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CONTENT

**1. Sattriya Nritya: A Classical
Dance Of Assam**

2. Dramatics

**3. Feeling, Healing and Cleansing
your soul with Indian music**

4. The Western Choir

5. Indian Culture

Note from the MIC

It is a creative form of art where artists use their body or voice, sometimes another object, to convey and express their emotions and artistic thoughts.

Different from visual arts where an artist paints or creates a physical object, the field of performing arts INCLUDES music, dance, theatre, and many other performances.

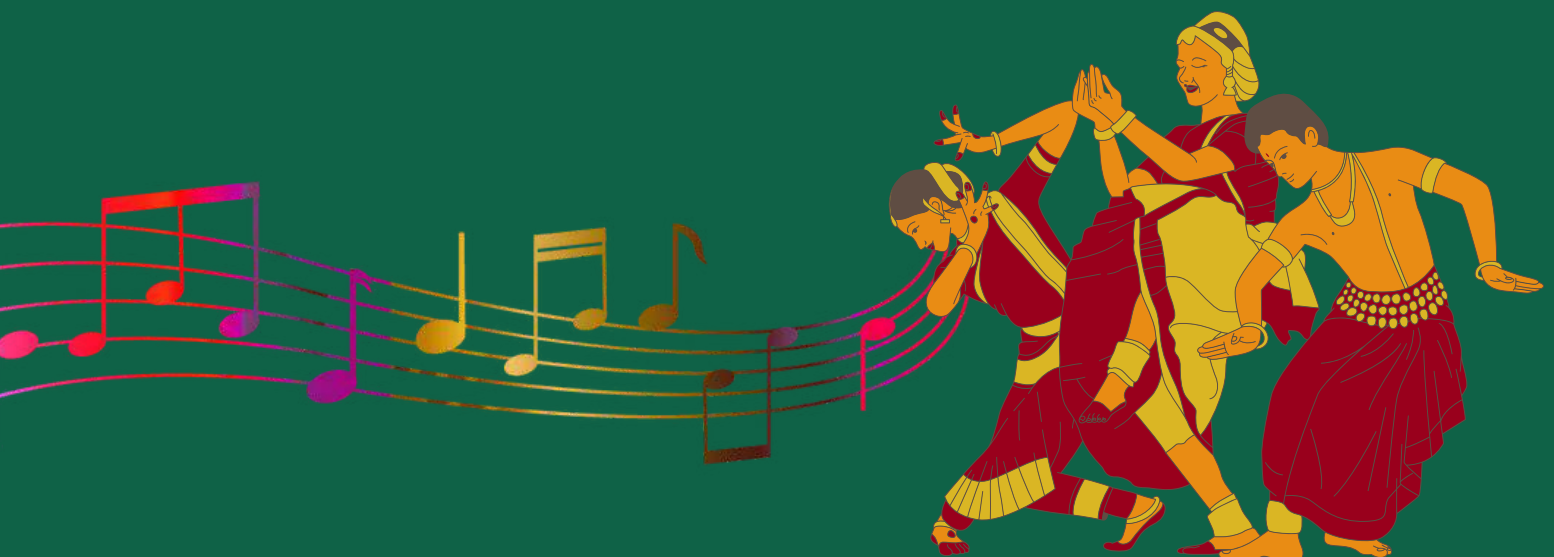
The 'Manch' 3rd Journal of Performing Arts departments of AVS. We are trying to publish the different articles from the drama, Music, and Dance departments.

Hope you will like it.

I am very much thankful to Diksha, Veeraj, and all our team members for your hard work and dedication to this Journal. I wish you all the very best for your future journey.

