educational front, this issue explores exciting Career paths through features like "Journey to the Cockpit" and "Into the Auditor's Cabin" both offering inspiring insight into these professions.

Additionally, the magazine highlights two of our Community Initiative Project *Unnat Yuva* in Bhandup and *Shaniwar Shaala*, recently a collaborative teamwork in Lonavla focused on empowering underprivileged and rural youth by improving their Spoken English skills.

Wishing all Nrityanjalite very best for these new ventures and the festive season ahead!

Mini Pillai

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Respected Sir,

Thank you Sir for the parenting workshop conducted in our School.

Our parents are very happy. They are saying that the workshop should have been there for more time. Some of the parent were asking as to when would Sir come again.

Mrs. Sangeeta Mehrotra (Khunteta)

Principal - Shri IndradeoSingh International School, Ghatkopar

Respected Dr. Tushar Guha Sir,

I had taken part in a competition through my coaching in Vashi. There were three rounds. The final round was today and my team won the first prize. I am extremely grateful to you Sir for grooming me so well in speaking skills that I could stand there today with confidence. I am sincerely very much indebted to you for all your efforts in shaping me, giving me so many opportunities and helping me build a strong foundation in this creative field. Thank you for making me who I am today.

Ms. Dhruvika Pariyani

Anchor at Kalaghoda Festival 2025

Dear Dr. Anonna Guha Madam,

Today's AGM was truly a treat to the eyes. Every year we eagerly look forward to this event, and once again, it surpassed all expectations. I have seen Dhiya's journey right from the beginning, and witnessing her growth has been a proud moment for us. Watching Sir perform is always mesmerizing—one simply cannot take their eyes off him. Ma'am, your grace is beyond words—so elegant and inspiring. Thank you so much for shaping Dhiya into who she is today. Your blessings and guidance have played a big role in her journey. Please do convey my regards to Sir as well. Warm regards.

Mrs. Sejal Patel

Mother of Dhiya Patel-Kathak student

Dear Anonna Madam,

Thank you, Ma'am. Ayesha's papa could not attend because of official work. Dr Tushar Sir is an outstanding person. He has given us so much love and blessings.

Mother of Ayesha

Student of Rabindra Sangeet

To Nrityanjali Artists,

As a parent we want to thank Sangita ma'am, the whole management, supporting *didis* for the AGM programme yesterday. As a new parent, it was a great experience for us and felt proud that we are a part of Nrityanjali family.

Sangita Sawant Madam,

It was a well organised and wonderful programme. We got to see performance on Korean, Spanish songs with Indian touch, *Dashavtar* was fantastic. Hats off to you for your hard work and dedication which we could see in performances. Most important thing is that the programme started on time. Congratulations to Nrityanjali team for all the efforts they take to groom the children.

Parents of **Veera Kalambkar**

Student of Rabindra Sangeet

Dear Dr. Anonna Guha Madam,

Khup khup sunder zala kal cha aapla AGM program. Vanshika ya program cha ek bhag aahe. Tumhi khup sunder ani meaningful creativity karata Asach tumch rahudet tumhala. Tumcha aashirwad asach rahu dya aamha saglyanvar.

Mrs.Suvarna Khedekar.

Mother of Vanshika Khedekar-Kathak student

Dear Anonna Ma'am,

Each year we surpass ourselves. So much of variety in all art forms...singing, dancing, Teachers dance. The LED screens and music just added to the beauty of the performances. Thoroughly enjoyed the show. "Such a wonderful team".

Mrs. Laxmi Ratish

Mother of Samriddhi-Kathak student

FOOT PRINTS...

Nrityanjali News upto 28th September 2025

Nrityanjali Management Services conducted the following management training programmes:

- On 23rd July 2025 Training Programme on **Building Emotional Intelligence** for Managers of **Rashtriya Chemical Fertilizers Ltd (RCF Ltd), Chembur** was conducted by Dr. Anonna Guha, Mrs. Sreekala Velambath and Mrs. Harsha Andan.
- On 24th July 2025 Training Programme on **Comprehensive Branch Management for Branch Managers of Bank of Baroda** was conducted by Dr. Anonna Guha and Mrs. Maitri Khedekar in Andheri
- On 7th August 2025, half day Training Programme on **Role Excellence for Executive Assistants and Secretaries** was conducted by Mr. Girish Dalvi and Mrs. Maitri Khedekar for **Bharat Petroleum Corporation Ltd, Kharghar, Navi Mumbai**
- On 13th August 2025 Training Programme on **Comprehensive Branch Management for Branch Managers of Bank of Baroda** was conducted by Dr. Anonna Guha and Mrs. Harsha Andan in Andheri
- On 20th August 2025 Training Programme on **Aging Gracefully only for Bliss** for Managers of **Rashtriya Chemical Fertilizers Ltd (RCF Ltd), Chembur** was conducted by Dr. Anonna Guha, Mrs. Maitri Khedekar, Mrs. Sreekala Velambath and Mrs. Sangeeta Bhattacharya.
- **Hindusthan 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*) were held as follows:
- **The 17th** Programme was held in **Vishakapatnam** on 28th, 29th & 30th August 2025 for employees (without spouse) who completed 15 years of service.



- The Faculty Team was headed by Dr. Anonna Guha with Mrs. Maitri Khedekar and Mrs. Vasanti Anand
- **The 18th** was held in **Ikshana Resort, Lonavala** on 9th, 10th & 11th September 2025 for employees (without spouse) who completed 15 years of service.
- The Faculty Team was headed by Dr. Tushar Guha with Mr. Girish Dalvi, Mrs. Geeta Chandrasekaran, Mr. Sudipta Sengupta and Ms. Parnika Talekar
- **Silver Lining** programme on **Mental Health** was held for the officials of **Hindusthan Petroleum Corporation Ltd.** at their **Management Development Institute, Nigdi**. Two programmes each of two days duration were held on 18th & 19th September 2025 and again on 24th & 25th September 2025. The faculty members were Dr. Tushar Guha, Mr. Girish Dalvi and Mrs. Maitri Khedekar.

FOOT PRINTS...

Nrityanjali News upto 28th September 2025

Nrityanjali Education Services conducted the following programmes:

- **Life Skill** Programmes for students of Std 1st to Std 4th commenced at **Bai Kabibai High School, Fort, Mumbai** from July 2025.
- Life Skill Programmes for Students commenced at **Little Angels High School, Sion** from August 2025.
- **Life Skill - Joyful Learning** Programmes for Students of Std 1st to Std 4th commenced at **Pragnya Bodhini High School, Goregaon** from August 2025.
- **Spoken English Classes** for Std. 8th and 9th commenced from September 2025 at **Shakti Yogashrama, Lonavala**.
- **Spoken English Classes** for Std. 8th and 9th continues under **Project Unnat Yuva** at **Guru Nanak English School, Bhandup**.

Workshop on Effective Parenting

- Dr. Tushar Guha addressed the Parents of Rochiram Thadani School for the Hearing Impaired on 28th September 2025.

OPEN FORUM for PRINCIPALS (OFP) meet on 25th June 2025

Following Educational Institution and Principals were felicitated on the occasion:

1. Mr. Chirag Shaikh, Mr. Chotu Shaikh and Mrs. Seema Shaikh of **Pragnya Bodhini High School, Goregaon** - completes 50 years
2. Mrs. Seema Maindiratta - Principal **DAV International School, Kharghar**
3. Mrs. Simmi Juneja - Principal, **DAV Public School, Thane**
4. Dr. Sangeeta Srivastava - Principal & CAO of **Sardar Vallabhai Patel VV School, Kandivali**
5. Rev Sis. Sharmila Sunny - Principal, **St. Xaviers High School, Dhobi Talao**
6. Mrs. Annie Thomas - Trustee, **Sharon English School, Mulund**

At the end of the Meet lunch was served

LOOK OUT FOR:

NRITYANJALI FEST 2025 – Inter School Competitions

Visit: <https://nrityanjali.in/nrityanjali-fest.html>

If you are above 18 years and wish to volunteer,
please contact us at nrityanjaliest@gmail.com

LOOK OUT FOR:

Masters in Bharatnatyam / Kathak

*A university programme run by Nrityanjali for
aspiring artists who wish to pursue career in Dance.
The degree allows individuals to apply for dance isntstructors
at educational institutions.*

Contact us at – nrityanjali@nrityanjali.org.in

FOOT PRINTS...

