



Manch

The performing arts Journal

Issue 2; May 2022

CONTENTS

Music:

- Music and its benefits in Academics



Dramatics:

- Monologue: an integral part of theatre
- E-play: ROPE

Dance:

- Growth and contribution of the Dance School over the years
- Classical dance forms of India



Editorial

From the MIC

The second issue of 'Manch' is the takeover by the new team and marks the beginning of the legacy left behind by the previous batch. The few minutes you spare while you read through this publication will be the biggest reward for the team for the time spent brainstorming for the ideas that fused and materialised into what you have on your screen right now.

Beginning as the brainchild of the MIC, the performing arts journal is an ambitious approach to bringing into light a little less spoken about aspect of the arts that are quietly misconceived to be only "performed". The immense amount of theoretical and historical knowledge associated with day to day forms of art is overwhelming, and this is what this issue aims at reflecting, from the major forms of dance in India to monologue, a usually overlooked aspect of dramatics has been covered in this issue. It also aims to enlighten the community about the evolution of the dance school while also containing a heavily researched piece informing you of the academic benefits of music. I hope you lose yourself in its contents. Happy reading!

- Chinmoy Tamuli

"I do not try to dance better than anyone else, I only try to dance better than myself", "dance is the hidden language of the soul."

The performing arts department presents the second issue of "Manch". I would like to thank on behalf of the Department of Performing Arts for the support and hard work of the publication team who made the journal a possibility. I am grateful for their constant support of my endeavors and I hope this continues to expand and proliferate in the future.

Dear readers, we will continue to provide information about different aspects of performing arts such as in this issue in the upcoming issues too, we hope you look forward to it as much as we do.

-Rubi Borah Bordoloi
Coordinator of The dance
Department

MUSIC AND ITS BENEFITS IN ACADEMICS



Music establishes conditions that set up for achieving full developmental potential. You may find that sometimes people use music in the background while studying or doing any kind of work for better focus and concentration, sometimes music can be used as a distraction to avoid certain conditions which affect the human mind. If we use music in this way, it will benefit in oral perception and language skills, oral and visual memories, spatial reasoning and mathematical performances, intellectual development, executive functions and self regulation as well as creativity. Participation in active music making plays a much better role in motivating the minds than just playing it in the background. The primary concern should not only be emphasis on learning a instrument like the piano, guitar or violin but also how voice can be used as an instrument. If we want to learn an instrument but we are not motivated and just wanted to learn because our parents said so then the benefits of music learning cannot be achieved.

According to professor Gary McPherson, the best kind of learning involves a combination of personal enjoyment as well as a focus on achievement.

According to Dr. Susan Hallam, there are three ways of engaging with music learning which all together motivates the mind.

Alone means when you are developing your skills through individual lesson practices, second when you are playing in ensembles and singing in groups. Third when you are performing on stage and getting social recognition.

There is a difference between the learning benefits of music and learning how to be an elite performer. Sometimes focusing on high-level performances or in a race of achieving the title of the best musician, people destroy the culture of musicking resulting in a decline in the number of people engaging with music learning. Research shows that the benefits of participating in music at the school level are helpful in motivating not only in the gaining of knowledge but also for collaboration with learning more broadly. According to professor Daphne Rickson, there are so many examples of people with learning disabilities who manage to get a sense of connectedness and belonging to their school community through a carefully facilitated music programme.

So what kind of music is useful ?

As per professor Gary McPherson there are many researches based on this fact that children who are learning music might have different values and benefits and different motivations in other areas of their learning, they are more well rounded children.

As per the research based on a survey of about 27,28,000 children of nine countries with very different cultures, we found that children who are actively engaged in music either as learning musical instruments or learning voices in formal and balanced settings tend to be motivated not only in music but certainly in their academic subjects. They value their native tongue, for example English in the case of Australian children who are learning English in school. This proves how music as a discipline and an area of activity can be used for the overall development of a child.

Which musical instrument is ideal for learning music ?