Rubi Borah Bordoloi

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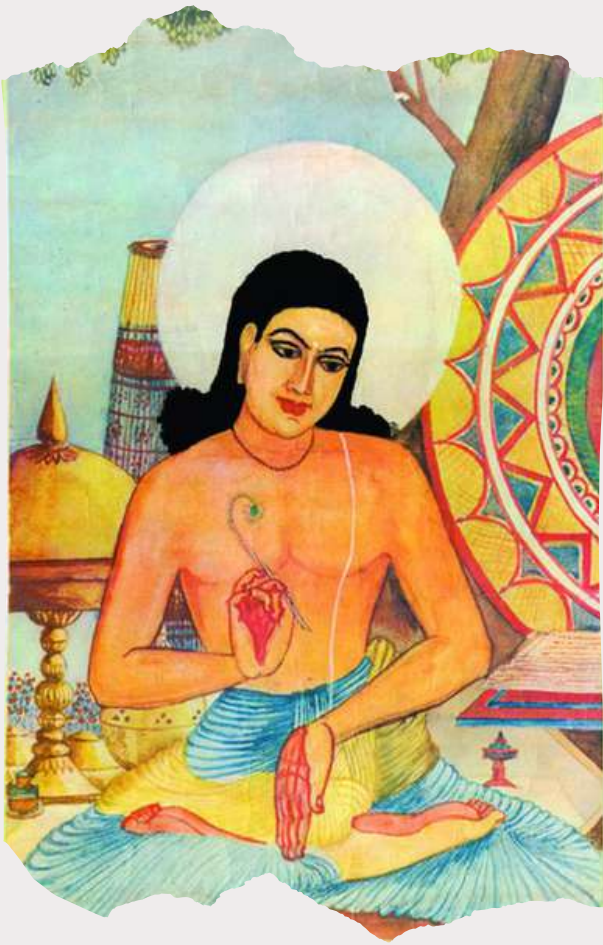
SATTRIYA WRITING

A CLASSICAL DANCE OF ASSAM



Assam has a long history in dance and art, as indicated by copper plate writings and art from the Shaivism and Shaktism traditions. Singing and musical traditions have also been traced back to the Assamese chorus singing tradition for the Hindu epics Ramayana and Mahabharata. Sattriya, a 500-year-old dance form, is an Indian Classical dance that comes from the Vaishnavite monasteries of Assam. Sattriya is an Indian classical dance with origins in ancient theatre and music literature, notably Bharata Muni's Natya shastra. The earliest comprehensive collection is dated between 200 BCE and 200 CE. However, estimates range from 500 BCE to 500 CE.

Sankaradeva of the 15th century is credited for organising the dance utilising ancient scriptures and introducing drama and expressive dancing (nritya and nritya) as a kind of community religious art for emotional devotion to Krishna. Sattriya Nritya emerged from the temple in the second half of the nineteenth century. This kind of dancing started in monasteries before reaching the metropolitan stage. The Sattras maintained severe deprivations and devotion within their confines until the first decade of the nineteenth century. Male dancers alone conduct this dance in a highly committed and spiritual manner. Many reasons may have attributed to Sattriya Nritya's delayed acceptance and recognition. One of the main benefits of following the rules of the sattras has been the capacity to preserve its original form and distinct style. Sattriya became famous and well-known after the Sangeet Natak Akademi was classified as one of India's traditional dance genres. Mahapurush Srimanta Sankardev who is credited with developing Sattriya dance into its present form to accompany performances of plays used for religious teaching, was a saint, scholar, playwright, social and religious reformer is a colossal figure in the cultural and religious history of Assam. He was destined to play a significant role in preaching to humanity and protecting human religion. 'Ek Sarania Nam Dharma' preached by him believed in the worship of Lord Vishnu. Mahapurush Srimanta Sankardev was a great scholar and literacy genius. His significant literacy creations are the 'Kirtan Ghosa', 'Gunamala' etc. The holy songs written by him are known as 'Borgeet'. The dramas written by him are known as 'Ankia Naat.' and Sattriya Dance at that time was a part of it. In the 'Ankiya Naats' Srimanta Sankardev used the style of storytelling through drama, mostly depicting the life of Lord Krishna and Lord Rama. The first dramatical work by him was 'Chihnajatra'. The various 'Ankia Naats' written by him are 'Kaliya Daman', 'Patni Prasad', 'Keli Gopal', 'Rukmini Haran', 'Parijat Haran' and 'Rambijay' naat.