Nrityanjali News upto 28th September 2025

HUMAN RESOURCE DEVELOPMENT:

- Regular HR Meet for the faculty members were held.
- **The 8 days Special Personality Development Course Level 2 (SPDC 2) physical class Batch 1 - 2025** were held from 9th to 31st August 2025
- **The 16 days Special Personality Development Course Level 1 (SPDC 1) physical class Batch 3 - 2025** commenced from 20th September 2025 and will end on 26th October 2025
- **Mr. Girish Dalvi** was invited as a **Panelist at the Education Leadership Conclave 2025** on 12th July 2025 in Mumbai
- **Mr. Girish Dalvi** was invited as a **Judge for Folk dance Competition** on 4th September 2025 at Goregaon, organised by **Education Department BMC P – Ward**

SOCIAL ACTIVITIES DIVISION:

- In collaboration with National Centre for Performing Arts (NCPA) Mumbai, Nrityanjali commenced imparting lessons in Kathak Dance from July 2025 in Saraswati Vidya Mandir, Bhandup and Vidyadeep High School, Vikhroli as follows
Senior Batch - students who have already completed three years of training
Junior Batch - New students
- In collaboration with Kala Ghoda Association Mumbai, Nrityanjali commenced imparting lessons in Kathak Dance from July 2025 in St. Mary's Convent School, Mulund and MCGM VCP Parel English School, Parel



Programme Division:

- Nrityanjali shares a special bonding with Pragnya Bodhini High School for the last 40 years. Therefore, on the occasion of the Golden Jubilee Celebration of the School, Nrityanjali Artistes presented 60 minutes performance of Bharat Natyam, Kathak and Folk Dances of India to participate in the celebration, on 5th October 2025.

Beyond Performance: Dr. Anonna Guha's Service Through Art

By Sandip Soparrkar | Published in Life & More, August 25, 2025

When one speaks of classical dance in India, it is often perceived merely as a form of performance. But for Dr. Anonna Guha, Senior Kathak exponent, choreographer, and teacher associated with Nrityanjali, dance is more than art—it is a medium of service, social reform, and spiritual enlightenment. Founded by Dr. Tushar Guha, Nrityanjali is not merely a cultural institution but also a registered NGO with over six decades of service. It combines art education with personality development, social outreach, and holistic learning. Under Dr. Anonna Guha's leadership, Nrityanjali continues to carry forward this mission. Through workshops, performances, and projects, the institute nurtures artistic talent. In this interview Dr. Anonna Guha shares her insights into her latest production, 'Chaitanya Mahaprabhu' and Nrityanjali's enduring commitment to art and service.



Sandip: Tell us about your recent show, 'Chaitanya Mahaprabhu'?

Dr. Anonna: Nrityanjali is more than just a dance academy; it's an NGO dedicated to education and social upliftment. For over 6 decades we have driven socio-educational projects, including the Unnat Yuvati Project, launched in 2022, which offers free spoken English and computer literacy classes to 150 underprivileged girls in Standards 8 and 9, along with nutritional snacks. This year, we expanded to include boys, fulfilling Dr. Tushar Guha's vision of inclusive empowerment. To fund this, we held two fundraising events. Our latest production opened with 'Prem Bhakti' an invocation dance set to Kavi Nazrul Islam's composition, performed by me and Mr. Girish Dalvi. This was followed by a 30-minute Kathak solo by rising star Aditi Bhagwat. The center piece was the 88-minute dance drama

'Chaitanya Mahaprabhu', a moving tale of love, faith and enlightenment.

Sandip: How did the theme of Chaitanya Mahaprabhu originate?

Dr. Anonna: The concept stemmed from Dr. Tushar Guha's upbringing in a spiritual environment steeped in the teachings of Ramkrishna Paramhansa, Buddha and Chaitanya Mahaprabhu. He envisioned this dance drama 23 years before its 2005 debut. Since then it has been performed 22 times in cities like Mumbai, Kolkata and Nabadweep, Chaitanya's birthplace. The script drawn from authentic texts like Sri Chaitanya Charitamrita and 'Shri Shri Prema Dhama Deva Stotram', was approved by His Holiness Tridandi Swami Shri Bhakti Vedanta Narayan, ensuring its spiritual integrity.



Sandip: How do you select the team for such productions?

Dr. Anonna: Nrityanjali nurtures talent through weekly classes in drama, dance, vocal music, compering and stagecraft. Many artists have been with us for over 30 years, forming a tight knit community. This long-standing bond naturally shapes the team for each production ensuring cohesion and dedication.

Sandip: What's the process of creating a new dance drama?

Dr. Anonna: Creating a production is a joyful journey. From research and scriptwriting to costume designs, rehearsals and performance, every step is creatively fulfilling. We are currently preparing two new works, one socio-cultural-

political and another spiritual. We are also reviving 'Geet Ramayan' by Shri Sudhir Phadke and 'Ga Di Ma', first staged in 2005 for 42,000 people. After a shorter version at the 2020 Kala Ghoda Arts Festival, we plan to present the full two – hour 'Ga Di Ma' again.



Sandip: Who deserves credit for 'Chaitanya Mahaprabhu'?

Dr Anonna: This production is a collective effort. Dr Tushar Guha conceptualized, scripted, directed and choreographed it. Padma Shri Pt. Ronu Majumdar composed the music, while Dr Guha and late Shri Sandeep Chakraborty handled research. Shri Subodh Poddar designed costumes and sets, with lighting by the late Shri Swadhin Dey, now continued by Shri Ganpat. Shri Durga Prasad Majumdar arranged and performed percussion. It's truly a team effort.

Sandip: How has the audience received the show? What are your future plans?

Dr Anonna: The response has been overwhelming with audiences moved to tears, chanting 'Haribol', and expressing deep reverence. The post performance chants are humbling and fulfilling. Though not commercially lucrative, these productions bring immense joy. Our goal is to share Chaitanya Mahaprabhu's spiritual message with wider audiences.



Sandip: Nrityanjali has now has a road named after it in Mumbai. How does that feel?

Dr Anonna: Nrityanjali Marg in Bhandup is a profound honor, reflecting decades of dedication to art and social development. More than a street name, it's a responsibility to continue serving society through art and education

Dr Anonna Guha's work with Nrityanjali shows how art can transcend performance to become a vehicle for social good and spiritual growth, inspiring others to embrace creativity as a path of service.



Enhancing Personality with Dance

Contributed by **Ms. Arpita Ghosh**, Counsellor and Creative Facilitator (works with Dance and Voice Movement Therapy, Psychodrama and Theatre).

Ms. Arpita Ghosh was Senior Counselor at the Christ University in Lavasa. Ms. Arpita Ghosh has completed her Special Personality Development Course – Level 1, 2 and 3 at Nrityanjali under the guidance of Dr. Tushar Guha. An avid reader, Arpitaji loves to write poetries and interesting articles.



“When you dance, you can enjoy the luxury of being you.” — Coelho

Dance represents multiple modes and channels of communication that provide individuals the opportunity to share and connect with others in ways that verbal communication may not. Dance is one such form of expressive arts used by individuals to enhance their personality.

The application of dance in any form establishes an avenue for individuals to learn essential soft skills crucial in their preparation to the actual world of work. Soft skills are also lifelong skills necessary to thrive in the workplace and, more generally, in life.

Any form of dance allows the body to move with grace and in rhythm. Individuals who are closed and introverts begin with dancing to shed their inhibitions. This enables them to build confidence in themselves. It also brings in the element of improvisation in non-verbal communication – how body language matches the emotion expressed. Every aspect of dance can be introduced to enhance soft skills in individuals. Engaging individuals through dance helps them connect to their creative side too.