According to professor Gary McPherson, the instrument that we should start with is the voice because that's the most deeply personal experience, so for the good preparation for learning music the child should be encouraged to use their voice, not necessarily in a formal setting like voice lessons but just singing and expressing themselves. As far as choosing an instrument is concerned, it is based on developmental stages, for example instruments like violin and piano can be used from the age of 3 or 4 but certain instruments like trumpet or guitar requires some physical attributes which grows in stages, but with the reference of the researches and literature "keyboard piano" is considered to be the best and the most important instrument in music learning due to its "visual layout" through which a child can actually see the layout and can try the range of notes by just hitting the notes. So most of the children at a very young age start with the keyboard and many of them transition to other instruments when they grow older.

with this, the question comes to our mind what should be the exact duration of practice, either on a daily or weekly basis and how it has an impact on our academic skills altogether.

According to Professor Gary McPherson, we cannot delineate a Child's life in five days a week for 20 minutes of practice, so the best way of dealing is to give them assurance that you as a teacher are not interested in knowing how long they should practice, but you would like to see them playing next week what they have learnt today and so will the subsequent weeks follow. This will make them curious about music playing and they will practice which will finally make them engaged with music which will positively impact their academics. Teachers must try to inculcate in them the importance of maintaining a balance between “practising for pleasure” and “practising for improvement” because those who just merely practice for teachers and parents will lose interest in the first instance of instrumental instructions.

Music is a deeply social experience, music in schools offers this social experience, which means students get together and share their skills that they have learned on piano or guitar, they can in fact sing with each other and can get a complete and balanced education.

Professor McPherson believes that the children who do best in music or in any discipline are the children who have a broad experience early on and then it becomes specialised later on, not the other way around, but according to the competitive environment that we have today, we want to get them specialised in the beginning stages of learning. If a child gets a couple of years to just emphasise expressing themselves in music and just have fun, that will bring the best foundation for his/her subsequent specialisation in music.

Now as we talk about the neurological impact of listening to the right type of music at the right time or having silence in certain conditions.

According to the research of Dr. Glenn Schellenberg, the impact of listening is different from person to person and the choices of music as per the situations vary. Example: Mozart music makes you smarter, but we see the effects for may be about 20 minutes, depending on different types of mindsets, so we can't take it as long term impact. Listening to music makes us more receptive to take in more information, so having a right type of music in the background which will not distract you or in fact make you relaxed will be helpful in keeping you tuned with what you're learning and you will be more receptive to what you're learning. Sometimes listening to music is momentary. It depends on how and when you want to be in that right mood. Rock music can be a mood setter for some people but can be a noise distraction for others. This is the power of music which can be used differently with different kinds of people for shaping lives for tomorrow.

Music learning activities:

- Collective music making activity.
- Cross community music education activity.
- Song room activity.

The above activities must be implemented in school to teach students about co-operation, pro social behaviour, belongingness, relationships, collaborative learning, social advancement, group identity, solidarity, teamwork and helping others.

 Arvind Benjamin
Department of Music

MONOLOGUE – AN INTEGRAL PART OF THEATRE

What is a Monologue?

A monologue is a long speech by a single character in a theatre production or film. Monologues can either be addressing other characters in the scene, or they can be one character talking to themselves or to the audience.

Monologues serve a specific purpose in storytelling—to give the audience more details about a character or about the plot. Used carefully, they are a great way to share the internal thoughts or backstory of a character or to give more specific details about the plot.



How to write a Monologue?

Good monologues are structured just like good stories: they have a beginning, a middle, and an end. This rhythm—a build up and a resolution—is critical in long stories, because without it, stories can become monotonous and stale.

Beginning - In real life, people don't just start monologuing without a reason; they usually start speaking in response to something else that was said or to something that happened. When writing, try transitioning into a monologue smoothly with your first line. Even the opening line "I was thinking about something you said yesterday" is an easy way for a character to start giving a monologue.

Middle - The middle of a monologue can be the hardest part to write, because viewers will start to get bored during long speeches; it's vital to keep your monologues from being predictable. Craft small twists and turns into the storytelling—from interesting plot details to unique ways the character describes them—to keep the monologue fresh and engaging.

End. It's common for monologues—especially ones meant to convince another character to do something—to wrap up with a quick statement of meaning. However, don't indulge too much in explanation at the end of the monologue; this can make it feel

shallow or uninteresting. Instead, trust your readers to derive meaning from it themselves.