When he started going to school at the age of twelve, he wrote a poem in the praise of Lord Vishnu – ‘Karatala Kamala Kamala Dala Nayana’ without using any vowels as he had learned only the consonants till that time.

Sattriya Dances’ essential position differs from all other classical dances in India. Males adopt the Purush Pak position during the dance, while girls use the Prakriti Pak posture. The dance honours several legendary creatures. They do complicated dances and steps, and several vocalists write sections of the songs. ‘Borgeet,’ Assamese traditional music, is played during these dances. Sattriya dances like Ankiya Bhaona and Ojapali, where the lead vocalist performs while singing, are known as ‘abhinaya,’ or the art of telling stories. The chadar, dhoti, and Paguri are male costumes (turban). The female costumes include the chadar, Ghuri, and Kanchi (waist cloth). The most renowned saree used in the Sattriya dance is the Pat Silk saree (also known as Paat), which depicts the locality via its vivid themes and decorations. The dancing attire incorporates traditional Assamese jewellery manufactured in Kesa Sun using a unique process (raw gold). Dancers wear MuthiKharu and Gam Kharu (bracelets) and Kopali on the forehead. Sattriya, a living tradition, is a ceremonial art conducted by monks in Assamese kirtan gharas (prayer halls). For decades, the dance was kept within the gates of monasteries as a sacrifice to Krishna. Until recently, women had little access to it. The dance now exists in both masculine and female bodies, taking its proper place. The Sattriya culture, folk tales, and the guru-shishya parampara ensured the survival of this dance form. In today’s fast-paced world, digital technology and social media will enable dance groups to reach a bigger audience in a shorter period, whether through performances, instruction, or research.

By Jupitera Das, Dance Captain

DRAMATICS



Dramatics is the totality of the study and practice of the theatrical arts. It encompasses various elements such as acting, directing, playwriting, stagecraft, and design to create a cohesive theatrical experience for the audience. Drama as we know it began in ancient Greece. Aeschylus, a playwright, invented what we now call drama when he wrote a play that featured two actors and a chorus, who symbolized the ordinary people or sometimes the gods. The earliest form of Indian drama was Sanskrit drama. Between the 1st century AD and the 10th, there was a period of relative peace in the history of India, during which hundreds of plays were written. Oscar Wilde regards the theatre as the greatest of all art forms and the most immediate way in which a human being can share with another the sense of what it is to be a human being. Drama has the power to evoke emotions, provoke thoughts, and create a lasting impact on its viewers. It is a medium that can be used to reflect on society, culture, and the human condition in an entertaining and enlightening way. While various methods exist to express oneself creatively, doing so through drama and play is the most nuanced and complex. Furthermore, drama provides a safe space for individuals to explore different emotions and perspectives, which can increase empathy and understanding of others.



It also fosters creativity and critical thinking skills as actors must analyze characters and situations to effectively portray them on stage. It provides room for endless experimentation. It helps one to move beyond the rigid constraints of textbook chapters and widen the scope of learning. Drama and play in education will make the learning process interesting and will enhance the creativity of students. Moreover, it can also foster collaboration and communication skills among students as they work together to create and perform their own plays. Self-expression through enactments can help someone feel more confident. It is a powerful tool for expressing the feelings and thoughts of an introverted person. It also helps one develop a sense of self-worth. It is a process that draws one closer to and more at ease with their true self. It succeeds in achieving the key objectives of the best personality development school. Through this process, individuals can learn to better understand their emotions and thoughts, which can lead to improved communication and relationships with others. This is why creative expression is often emphasized in various types of personal growth programs. Taking risks in class and performing for an audience teach students to trust their ideas and abilities. The confidence gained in drama applies to school, career, and life. Drama enhances verbal and nonverbal expressions of ideas. It improves voice projection, articulation of words, fluency with language, and persuasive speech. Listening and observation skills develop by playing drama games, being in an audience, rehearsing, and performing. Dramatics is also a form of entertainment that can be enjoyed by all people, regardless of age, culture, or class. Drama brings play, humour, and laughter to learning; this improves motivation and reduces stress.