Dance can not only be effectively used to enhance team spirit but also dance movements can throw light on leadership skills, teamwork by understanding how aligning or following the movements reveals our leadership and team player skills. Emotional Intelligence, one of the top five required skills by corporate today, can be better understood using dance movement.

The ability to trust is also developed through dance movements. Through movement we learn to trust the space and trust those around us.

“Dance is a social, creative form of human activity impacting on wellbeing through emotional involvement in active or passive participation at all levels of mastery.” Karkou et al., 2017, p. 13

Self esteem and confidence of an individual is further enhanced with dance as one gets comfortable in their body and skin. The awareness of self is heightened too in an individual when one engages in dance.

It is not just the traditional form of dancing that contributes to the personality of the individual but also dance forms like Belly dancing, salsa and samba. It fosters a positive body image and greater self acceptance.

Performing in front of an audience helps to overcome shyness and increases assertiveness.

Expressing emotions through dance and releasing stress and strain through movements in a rhythmic way provides a healthy mental and emotional frame of mind. This also helps in connecting with the deeper self within.



Last but not the least, Dance enhances one's social skills, helps one to be more focussed and disciplined in life.

Having looked at how dance can enhance your personality, let us take a look at taking up dance as a career – Learning dance in any form gives you your credibility to teach dance. Knowing the benefits of dancing you can take it up as a career in various ways - choreographer, Health & Fitness with Dance and as a Trainer for Personality Development using dance.

It gives me great pleasure to mention here, I am a student of Dr. Tushar Guha, I have tremendous respect for him and his knowledge. His ability to combine the creative expressive arts (Dance, Music, Drama) with academics is what struck a chord within. His insights helped me to take up Dance Movement, Voice Movement and Psychodrama as therapy. He is one of my best Mentors I have had in life.

So, take that first step, enroll for a dance class and dance your way to success.

SHANIWAR SHAALA



*There is no doubt that India has made an indelible impact on the world through its rich heritage in arts and Culture. Nrityanjali, an Institute of Performing Arts, Education, Personality Development, Social and Management services believe that **Dance is the highest form of Education and a means of Self Evolution**. Rhythm is intrinsic to dance, to Music, to all Arts forms and indeed to Life itself. It has the power to bring like-minded people together. We are now in collaboration with **Shaniwar Shaala Project**.*

It is with great honour that we introduce our meeting with a Unique Dance Personality and a recipient of the prestigious Sangeet Natak Akademi Puraskar (2016) Ms. Mandakini Trivedi, the Chairperson of Shakti Yogashrama, village Telbaila, District Pune.

Shaniwar Shaala is an initiative by the Ashram, a rural weekend programme of alternative education for School children. This programme is conceptualized and curated by Ms. Mandakini Trivedi. Her chief work is in the understanding, teaching and spreading art of Indian Dance as a complete Yoga rooted in the Yogic principles. She owes this vision entirely to her Spiritual Mentor, Swami Shri Harish Madhukar.

The editorial team takes a moment to understand her journey that led to this Project. To do that, we have a few questions lined up.

1. What inspired you to launch the Shaniwar Shaala Project and the purpose behind it? Additionally, why was the Ashram chosen as a location?

The Shaniwar Shaala project is a Rural Education, Out Reach programme initiated by Shaktiyogashrama. The purpose is to bring joy, creativity and Spirituality in rural Education. It is also to develop their Personality and give them Life skills while preparing them for a Global World. The programme has been curated by Mandakini Trivedi keeping this Vision in Mind. At present, we are offering Bi-Monthly sessions on Yoga in collaboration with Kaivalyadhama, Lonavla, Bi-Monthly sessions in Hindustan Music and Weekly sessions in Spoken English in collaboration with **Nrityanjali**.

The Ashram will also give its Spiritual inputs as well as interactive sessions on various issues relevant to the children to develop their Personality and Inner lives.

2. How might this Project contribute to the Educational and Economic development of the Students?

It will give the students Non- Academic inputs that are so important for developing a value system. The Ashram's chief trust is a value based Education that we are losing in the mad rat race. The rural have as much need for it as the Urban. It is hoped that this project will bring joy, peace and values relevant and rooted for the children.



3. What made you identify Nrityanjali as a partner for teaching Spoken English for the students?

I am aware of the wonderful work that Dr.Tushar Guha is doing in the world of larger Education. I have known him for many years and when the Shaniwar Shaala project came up, I immediately thought of him. His vast exposure, experience and knowledge in the field of Education will be a great input for the children.

Education Beyond IQ: Teaching for Life, Not Just for Tests

Written by **Mrs. Jyoti Manral** is the Founder Director of Ajanta Vihara Institute of Spiritual Sciences. With over three decades of experience as an educator, therapist, and spiritual mentor, she works at the intersection of science, soul, and subtle energy.

Mrs. Jyoti Manral has mentored thousands of individuals, professionals, including teachers, parents, and students in emotional resilience, intuitive development, and consciousness practices, and has been recognized with the Shiksha Seva Samman and multiple excellence awards for her contributions to education and spirit.



When I look at classrooms today, I often feel that not much has changed across generations. Rows of children, one teacher in the front, instructions being delivered. Blackboards became whiteboards, then smartboards, and audiovisual presentations added color, but the essence remains the same: education that still focuses mostly on IQ.

At the primary level, we do see playful, sensorial learning. Children are encouraged to touch, explore, and experience. However, as they transition to middle school, education quickly narrows into a cycle of exams, grades, and competition. And somewhere in the process, a child's imagination, inner joy, and emotional strength begin to take a back seat.

Modern psychology suggests that our conscious mind, which handles reasoning and logic, accounts for only about 5 percent of our mental activity. The rest lies in the subconscious, unconscious, and superconscious.

Ancient Indian wisdom explains this beautifully through the three bodies: Beyond the 5%

- **Sthūla śarīra (physical body)** where the brain resides,
- **Sūkṣma śarīra (subtle body)** where our emotions, mind, and energy live,
- **Kāraṇa śarīra (causal body)**, the seat of consciousness, which carries the blueprint of who we are meant to be.

When schools focus only on the brain, they prepare children to achieve, but not always to thrive. True education must help children grow in self-worth, emotional balance, and inner wisdom, qualities that make them resilient and confident no matter what life brings.

In over 30 years of working with schools, teachers, and parents, one truth stands out. Children are naturally more connected to their subtle body. Their imagination, creativity, and openness show that their subconscious and superconscious are alive and vibrant. Yet, I have often seen this is met with resistance. Parents sometimes worry that if their child spends too much time daydreaming, they may not succeed academically. Teachers, under pressure of syllabi, find little room to nurture emotional expression. When

children's inner needs are not acknowledged, the effects are visible not only emotionally but also somatically. They may throw tantrums, feel weak or lethargic, lose interest in coming to school, or struggle to focus during exams. Some withdraw and turn introverted, while others become aggressive bullies. Many children grow overly timid and submissive, even confused about who they are, carrying a deep sense of disconnection from themselves and the world around them.

Once, in a workshop, a principal said something that touched me deeply: "We teach children to compete, but we rarely teach them to be at peace with themselves." This simple statement shows where our system needs a gentle change.

Yes, there are concerns about stress and anxiety among students. But rather than fear these realities, let us see them as a call to action. Studies around the world show that when schools and families create environments of trust, play, and belonging, students not only feel happier, but they also perform better academically.

Parents can begin at home by listening without judgment, encouraging creativity, and valuing effort more than marks. Teachers can introduce moments of stillness, play, or reflection in the classroom. Students, too, can become change makers by learning not just to compete, but also to collaborate, to support each other, and to practice kindness toward themselves.

India, with its heritage of yoga, meditation, and Vedanta, has the opportunity to lead in reimagining education as a complete journey across body, mind, and consciousness. If we educate only the 5 percent, we may create competent professionals. But if we nurture the whole child, we will raise resilient, compassionate, and conscious human beings.