Examples of a Good Monologue

There are many examples of excellent Monologues. For now here is one of them-

"The healthy human mind doesn't wake up in the morning thinking this is its last day on Earth. But I think that's a luxury, not a curse. To know you're close to the end is a kind of freedom. Good time to take...inventory. [...] Out-gunned. Outnumbered. Out of our minds. On a suicide mission. But the sand and the rocks here, stained with thousands of years of warfare... They will remember us. For this. Because out of all our vast array of nightmares, this is the one we choose for ourselves. We go forward like a breath exhaled from the Earth. With vigor in our hearts and one goal in sight: We. Will. Kill him."

--Price's speech in the cutscene of Just Like Old Times.



Aditya Kumar Upadhyaya

12

E - P L A Y

ROPE



Countless retakes and sleepless nights spent in editing was required to produce a murder thriller shot in one room. Adapted from 'Rope', a play by Patrick Hamilton, this E-play consisted of eight characters in total out of which two were acted by our own teachers (Mr. Leslie Watts and Miss Pamela Syiemlieh). The AVS community got to witness something that they had never seen before and the quality was good enough to keep all the viewers on the edge of their seats. Though we had to follow multiple COVID-19 restrictions the quality of the acting, editing and the direction were through the roof.

A fifty-five minute movie/E-play which was to be shown during Founders' and had to be shot and edited in just fifteen days, it sounds like an impossible task. Well, we also thought the same when we were assigned this mammoth task. Eight actors, two editors/cinematographers and one resilient director (Mr. Shantam Basu) set out to accomplish this mammoth task for the first time in this school. There were multiple hardships during our work hours but the constant reminder of the core values of AVS by our Headmaster kept us motivated throughout the journey. Resilience, Pursuit of Excellence, Integrity and Respect. The first two being the main driving factors in the completion of this project. As a team we proved that nothing is impossible provided we have a driven mind and a common goal.



Subhajeet Dasgupta
Outgoing Dramatics Captain

GROWTH AND CONTRIBUTION OF THE DANCE SCHOOL OVER THE YEARS

The Dance School of The Assam Valley School has evolved over the years and its journey this far is worthy of acknowledgement. It is a place of worship for all the dancers in AVS. It holds a lot of prestige in every dancer's heart and each one of us is proud to be a part of the Dance School. The Dance School has made a place in our hearts which could never be replaced.

All the achievements of the Dance School were possible only because of the constant support of Ma'am Rubi Bora Bordoloi who has been the backbone and an integral part of it for so many years. If not for her guidance, the dance school would not have been able to achieve the milestones it has till now. Along with her, Ma'am Torali Baruah has also offered her helping hand in every way possible. Her patience and smile motivates and encourages every dancer to give of their best .



The Dance School has participated in in various international , inter-school and national events over the years. It always participates in Pune Fest almost every year(12 times till now) and proudly brings many prizes back home. In 2017, aviators made us proud by winning awards in the IPSC Dance hosted by the Mody School , India. It also took part in Mohan Festival in Goa , Delhi Darbar and there too it secured many positions.

In 2019, AVS participated in IPSC Jodhpur hosted by the Rajmata Krishna Kumari Girls School where we received 'outstanding performance in the solo category. In the same year, it also took part in the Singapore Fest where it received numerous awards . Due to the pandemic, all the dance competitions and events were called off for safety reasons and thus our school took part in different online dance competitions .Our dancers also appear for examinations like Sattriya dance exam by sangeet satra Parishad and the Odissi dance examination by Sarva Bharatiya sangeet Parishad.

This accomplishment of the dance school also wouldn't have been possible without the hard work and efforts put in by the students. The dance school is progressing and growing each day with all its teachers and students who make it a better place. We aim to hold on to its prestige and carry forward the legacy always.



*Tarisha Surana
Prateeti Ghosh*



CLASSICAL DANCE FORMS OF INDIA

DANCES FEATURED:

- Bharatnatyam from Tamil Nadu
- Kathak from Northern and Western India
- Kathakali from Kerala
- Kuchipudi from Andhra Pradesh
- Odissi from Odisha
- Sattriya from Assam
- Manipuri from Manipur
- Mohiniattam from Kerala



Dance could be described as a performance art form in which the basic tool is the body and its purposefully selected movement in an intentionally rhythmical and cultural pattern with an aesthetic value and symbolic potential.