Feeling, Healing and Cleaning your Soul through Indian Music



Music is the language of our soul. As humans, living through everyday stresses, as well as deeper life struggles, can have a degenerative effect on our minds, bodies and spirits. This degeneration appears in myriad forms – as maladies of the body, as emotional upheaval and as spiritual unrest. Nature, on the other hand, is innately regenerative. So, it is no surprise that things that are intricately linked to nature and creation seem to have a profoundly healing effect, like a beautiful sunrise or a cool breeze, and of course, music!

Indian classical music has been defined into many 'Ragas' based on 'Melas or Thatas'. Melas can be of 12 types and each of them will contain 7 swaras Sa- Ni with different permutations and combinations of 'Shuddha' and 'Komal' swaras. Mela or Thata is not sung instead Ragas based on these Thatas/ Melas are sung. If you practice the Ragas in every different form every morning, you definitely will be able to ace the art of singing Indian classical music.



After you have aced the Ragas, you move on to 'Harkatein' which is basically the different ways of singing or you can say modulations in your voice while singing. You necessarily need Harkatein in your songs while singing, especially to stand out, otherwise, your song might sound very plain. Another very important thing to keep in your mind while singing is that you have to clearly express your emotions as classical music is also a form of expressing your emotions which cannot be said normally. The effects of Indian classical music are not limited to those initiated into it. For instance, I witnessed a bystander at a concert who left abruptly, erupting into tears as she found herself overcome by the powerful emotions that a raaga evoked in her. She came back feeling happy and uplifted.

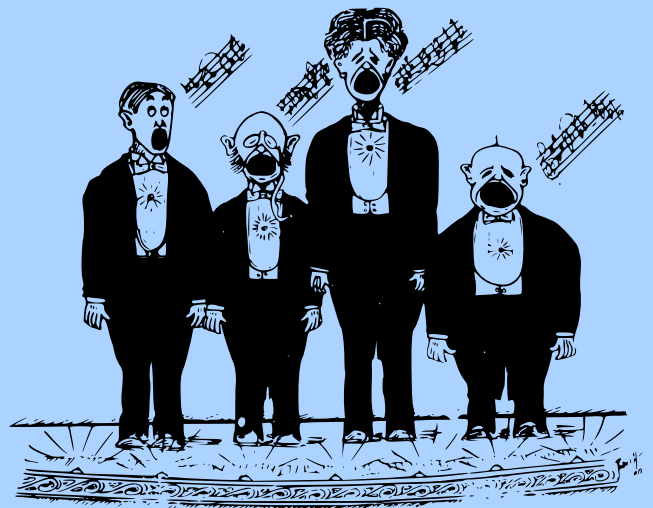
By Awanya Jasrasaria, Indian Choir Captain



THE WESTERN CHOIR

The western choir in The Assam Valley School has evolved into an activity that allows students to join in not only singing, but also learning the art of performing, working together, building social skills, creating friendships, and learning to appreciate music as a form of art. The choir, being a group activity, helps students build a strong sense of cohesion, collaboration, and oneness in between all the vocal runs and laughter echoing through the music school halls. Being a member of the choir also allows singers to express their creativity and create sounds capable of uniting the school when we rise to sing in our assemblies.

The choir's schedule was jam-packed with events in December 2022, making it a demanding month. On December 9, 2022, the Western and Indian choirs attended the Tezpur University Function, which was organized by the Tezpur Academy of Literature and Education. The function provided participating students with opportunities to enhance their talents. The month also saw the much anticipated Christmas Carol, Christmas choir, and Graduation Choir, held consecutively on the 15th, 16th, and 17th of December.





The main Western choral team currently includes over 25 members, comprising all voices. The choir includes basses, tenors, altos, and sopranos ranging from singers as young as students from 5th grade to the senior most of the school.