Practical Suggestions for Parents and Students -

1. Begin each day with a simple gratitude practice as a family to strengthen emotional balance.
2. Encourage children to express themselves creatively through art, music, or writing without judgment.
3. Create small daily pauses for silence or mindful breathing to cultivate inner peace.

The 63rd Annual General Meet of Nrityanjali

On Sunday, 27th July 2025, I had a lovely opportunity to host the 63rd Annual General Meet of Dr. Tushar Guha's Nrityanjali at the grand stage of Kalidas Natya Mandir, Mulund with esteemed Dr. Charushila Samjiskar ji as the Guest of Honour.

The morning began on a spiritual note with lamp lighting and a lovely invocation by the students of Hindustani Sangeet class, setting the tone for an event rooted deeply in our culture. They further sang many beautiful songs along with their Guru Sangita Sawant ma'am. The audience was soon immersed in the soulful strains of Rabindra Sangeet by 3 students present from the Online batch for Rabindra Sangeet, one of whom was a student from Dhaka.

The formal proceedings followed with the AGM session, where updates were shared. It was a moment of reflection



and planning, where the community looked back with gratitude and ahead with vision. The segment of felicitations too, added warmth, congratulating the contributions and achievements that strengthen our institution's legacy.

The performances that followed showcased the vibrant talent nurtured within Nrityanjali. The Sunday Class with Silver Sitar and Ithihaas, filled the stage with youthful charm. The pleasant sight of seeing our founder Dr. Tushar Guha's bedazzling presence was the cherry on top. A short break gave everyone a chance to catch their breath before the stage was claimed by none other than the teachers themselves. The audience delighted in watching



them perform together, proving yet again that Gurus- lead best by example.

We then witnessed the Kathak performance by Dr. Anonna Guha along with Mr. Girish Dalvi and their students; a 50-minute grand treat of intricate footwork, graceful spins, and emotive storytelling. The rhythmic crescendo then gave way to the concluding part of the AGM, Bharatanatyam by the students of Nivedita ma'am and Sangita Ma'am, which held the audience spellbound for nearly an hour. With its blend of devotion, precision, and expressive abhinaya, focused on different themes, their performances captured the very soul of Nrityanjali.

It was not merely a meeting or a showcase but a celebration



of community, creativity, and continuity. The 63rd year reminded everyone that Nrityanjali is more than an institution, it is a living tradition where music and dance shape not just performers but individuals with discipline, grace, and cultural pride.

As the audience dispersed, I could sense that the essence



of the day would linger much longer etched in memory, carried in rhythm, and passed on in practice until the next gathering.

Expressed by **Mrs. Rashmi Panikulam**

UNNAT YUVA

उन्नत युवती से युवक का सफर

नृत्यांजली संस्था को ६२ साल पुरे हो गए। इस संस्था को कायमाब, संपन्न करनेमें डॉ तुषार गुहाजी सर का बहुत बड़ा योगदान है। इस संस्था में अनेक गतिविधिओंका समावेश है।

सन २०२२ में उन्नत युवती प्रकल्प बनाया गया। इस प्रकल्पकी उत्कृष्ट कल्पना, संस्था के ट्रस्टी श्री गिरीश दळवी सर द्वारा की गयी। विशेष रूपसे समाज के आर्थिक दुर्बल परिवारके छात्रोंके के लिए इस योजना का प्रयोजन किया गया था। शुरुवात के लिए श्री सरस्वती विद्यामंदिर भांडुप का विद्यालय चुना गया था। स्पोकन इंग्लिश और कंप्यूटर स्किल्स की विशेष सुविधा लड़कियोंको किस तरह उपलब्ध की जा सकती है इस पर दळवी सरजीने ध्यान केंद्रित किया था। इस पाठ्यक्रम की रुपरेखा इतनी मनोरंजक तरह से बनाई गयी थी, की विद्यार्थीयोंको इसमें रुची आने लगी। शैक्षणिक पढ़ाईयोंके बावजूद, छात्रोंको सामान्य ज्ञान की जानकारी दी गयी। बाहर की दुनियामें किस तरहसे बर्ताव करना चाहिए, अपना चाल चलन, उठने बैठने का तरीका, कैसे होना चाहिए, इसकी जानकारी दी गयी। यह क्लास हफ्तेमें दो बार संचलित की जाती थी। कुल मिलकर, चालीस लड़कियोने इसमें सहभाग लिया था।



स्पोकन इंग्लिश में विशेषतः अंग्रेजी अखबार, व्याकरण, कहानी की किताबें लड़कियोंसे पढ़कर लेते थे, ताकी उनके उच्चार सफाईदार हो और इन माध्यमसे उन्हें नये नये अंग्रेजी शब्द सीखने का मौका मिले। लड़कियों का अंग्रेजी मे सम्भाषण लिया जाता था, अलग अलग खेल खेले जाते थे, ताकि लड़कियों का पढ़ाईके अलावा थोड़ा मनोरंजन हो। इस खेल के माध्यम से उन्हें ज्ञान भी मिलता था। लड़कियाँ बहुतही रुचिसे सारी गतिविधिमें भाग लेती थी।

कंप्यूटर स्किल में उन्हें थिअरी और प्रैक्टिकल विस्तारमें सिखाया जाता था। छात्रोंको थोड़ा गृहपाठ दिया जाता था, जिससे उन्हें व्याकरण और संगणक की दोहराई हो जाये। क्लास समाप्त होनेसे पहले लड़कियोंको अल्पोपहार

दिया जाता था। यह सब सुविधाएँ नृत्यांजली की ओरसे विनामूल्य दी जाती थी। यह प्रकल्प चलानेमें नृत्यांजली के अध्यापकोंका बहुत सहयोग रहा। डॉ अनोन्ना गुहा मैडम सेशन में आकर बच्चोंको हर तरह का मार्गदर्शन करती थी। मैत्रीजी, दीक्षाजी, मिनीजी, सिम्मीजी, प्रीतिजी, गौरीजी, कंचनजी, और मैं, हम सबने अपनी तरफसे छात्रोंको बेहतरीन शिक्षा देनेकी बहुत कोशिश की।

डॉ, गुहा सरजीने सुझाव दिया के, लड़कियोंके साथ लड़कोंको भी अच्छे संस्कार, नीतिमूल्य, विचारोंकी परिपक्वता की जरूरत है। इसलिए इस साल, २०२५ में संस्थाने विचार विनिमय करके लड़कियोंके साथ, लड़कोंकोभी इस प्रकल्पमें शामिल करनेका निश्चय किया। भांडुप गुरु नानक इंग्लिश स्कूल को इस प्रकल्प के लिए चुना गया। पहले लेक्चर में हमारी मैत्रीजी ने बच्चोंको

स्पोकन इंग्लिश का महत्व समझाया। अंग्रेजी भाषा एक जागतिक भाषा है। इस विश्वजगत में, अगर किसीसे संपर्क या संवाद करना है, तो अंग्रेजी का ज्ञान होना बहुत जरूरी है। आजकल तंत्रज्ञान, व्यापार, शैक्षणिक ज्ञान बच्चोंको

ज्यादातर अंग्रेजी में उपलब्ध है। विद्यार्थी विद्यार्थीनीओंको एक दूसरे के साथ, अंग्रेजी में बात करनेका प्रयास करना चाहिए, एकदूसरे की गलतिओंको हसी मजाक में न लेके, सुधार की दृष्टिकोन से हमेशा सहकार्य में जुटे रहना है, यह समझाया गया। इसके बाद सब अध्यापकोंअपना परिचय दिया और छात्रोंको अपना नाम, कक्षा, छंद, पसंदीदा खाना अंग्रेजी में बताने के लिए, प्रोत्साहित किया गया।