Dance can be categorized and described by its choreography, by its repertoire of movements, or by its historical period or place of origin. Dance teaches the importance of movement and fitness in a variety of ways. Dancing gives people the opportunity to move in unison and have shared moments which unite them. Dance also benefits society because it is a form of entertainment. Dance, like all forms of cultural expression, reflects the society in which it exists. Dance provides a form of social affirmation and a means of expressing national or tribal loyalty and power, and it is a part of religious ritual

providing a direct means of communication with the spirits.

The theory of Indian Classical Dance or Shastriya Nritya can be traced to the Sanskrit Text Natya Shastra.

The text Natya Shastra describes religious arts as a form as margi or a spiritual traditional path that liberates the soul while the folk entertainment is called desi or a regional popular dance.

Indian Classical Dance forms are traditionally performed as an expressive drama-dance form of religious performance art related to Vaishnavism, Shaivism, Shaktism, Pan-Hindu epics and the Vedic literature or a folksy entertainment that includes story telling from Sanskrit or regional language plays. The Sangeet Natak Academy recognizes eight different dance forms in India. They are:

Bharatnatyam –

Bharatanatyam is a dance of Tamil Nadu in southern India. It traces its origins back to the Natyashastra, an ancient treatise on theatre written by the mythic priest Bharata. Originally a temple dance for women,

bharatanatyam often is **used to express Hindu religious stories and devotions**. Bharathanatyam meaning:

Bha meaning emotion (Bhava), Ra meaning music (Raaga), Ta meaning rhythm (Taal) and Natyam meaning dance. Thus, Bharatanatyam is the

dance that encompasses music, rhythm and expression and strictly adheres to the Natyashastra (the scripture of classical Indian dance). A Bharatnatyam performance typically consists of six sections. They are- Alarippu, Jatisvaram, Sabdam, Varnam, Padam and Tillana. It is the first of India's traditional dances to be refashioned as a theatre art and to be exhibited widely both at home and abroad.

Kathak –

Kathak is one of the eight major forms of Indian classical dance. The origin of Kathak is traditionally attributed to the traveling bards of ancient northern India known as Kathakars or storytellers.

Kathak is indigenous to Northern India and developed under the influence of both Hindu and Muslim cultures. Kathak actually dates back to 4th century BC where sculptures of Kathak dancers were

engraved in written scripts and sculptures in ancient temples. It

originated within Hindu temples as a storytelling device for **portraying the epic tales from Hindu scriptures, Mahabharata and Ramayana**. These

stories include the life of Lord Krishna showing adventure and miracle.

Evolution of Kathak dance form was during the Bhakti movement which centered primarily around milk maids (gopis), Radha and divine Krishna. Kathak dancers convey moral tales of Gods.

Kathakali —

Kathakali is the most well-known dance drama from the south Indian state of Kerala. The word Kathakali literally means "Story-Play". It is known for its large, elaborate makeup and costumes. The elaborate costumes of Kathakali have become the most recognised icon for Kerala. Kathakali originated in the state of Kerala between the 16th and 17th centuries. Kathakali is considered to be a combination of five elements of fine art:

- **Natyam (Acting)**, the use of facial expressions to convey emotion.
- **Nrithyam**, the use of hand gestures "mudras," to convey meaning and emotion.
- **Nritham** (Dance), the use of rhythm and movement of hands, legs and body.
- **Sangeetham** (Music): Song/Vocal accompaniment (Geetha), and instrumental accompaniment (Vadyam).
- **Chutti**: Painting or make up.

Kuchipudi –

This classical dance is named after a village Kuchelapuram in Andhra Pradesh. Kuchipudi became popular due to the patronage of the Brahmins practicing it.