The choir holds regular practice sessions in the school's Music Rooms. These practice sessions encourage students to step out of their comfort zone and participate in the groups' activities. The student improves their social skills within the choir, while also improving their cultural skills. With collective effort from the members of the choir, the choir captains and masters and mistresses in charge of the activity who came before us, the quality of the choir has grown significantly and hopefully will continue to do so as it gains more interest, encourages and influences musicians to seek out their skills and creates such an impact that increases the cultural life of the school.

Music is ingrained in every part of our life, it tells our stories and the choir is the story teller. Students learn to hone and open the Pandora's box of talents they have in them.

The Western Choir of our school serves as a perfect medium for all these students, a solace for music and her musicians.

BY Ansala Phurailatpam, Western Choir Captain



INDIAN CULTURE



INDIA HAS A VIBRANT CULTURAL HISTORY. WE HAVE A RICH CULTURAL HERITAGE THAT INCLUDES DANCE. IT IS AS DIVERSE AS THE ACTUAL LANDSCAPE. IT HAS AN UNDERLYING UNIFICATION THAT DRAWS THE NATION'S CITIZENS TOGETHER. INDIA'S DANCES ARE A LEGACY OF A LONG-GONE CULTURE. INDIA HAS HAD A CONTINUOUS HERITAGE OF DANCE FOR MORE THAN 2000 YEARS. ITS SUBJECTS ARE DRAWN FROM CLASSICAL LITERATURE, MYTHOLOGY, AND LEGEND. IN INDIA, THERE ARE PRIMARILY TWO TYPES OF DANCE: - FOLK DANCE AND CLASSICAL DANCE. THEY INVOLVE THE ENTIRE BODY, NOT JUST THE MOVEMENT OF THE LEGS AND ARMS. DANCE IS A SERIES OF MOVEMENTS AND STEPS THAT MATCH THE SPEED AND RHYTHM OF MUSIC. IT IS AN ARTISTIC ACCOMPANIED BY GESTURES AND EXPRESSIONS WHICH EXPLAIN THE THEME CONTAINED IN THE MUSIC. ONE CAN DANCE ALONE OR WITH A PARTNER OR IN A GROUP. RHYTHM AND MOVEMENTS ARE BASIC TO DANCE.

INDIAN DANCES ARE FAMOUS ALL OVER THE WORLD. THEY HAVE CHANGED LITTLE THROUGH ALL THESE CENTURIES AND THE DANCERS PERFORM THEIR DANCE RECITALS ACCORDING TO THE TRADITIONAL PRECEPTS ENSHRINED IN BHARATA'S NATYASHASTA. THERE ARE SAID TO BE 180 STYLES OF DANCING, AND 101 OF THESE ARE DESCRIBED IN THE NATYASHASTRA. MANY OF THESE DANCE STYLES CAN BE SEEN DEPICTED ON THE WALLS AND PILLARS OF SOME OF THE FAMOUS INDIAN TEMPLES. MUSIC, DANCE AND DRAMA HAVE BEEN AN INTEGRAL PART OF INDIAN RELIGION AND SECULAR LIFE. INDIAN DANCES ARE NOT JUST MOVEMENT OF LEGS AND LIMBS BUT OF THE WHOLE BODY AND SOUL. THEY ARE HIGHLY DEVELOPED AND STYLIZED AND SO HAVE CHANGED LITTLE IN TECHNIQUE. THEY STRICTLY ADHERE TO THE PRINCIPLES AND RULES LAID DOWN BY BHARAT MUNI'S NATYASHASTRA. THEY ALONG WITH VARIEGATED FOLK FORMS, PRESENT A PANORAMIC AND SPECTACULAR VIEW OF SPLENDID AND CONTINUOUS DANCE TRADITION IN INDIA. THEIR HISTORY, SPRAWLING FROM THE PRE-HISTORIC ANTIQUITY DOWN TO OUR OWN DAYS, MAKES A FASCINATING READING. WHILE DANCING RASA IS CONVEYED THROUGH BHAVA AND ABHINAYA. MOST OF THE CLASSICAL DANCES WERE FIRST CONCEIVED AND NURTURED IN THE TEMPLES. THEY ATTAINED THEIR FULL STATURE THERE. CLASSICAL DANCE FORMS ARE BASED ON ANCIENT DANCE DISCIPLINE. THEY HAVE RIGID RULES OF PRESENTATION.