दिक्षाजी, मिनीजी और सिम्मीजी ने आर्टिकल (उपपद), नाउन (संज्ञा), टाइप्स ऑफ़ नाउन (संज्ञा के प्रकार) आदि व्याकरण के पाठ सिखाये और बहुत से उदाहरण देके, आसान तरीकेसे सिखाया। स्पोकन इंग्लिश का उद्देश छात्रोंको ज्यादा से ज्यादा अंग्रेजी में बात करने के लिए, प्रोत्साहित करना था। बच्चे भी इस सेशन में दिलचस्पी दिखाकर अपनी प्रतिक्रिया दे रहे थे। आत्मविश्वास के लिए, मिनीजी ने बच्चोंको समझाया कि, अपनी खुदकी स्वच्छता बहुत जरूरी



है। बाहरी दिखावेसे ज्यादा अपना तन मन अंदरसे निर्मल होना आवश्यक है। छात्रोंमें अनुशासन होना जरूरी है ताकि, वह आगे चलके अच्छे नागरिक बन

सकते हैं। रोज अपने आपको आईनेमें देखके एक मुस्कुराना चाहिए, जिसके वजहसे मनमें सकारात्मक विचार आते हैं।

इस प्रकार अंग्रेजी में प्रभुत्व रखनेवाली अध्यापिकांद्वारा यह मार्गदर्शन बच्चोंको जारी रहेगा और भविष्यमें बच्चोंको कल्याणकारी रहेगा। इस दूरदर्शी, प्रभावशाली और निस्वार्थी प्रकल्प के नृत्यांजली को बहुत बहुत शुभकामनाये।

धन्यवाद

ऋतुजा नार्वेकर

BA in Economics and English,
Mrs. Rutuja Narvekar has completed
SPDC -Level 1 at Nrityanjali and is a
faculty member for the last three years.
One of the faculty member for **Unnat
Yuva**, her hobbies include Reading,
Cooking, Music and Playing Table
Tennis



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Nrityanjali members, with team of Euro School, conducted Drawing, Fancy Dress & Speech event for the Pre-Primary section

Nrityanjali Students Speak.....

It gives us immense joy to hear our Bharatnatyam and Kathak Visharad students, who appeared in December 2024, sharing their learning and preparation experience of appearing for Visharad (final stage of acquiring degree in dance through ABGMV Mandal, Miraj). From their very first step in the dance studio to achieving Visharad Pratham or Visharad Poorna, their stories are a true reflection of passion and hard work. We are indeed proud of these students and look forward that they continue to shine in the future in this beautiful art form.

EXPRESSIONS OF KATHAK VISHARAD STUDENTS



Ms. Swananda Bharadkar

Currently appearing for Visharad Poorna alongside pursuing CA with BCom.

Kathak exams for me have been a unique experience of excitement, nervousness and pride at the same time. Before the exam, there's a mix of anxiety and

anticipation, with hours of practice to perfect every step and movement. Executing your performance flawlessly is the only thing on mind.

Every exam gave me a sense of relief and pride. Kathak exams go smoothly as my Guru Dr. Anonna Guha always supports me and tries to put forth our best form through dance. All the supporting artists also owe my gratitude who played a vital role in my journey from beginning of rehearsals to exam day. This experience helped me grow as a dancer and a person, refining skills and deepening my passion for Kathak. It's a journey of self-discovery, discipline, and artistic expression.

These exams not only tested my technical skills but also helped me develop confidence, resilience, and a deeper appreciation for the art form.



Ms. Sanika Deepak Gaikwad

Currently appearing for Visharad Poorna and pursuing Chartered Accountancy

The whole process of Kathak exams starting from learning, preparations, and then the final exam day is full of stress, fun and laughter. The major stress which I

have is *padhant* but at the same time Anonna ma'am being there throughout the exams gives a feeling of support and strength.

In short, it is a fun -filled experience with a lot of learning.

Thank you



Ms. Sakshi Patil

Currently appearing for Visharad Poorna and is a practicing Architect, urban researcher, and writer driven by a passion for impactful design and policy

Preparing for the Gandharva exams is an integral part of our curriculum, as it prepares us to achieve greater heights in our respective fields. As a student of both Kathak and Vocal, my experience is diverse, and it demands immense hard work, not just from us as students, but equally from our teachers, who prepare us thoroughly for what lies ahead. Both my gurus have different approaches to teaching, and that helps me as a human to understand how different situations, even in life can be addressed in multiple ways.

Both Kathak and Vocal music require tremendous riyaz, and our teachers hold us accountable for maintaining it. Along with the rigorous practice, there is also a sense of joy in learning new concepts, reminding us that learning is indeed eternal. We study the complexities of taal and laya, which are complemented by tabla practice in both fields to strengthen our understanding of rhythm and structure.

Currently, I am preparing for Madhyama Poorna in Vocal under Sangita Ma'am and Visharad Poorna in Kathak under Anonna Ma'am. The practice is non-negotiable, not only for the practical aspect but also for the theoretical, as we must appear for written papers from Praveshika Poorna onwards in both fields. This holistic learning through books, experiences, fun instances in regular class and Riyaz helps us evolve into more disciplined and thoughtful artists.



Ms. Bhargavi Patil

Student of St. Xavier's College, Fort. She is a physics student with research interests in nuclear physics and medical physics.

Preparing for the Kathak Visharad Pratham exam under the Gandharva Mahavidyalaya board has been a memorable journey. Under the guidance of my

guru, Dr. Anonna Guha, at Nrityanjali Institute, the past two years were full of learning and growth. The syllabus was vast and at times felt endless, but Anonna Ma'am taught us patiently and thoroughly, especially in Abhinaya, which requires both time and understanding.

For my Rang Manch, I performed Jhaptal (10 beats), and Ma'am also encouraged us to explore our creativity through a short Tarana choreography. That small exercise taught me how challenging yet fulfilling it is to create independently as a dancer.

The Tabla rehearsals were intense and enriching with Sangita Ma'am as the vocalist and harmonium player, Atul Godse ji on *tabla*, and Anonna Ma'am guiding us in *padhant* and harmonium.

During the exam, I was quite stressed, especially in the beginning, but overall it went well. My family and friends who came to watch my *Rang Manch* appreciated my performance, which meant a lot to me. Though I fumbled in some parts, it was a valuable experience that strengthened my confidence.

I sincerely thank Dr. Anonna Guha, Dr. Tushar Guha, the entire Nrityanjali Institute, Sangita Ma'am, Atul Godse ji, my family, Sakshi, Sanika, Swananda, and all my friends for their constant support and encouragement throughout this journey

EXPRESSIONS OF BHARATNATYAM VISHARAD STUDENTS



Ms. Krutika Adkar
Passed Visharad Poorna
Holding a BMS degree with
specialisation in Finance, she is
currently working with 'The Whole
Truth' and pursuing her Cost &
Management Accounting (CMA)

My journey in Bharatanatyam began at the age of five, when my mother, who had always dreamt of learning the art herself, passed that dream on to me. What started as a simple dance class slowly grew into a deep passion that has stayed with me all these years.

One of the areas where I initially struggled was in Abhinaya. I found it particularly challenging to convey the emotions of Lasya and Sringer Rasa. It was Sangita Ma'am's expert guidance that helped me overcome these hurdles and unlock my potential. Through her patient mentoring and personalized feedback, she helped me develop the ability to express emotions with grace. Now, I can portray Abhinaya

with a natural charm and confidence I never thought possible.

During my Visharad exam, I was given a unique task to re-choreograph a section of my original dance, keeping the same music but creating an entirely new choreography. This segment of the exam was both challenging and exciting. I was able to perform the newly choreographed sequence confidently because of the extra practice I had done. The Adavus, exercises and consistent rehearsals from the very beginning proved invaluable, helping me recall and adapt steps that perfectly matched the rhythmic patterns.

I feel grateful to my Guru for her endless support and to my family for always standing by me. Completing my Visharad has taught me confidence, patience, and devotion, and I wish to carry forward all that I have learned as a humble student of this beautiful art form.



Ms. Yogita Gawde
Passed Visharad Poorna, Yogita holds
B.Com degree and pursuing her
M.Com and CMA. She is currently
working with Tarz Distribution (I) Pvt.
Ltd.