This dance form is known for its impressive, quick footwork, dramatic characterization, expressive eye movements and spirited narrative. It is a

dance-drama performance, with its roots in the ancient Hindu Sanskrit text of Natya Shastra. It developed as a religious art linked to traveling bards, temples and spiritual beliefs, like all major classical dances of India. Vocal and instrumental Carnatic music in the Telugu language accompanies the performance. The typical musical instruments in Kuchipudi are mridangam, cymbals, veena, flute and the tambura. The popularity of Kuchipudi has grown within India, and it is performed worldwide.

Odissi –

Odissi is a dance form from the state of Odisha in eastern India. It is recognised as one of the eight classical dance forms of India, and celebrated around the world for its lyricism and as well as emphasis on bhakti bhava (attitude of devotion and surrender). The origins of this dance can be traced back to the 2nd century B.C. carvings of the Rani Gumpa caves in Udaygiri, Odisha. The Natya Shastra refers to this dance as Odar Magadha. It is considered to be one of the oldest dances in the world. Odissi revolves around the Tribhanga as the central posture. The head, torso and lower body move in deflection, with each part moving in opposition to the one above, thus creating a figure with three

bends to its shape. A special feature of Odissi is the use of sideways movement in the isolated torso. Odissi dance pays great importance to Lord Jagannath who is greatly respected and worshipped by the people of Odisha.

Sattriya -

Sattriya, or Sattriya Nritya, is a major Indian classical dance. It is dance-drama performance art with origins in the Krishna-centered Vaishnavism monasteries of Assam and is attributed to the 15th-century Bhakti movement scholar and saint Mahapurush Srimanta Sankardev. Sattriya was given the status of classical dance in the year 2000 by the Sangeet Natak Academy. Sattriya dances differ from other dance forms in its basic stance. For male it is known as Purush Pak while for female, Prakriti Pak. The dance is based on mythological themes. They have special mnemonic bols, typical Assamese music known as Borgeet, musical instruments like large cymbals, drums, colourful costumes, besides complicated choreographic patterns using various talas for each stanza sung by the vocalist. The corpus of Sattriya dances consists of ankiya bhaona and also Ojapali dances in which the main singer sings and enacts abhinaya, telling stories and a group of dancers dance as back up dancers play small cymbals.

Manipuri -

Manipuri is one of the eight dance forms of India originating in Manipur. This dance form is based on Hindu Vaishnavism themes, and exquisite performances of love-inspired dance drama of Radha-Krishna called Raas Leela. The costumes in Manipuri dance are very colourful, attractive and very richly bedecked. The female dancers wear a dress called "patloi". The lehenga is called "Kumin" with mirrors and zari work intricately woven into beautiful designs. It is layered with a transparent silk or "Pasuan". It is one of those dance forms that is getting popular day by day.

Mohiniyattam -

Mohiniyattam (Malayalam: "dance of the enchantress") is a semiclassical dance form from the state of Kerala, southwestern India. The dance is performed by women in honour of the Hindu god Vishnu in his incarnation as the enchantress Mohini. The dance form Mohiniyattam has love and devotion to God as its major themes are usually associated with Lord Vishnu or his incarnation Lord Krishna as the lead character. It is a lasya subgenre of dance, performed in the Kaisiki vritti which means in a graceful style. This dance form is also getting the recognition and the popularity that it deserves in present times.

So, these are the eight different classical dance forms of India. Different dance forms but “Dance” in general teaches us the significance of movement and fitness in a variety of ways through a selection of disciplines. It helps us learn to coordinate muscles to move through proper positions. Moreover, it is a great activity to pursue at almost any age. As our world continues to diversify and different cultures come into exposure with one another, dance will continue to progress and reflect this diversity and fusion. Therefore, dance is a powerful reflection of the cultural changes that are taking place in our world.



Ruhi Kalita
10 A





Editor-in-chief: Chinmoy Tamuli

Associate editors: Aastha Bora, Silpi Bora

Correspondents: Jaskeerat Singh, Aditya Updhyaya, Prateeti Ghosh, Tanisha Surana

Photo Credits: Yashraj Agarwal

Mistress in Charge: Mrs. Rubi Borah Bordoloi

Publisher: The Assam Valley School, PO: Balipara, Asom-784101

Website: www.assamvalleyschool.com

Patron: Dr. Amit Jugran, Headmaster of The Assam Valley School