BHARATNATYAM HAS DERIVED ITS ROOTS FROM TAMIL NADU. IT HAS DEVELOPED INTO AN ALL INDIA FORM. THIS DANCE IS ASSOCIATED WITH LORD SHIVA. KATHAKALI IS A DANCE FORM OF KERALA. THE THEME FOR THE DANCE IS DRAWN EITHER FROM THE RAMAYANA THE MAHABHARATA THE PURANAS OR THE VEDAS. MANIPURI IS A DELICATE LYRICAL STYLE OF DANCE OF MANIPUR. IT IS BASED ON THE ROMANCE OF THE DIVINE KRISHNA AND RADHA. KATHAK IS A MAJOR CLASSICAL DANCE FORM OF NORTH INDIA. THIS FOLK DANCE IS REVITALIZED AS A RESULT OF MUGHAL INFLUENCE ON INDIAN CULTURE. ODISSI A DANCE FORM OF ORISSA WAS ONCE PRACTICED AS TEMPLE DANCES. ONLY DEWANSIS COULD PERFORM THIS DANCE IN FRONT OF LORD JAGANNATH. SATTRIYA, IT IS A DANCE FORM THAT IS MORE THAN 500 YEARS OLD AND COMES FROM THE VAISHNAVITE MONASTERIES OF ASSAM NORTHEAST INDIA. TODAY IT HAS DEVELOPED INTO AN ALL INDIAN FORM.

FOLK DANCE IS A TRADITIONAL DANCE OF THE COMMON PEOPLE OF A REGION. INDIAN FOLK DANCES HAVE RELATIVELY GREATER FREE PLAY EXPRESSION OF FEELINGS EMOTIONS AND SENTIMENTS THAN CLASSICAL FORMS. THE THEME IS CONNECTED WITH THE PERFORMER LIFE DAILY ACTIVITIES AND THE ENVIRONMENT. THE THEME IS ALSO DERIVED FROM NATURE IN ITS VARIOUS MOODS AND SEASONS. FOLK DANCES IMBIBE NEW INFLUENCE AND AT THE SAME MAINTAIN TRADITION AND CONTINUITY.

THE FOLK DANCES OF INDIA ARE MOSTLY MOTIVATED BY THE FESTIVE SPIRIT, WHEREAS THE CLASSICAL DANCES OF INDIA TYPICALLY HAVE A SPIRITUAL THEME. DANCES PROVIDE A COHERENT WAY FOR PEOPLE TO EXPRESS THEIR EMOTIONS. THESE DANCES ARE A VALUABLE CONTRIBUTION TO INDIA'S CULTURAL LEGACY IN ADDITION TO BEING THE SOLE PRESERVE OF A PARTICULAR COMMUNITY. THE SANGEET NATAK ACADEMY AND OTHER EDUCATIONAL AND CULTURAL INSTITUTIONS ARE RESPONSIBLE FOR THE POPULARITY OF BOTH CLASSICAL AND FOLK DANCES TODAY. THE SANGEET NATAK ACADEMY SUPPORTS CULTURAL INSTITUTES FINANCIALLY. ADDITIONALLY, IT MENTIONS FELLOWSHIPS FOR ACADEMICS, ARTISTS, AND TEACHERS. THIS IS DONE TO ENCOURAGE IN-DEPTH RESEARCH AND TRAINING IN VARIOUS DANCE AND MUSIC STYLES.



BY DIKSHA BARUAH, CULTURAL CAPTAIN



The Performing Arts Department
with The Headmaster



STUDENT EDITORS WITH THE MIC



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