I started learning Bharatanatyam at the age of seven, and over the years it became an inseparable part of my life. After many years of effort and dedication, I have proudly completed my Visharad in Bharatanatyam, a milestone that I will always cherish.

After taking a break in 2021–22, I found that I had lost much of my stamina, which made dancing continuously for long durations quite challenging. In Visharad Poorna, we are required to perform solo for nearly 30 minutes without a break, and I realized that rebuilding my stamina was crucial. Balancing my work life with dance practice was not easy, but my determination kept me going. As a working professional, I used to come directly from the office by 7:30 p.m. to attend Wednesday evening classes, often after having only light food.

Despite feeling tired, I practiced nonstop for 2–3 hours each week. Slowly, I started noticing improvement in my endurance, energy, and confidence grew with every session. This phase taught me the true meaning of dedication and discipline. It was not just physical training, but also a test of mental strength. With consistent effort and my guru's guidance, I overcame this challenge and successfully passed my Visharad Poorna exam.

Completing my Visharad would not have been possible without her constant support and blessings. Today, as I look back, I feel proud of this achievement and grateful to my Guru and my family for standing by me. Bharatanatyam has

given me not just a certificate, but also confidence, discipline, and a lifelong bond with this beautiful art form.

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Ms. Riddhi Soneji

Passed Visharad Poorna, Riddhi holds Masters degree in Bioanalytical Science and working as a Regulatory Affairs executive with Pharmonix Biologicals.

I have been learning Bharatanatyam since my childhood, starting from Senior KG. Like many others, I have always loved engaging in dance activities.

One of the major areas where I noticed my growth was in Abhinaya. Over time, I saw my marks improve during the viva, and I realized that this progress came through constant practice and participation in our institute's AGMs and in different dance shows. Performing various acts and exploring different expressions helped me understand the importance of emotions in dance. It also taught me how to connect deeply with the audience and express each Bhava and Rasa more naturally.

While preparing for exams, I learned that Bharatanatyam also involves complete understanding of Taal, Laya, Shlokas, and theory as well. Initially, I thought I could manage reciting Taals of my dances, such as Varnam and Tillana, with regular class practice sessions. But during the exam, I realized that this requires much more thorough and consistence practice apart from class practice. It made me understand that apart from dancing, reciting the songs, understanding the meaning and rhythm, and chanting Shlokas carries significant marks in viva exams.

Even after completing my formal training, I remain connected with the institute, simply to continue being in that positive space that shaped me.



Chaitrali Dalvi

Passed Visharad Poorna, she is pursuing Actuarial Science and working as Actuarial Analyst

I am a Bharatanatyam student and I recently passed Visharad Poorna. This journey in Bharatanatyam has been one of the most challenging yet fulfilling experiences of my dance life. When I began preparing, I was also balancing a full-time job, which made the journey even more demanding. I initially lacked the strength, stamina, and anga-shuddhi needed for long dance items, but consistent practice helped me grow stronger and steadier. I learned to engage my core while dancing, which

made maintaining posture and grace much easier.

A huge part of this progress was because of Sangeeta ma'am's constant guidance and support. She patiently trained us to build strength, corrected every detail, and encouraged discipline in practice. She guided us through the world of abhinaya, helping us explore emotions, imagination, and individuality in depth. Even for the theory exams, which were extensive and concept-heavy, she made sure we truly understood what we studied instead of memorizing blindly. She hand held us through every stage, motivating us to give our best.

The Visharad exams test every aspect of a dancer - abhinaya, taal, tatta-kuchi, choreography, stage presence, adaptability, theory, performance, and much more! This journey has taught me dedication, consistency, confidence, and humility, and reminded me that there is always more to learn and grow.



Ms. Manvi Sonar

Passed Visharad Poorna, Manvi is an Architect working with IMK Architects firm.

I recently completed Visharad Poorna in Bharatnatyram from Nrityanjali Institute. Visharad Poorna exam has been a complete roller coaster ride for me.

After spending so many years learning Bharatnatyram, I have realized that I am more of an "abhinaya-oriented person". Expressing emotions through abhinaya connects with me deeply. I enjoy that aspect of dance the most. This journey of self-exploration alongside dance has made me feel more connected to the art form, and I've begun to truly enjoy learning and understanding its nuances even more.

Learning these expressive skills helped me immensely during the exam, especially when I was asked to perform a choreography as a question by the examiner. That moment turned out to be my strength, and I was able to perform with confidence and authenticity earning more marks in that segment.

My guru, Mrs. Sangita Dalvi ma'am, has always been an integral part of this journey she has a beautiful way of shaping our strengths and guiding us whenever she knows we're struggling or even when she sees potential in us. All of these little things her encouragement, our self-discoveries, and constant practice truly matter and help us approach the exam with much less fear and far more clarity.

This journey not only honed my skills in Bharatnatyram but also instilled in me confidence and a deeper love for the art form.

Career Guidance

A Journey to The Cockpit

Contributed by **Mr. Ashutosh Narvekar**, First Officer, Air India Ltd.
An Indian DGCA and New Zealand CAA, 'Commercial Pilot's License' holder, with previously a degree in Bachelor of Mass Media.

Ashutosh has been Nrityanjali's SPDC Level 1 student, Sunday class student, and a compere at the Kala Ghoda Art's Festival. He presently flies the Airbus A-320 family (type) of aircraft and loves to talk to and inspire the youth about piloting and the Indian aviation.

Once you have tasted flight, you will forever walk the earth with your eyes turned skyward, for there you have been, and there you will always long to return - Leonardo Da Vinci

I fly jet airplanes to several locations, both domestic, as well as the airline's Asia Pacific and Middle East network. As a First officer by designation, my job comprises of acting as second in command at handling one of the most complicated pieces of machinery at 36,000 feet in the air while interacting with different regulations, aircraft systems and people across different cultures and belief systems. Sometimes up above, when in cruise, while silently admiring a sunset or a rainbow sipping my coffee, it all feels like a surreal dream.

My journey to the cockpit however was, not an easy one. As a child I was always attracted to airplanes and it all strengthened every time I saw one take-off or land from a rooftop. It all changed however, when I stepped into secondary school and the curiosity and imagination I had as a child soon lost into the grind to score marks and just keep up with the rat race. Frustrated and full of self-doubt, I gave up science and took up Arts in 10+2, later pursued a degree in Media Studies as well, almost giving up the idea to become a pilot.

It was during my early college days right out of school, that I came in contact with my Guru Dr. Tushar Guha and the Nrityanjali Institute, where I discovered there is much more to life than just possessing bookish knowledge and scoring academic grades. Of-course Academics are important, to get that college or that esteemed job thereafter, but life is much more about being able to apply those academics with a mind that is disciplined, in control of its emotions, and at ease with itself. Participating in activities and events at the institute I soon enough discovered the strengths and abilities I had which were never appreciated by the schools or the education system. Lessons learnt early at the institute at 16 years of age under my guru, about emotional intelligence, the importance of rhythm, situational awareness on stage, teamwork and personality development still help me navigate in my personal and professional life as an airline

pilot.

Soon enough I regained the confidence and strength to realize my dream and enrolled myself for additional 10+2 examinations in Mathematics and Physics. Subjects I had long lost touch with, but had to learn to be eligible for this profession. I pursued my flight training in New Zealand where I flew smaller, trainer airplanes and learnt the dynamics of flying before moving on to the bigger jets with the airline. After returning to India post training, the after effects of covid-19 and a steadily recovering economy created serious challenges to survive amidst cutthroat competition and uncertainties for getting an airline job. I nevertheless, kept at it while being true to my passion and finally managed to get one.

Today my job involves staying calm under the most stressful of situations, understanding the technicalities of the airplane, knowing the elements of human emotions, those of others and including my own, all while trying to maintain a fitter

Lifestyle with a body-clock hard to keep in harmony. Every decision taken has to be close to accurate, within a certain time limit, as there is no room for error. This line of work has no tolerance towards indiscipline, or a casual attitude towards life. Every time I enter the cockpit door, I have to leave my worries and troubles behind the line. It is almost like entering a sacred space, one where I have to stay true to my training, knowledge and principles, playing a role that is much bigger than I am, just like back in the days on stage with Nrityanjali, as a part of their team. Only this time, it is for the safety of countless of my passengers and crew who are in pursuit of their very own hopes and aspirations.

To conclude, if you are reading this and are curious about the Industry in general or wanting to become a Pilot, I would sure love to get in touch! Last but not the least if you hear my name on one of your flights, do inform our crew! After all this is your Captain! And I would be delighted to be a part of your journey.



Inside the Auditors' Cabin: ***What It Means to Be a Statutory Auditor in India Today***

Contributed by **Mr. Shashaank Dey**, a statutory auditor by profession, working with KPMG, catering to Statutory audits of the hospitality sector and the chemical industry sector. He has been a student of SPDC Level I and a budding Compère at the Kala Ghoda Arts Festival.



Back in 2022, when I was studying for the Chartered Accountant Intermediate Exam, an iconic line was part of the Audit study material: "An auditor is a watchdog, not a bloodhound." This line, quoted by Lord Justice Lopes in the Kingston Cotton Mills Co. case (1896), implied that an auditor is an invigilator (watchdog), not a detective (bloodhound). He must investigate when suspicion arises, but in its absence, he is entitled to rely on management's representations. In short, in case of fraud & errors, the auditor has a duty of 'reasonable' care only.

As of 2025, this line has been removed in the updated syllabus, and a spotlight has been cast on the term 'professional skepticism', which involves an alertness to the possibility of fraud. With corporate-level frauds amounting to INR 3.6 lakh crore being discovered in India in the 2010s, and the active participation of the NFRA (National Financial Reporting Authority) – the regulator for auditors, the roles and responsibilities of auditors are being fundamentally reassessed and reshaped.

Traditionally, auditors express an opinion on whether the financial statements express a true and fair view of the business, i.e. the assets, liabilities, and profits/losses are not materially misstated based on examination of the company's books of accounts & relevant records (for instance, verifying inventories & vouching bills). The focus is solely on the accuracy of the financial statements.

With effect from 2015, the law mandates that companies must have Internal Financial Controls ("IFC"). These are controls established to ensure reliable financial reporting with a focus on preventing and detecting fraud and errors. In contrast to traditional methods, the law further mandates that statutory auditors must report on the adequacy and operating effectiveness of such controls, which in turn impacts the accuracy of the financial statements. This is to be done with utmost professional skepticism.

As aforementioned, professional skepticism involves a questioning mind (i.e. curiosity) and a 'trust, but verify' mindset (which needs thorough inspection). Both curiosity and thorough inspection are pillars of audit, as inquiring with company personnel thoroughly helps to identify loopholes within the system, which may be exploited for fraudulent activities. Such questioning must be coupled with an investigation of evidence to corroborate what is understood

from the inquiry.

For instance, an auditor enquires about the entire purchase process and then verifies whether three quotations are invited by the purchase department and the most competitive vendor is selected (to ensure that there is no favoritism or collusion between employees and third party vendors), whether the vendors have proper PAN Cards and GST Registrations (to ensure that there are no fictitious vendors), whether the goods purchased are at the same rate as per the quotation, whether the payment has been credited to the vendor's registered account (to ensure there is no diversion of funds to external accounts) and through an external balance confirmation with the third party vendor (to ensure that all invoices and payments have been recorded appropriately)

Extending this evolution, statutory audit is no longer restricted to simply checking controls at the process level (i.e. sales process, payroll process and so on). It goes hand-in-hand with corporate governance to uphold transparency, accountability, and investor trust in a company's operations. An important aspect of the same is the timely communication of significant matters identified and potential red flags to the audit committee of the company (i.e. those who are responsible for Corporate governance). In this context, auditors are neither watchdogs nor bloodhounds, but in fact, they are sniffer dogs – who smell and pass on the feeling to the audit committee so that steps can be taken to prevent and detect fraud.

A basic tenet of audit involves sampling within vast populations. Sampling allows auditors to test a subset of transactions rather than the entire population. New age technologies like AI-based automation and data analytics are now being used by auditors to identify trends and patterns that are in the normal course of business, and the outliers to such trends and patterns. This helps the auditor to only test the outliers, helping with the timeliness and effectiveness of the audit. For instance, a hotel in Lonavala has a higher revenue per day on weekends and holidays, but a sudden spike in revenue on a working Wednesday demands more investigation.

Statutory audit is dynamic and requires constant out-of-the-box thinking to develop audit procedures suited for the entity and the industry. For instance, a new audit procedure that I

was personally involved in brainstorming was an employee-wise comparison of the salary paid and the out-of-pocket expenses (i.e. reimbursements) claimed by the employee to identify any skewed trends between the two. This helps to ensure that there is no misappropriation of the company's assets for personal gains by the employees.

As statutory audit evolves from checkbox compliance to strategic inquiry, the statutory auditor's role demands not just technical skill, but intellectual agility and ethical clarity. Whether sniffing out anomalies or guiding governance, today's auditor must think like a rational critic, act like a scientist, and communicate like a steward of trust.

A Golden Evening of Gratitude and Grace

It was an evening steeped in rhythm, colour, and heartfelt nostalgia, a celebration that brought together generations of learners, teachers, and lovers of the arts. To mark **Pragnya Bodhini High School's Golden Jubilee**, Dr. Guha's - Nrityanjali offered a soulful cultural tribute that beautifully captured five decades of dedication to education, growth, and community.



(R-L: Dr. Seema Shaikh, Mr. Chirag Shaikh, Dr. Tushar Guha and Mr. Chhotu Shaikh)

The celebration, held on 4th October 2025 at the G.R. Shukla Auditorium, was attended by students, teachers, alumni, and art connoisseurs of Goregaon. From the very first note of music to the final applause, the atmosphere was filled with warmth, pride, and reverence for the journey that began fifty years ago.

Each performance by Nrityanjali's talented artists unfolded like a page from Pragnya Bodhini's story, graceful, purposeful, and deeply rooted in values. The evening featured a series of vibrant folk dances from across India, each brimming with life, colour, and rhythm. Watching these authentic performances was sheer joy, a reminder of the cultural richness that continues to define us. In

today's times, witnessing such traditional forms on stage is a rarity, and there couldn't have been a better gift than bringing that experience alive for the audience in Goregaon.

The audience witnessed a mix of Indian classical dance forms – Kathak and Bharatnatyam, a semi classical dance offering prayer to the Lord for the wellness of Pragnya Bodhini family and the world, and three folk dances representing, aamchi Mumbai, aamcha Maharashtra through Koli dance, Rangaboti number representing the romantic folklore of Orissa, and the recent celebration of dhamal togetherness, the Garba dance of Gujarat on a very recent and popular number – Moti Veerana. The presentation was made both by Nrityanjali's Sunday class artists and Nrityanjali dance class students of Bharatnatyam and Kathak.



In her address, Principal and Trustee Mrs. Seema Shaikh beautifully expressed what binds the two institutions together. She expressed, "This bond between Pragnya Bodhini and Nrityanjali is built on admiration, trust, and shared values. Association is too formal a word, what we have is a bond."



Her words resonated deeply, reminding everyone that the true strength of any institution lies not only in its achievements but in the relationships, it nurtures along the way.

As the curtains drew to a close, the auditorium echoed with applause, not just for the performers, but for the spirit of togetherness that defines both Pragnya Bodhini and



Nrityanjali. It was more than a tribute; it was a heartfelt reminder of how art can celebrate the past, illuminate the present, and inspire the future.

We will always be thankful to Dr. Tushar Guha Sir and his team for this memorable golden evening, one that will be remembered for its grace, gratitude, and the joy of shared celebration.



Rhymes & Verses

Is this Burning an Eternal Flame?

Do I cut my wrist and make you bleed away
Do I hold my breath in my last beat you'll
forever stay
Should I try to fly to you till I couldn't no more
In some other life you'll be there to catch
me though

And yes, to have you I would take a trillion
chance
In one there's a happily ever after
In one we just die for a glance
In one we take the pain, the love and chaffer
In one we have a million-last dance.

In one we die for each other like a laughter
In one our souls intervene each other,
like a state of love like a state of trance

I know this multiverse isn't that cruel
I know our universe didn't let our love submerge
And I know this isn't temporary as our souls
are eternal
So, let's go, let's leave this shell as I'll love you
until the
end of every effing universe!

Written by ~ **Laksh Karanveer Gill Singh**



शाळेमध्ये असल्यापासून

शाळेमध्ये असल्यापासून बोलवायचास मला,
खोटा पैसा देऊन मागायचास
पाऊस मात्र खरा ...
मीही यायचो आनंदाने
वेड्यासारखा बरसायचो
पैशापेक्षा तुझ्या गाण्यालाच भुलायचो...
तुझ्या या सौद्यात पुरता फसायचो

तरी...
जाता जाता मातीमध्ये झाडे रुजवून जायचो
वाटलं होतं रुजेल तुझ्यातही काही
घेता घेता शिकशील द्यायलाही काही
सांभाळशील प्रेमाने देशील एवढी तरी ग्वाही ?

पण...
इतकी वर्षे भिजूनही तू राहीलास कोरडाच
झाडांच्या जगण्यावर तू आणत गेलास टांच
झाडं गेली, माती गेली, माती मधली ओल गेली
किती खोल कळ गेली

लक्षात घे आता तरी अजून नाही वेळ गेली..

विकत नाही घेता येत पावसाच्या सरी
मातीसारखी मायेची ओल लागते खरी
एखादं तरी झाड लावून बघ दारी
एखादं तरी झाड लावून बघ दारी ...

Written by **Dr. Sunita Kangane**

Dr. Sunita Kangane is a Dentist by Profession and friend of our member Mrs. Rutuja Narvekar.

Apart from being a Dental Surgeon, Dr. Kangane loves reading and writing Poems. She also participates in Kavi Sammelan.



RECIPE

Contributed by **Mrs. Sejal Patel**, HM of Podar International School. With over 18 years of experience in education, she has had the privilege of shaping young minds and guiding teachers with passion and purpose. She is an excellent cook.



Cheese Corn Balls

Ingredients

- 1 cup boiled sweet corn (coarsely crushed or whole)
- 2 tbsp butter
- 2 tbsp maida (all-purpose flour)
- 1 cup milk
- ½ cup grated cheese
- ½ tsp black pepper / chilli flakes
- Salt to taste
- ½ cup bread crumbs (plus extra for coating)
- Oil for deep frying

Method:

1. Heat butter in a pan, add flour and roast for a minute.
2. Slowly add milk, stirring continuously to make a thick white sauce.
3. Add boiled corn, grated cheese, salt, and pepper. Mix well.
4. Switch off the flame and let the mixture cool.
5. Add some bread crumbs to bind. Mix into a soft dough-like consistency.
6. Shape into small balls.
7. Roll each ball in dry flour, dip in a little milk, then coat with bread crumbs.
8. Heat oil and deep fry until golden brown and crispy.

Serve hot with ketchup or mayo dip



Coconut Ladoo with Milk maid

Ingredients

- 2 cups desiccated coconut (plus a little extra for rolling)
- 1 cup Milkmaid (sweetened condensed milk)
- 1 tsp ghee (optional, for greasing hands)
- ½ tsp cardamom powder (optional, for flavor)

Method:

1. In a non-stick pan, dry roast the desiccated coconut for 2 minutes on low flame (just to remove rawness, don't brown it).
2. Add Milkmaid and mix well.
3. Cook on low flame for 5–6 minutes until mixture thickens and starts leaving the sides.
4. Add cardamom powder, mix, and switch off the flame.
5. Let it cool slightly. Grease your palms with ghee and roll into small ladoos.
6. Roll the ladoos in extra coconut for a pretty finish.

Ready in just 15 minutes.



DID YOU KNOW?

THE DIFFERENT KINDS OF ORNAMENTS OF INDIA

TAMIL NADU



Vanki is a V-shaped gold armlet, worn as bridal jewellery, with intricate designs.

Surya Pirai - Chandra Pirai is worn on the forehead, representing a balance of cosmic energy.



MAHARASHTRA

Maasoli are silver fish-shaped toe-rings, a mark of marital status & fertility.



Bugadi is a gold or silver delicate ear ornament worn on the helix piercing, featuring tiny dangling beads and floral motifs.



ASSAM

Gamkharu is a bold, ornate bangle of gold or brass, worn during wedding ceremonies.



Junbiri is a crescent-moon-shaped silver or brass pendant, worn during Bihu festivals.



PUNJAB



Saggi Phul is a floral (phul) hair ornament worn on braids (saggi).

Kalire are dome-shaped bridal ornaments tied to bangles, which is also a part of a playful ritual in weddings.



RAJASTHAN

Borla is a ber-shaped forehead ornament worn by married women.



Aad – a choker necklace, worn by Rajputs, featuring a wide, flat band made of gold, studded with kundan or enamel work.

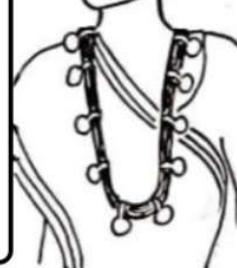


CHHATISGARH

Kathal is a spiked hollow silver anklet with jackfruit-like (kathal) texture.



Rupaya Mala is a necklace of silver coins (rupaya), marking tribal identity.



KERALA



Palakka Jhumki – a gold earring, with green gems embedded as leaves (pallaka).

Manga Mala – a two layered gold necklace, with mango motifs marking prosperity, worn during Onam.



WEST BENGAL

Shakha-Pola are white conch & red coral bangles, worn by married women.



Mukut is a handcrafted white sholapith crown, worn by brides, marking grace, purity & divine femininity.

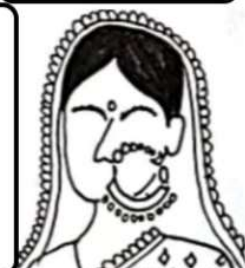


UTTARAKHAND

Guloband is made with square gold pieces stitched onto a red fabric.



Nathuli is a large, gold-plated nose ring, often adorned with red stones, worn by brides.



Laughter Riots

Humorous quotes to roll in laughter

"Be careful of when you follow the masses.
Sometimes the M is silent."

"Me and my bed are perfect for each other, but my alarm
clock keeps trying to break us up."

"Don't give up on your dreams — keep sleeping."

"If You Have Crazy Friends You Have Everything That You'll
Ever Need."

"No man goes before his time — unless the boss leaves early."

"If you are not yelling at your kids, you are not spending
enough time with them."

"Hard work never killed anybody, but why take a chance?"

"I'm sorry I hurt your feelings when I called you stupid. I really
thought you already knew."

"When the waitress asked if I wanted my pizza cut into four or
eight slices, I said, 'Four. I don't think I can eat eight.'"

October

1st Yogesh Mandalia
1st Jayosmita (Mohor) Chatterjee
14th Revathi Sethuraman
21st Kavya Khedekar
24th Rekha Vijayakar
26th Anjum Shaikh

November

3rd Priya Mehta
3rd Chitra Thaker
9th Gauri Keny
12th Sagar Damle
15th Samrddhi Ratish
24th Dhiya Patel
28th Nivedita Chatterjee

**December**

6th Reshma Rao
10th Swananda Bharadkar
14th Vanita Mansukhani
14th Brinda Shankar
17th Manjula Parshram
19th Ashit Thakkar
20th Shilpa Jadhav
23rd Mini Pillai
24th Pradnya Malvi

January

18th Shreya Pal
26th Samarth Kumbhar
26th Bhavna Gandhi
29th Arnika Sakpal



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