

To Whom It May Concern,

It gives me immense pleasure to recommend *Jahnavi Dalmia*, whom I had the privilege of teaching Odissi from the age of five until she was twelve. As a teacher, one meets many talented young dancers, but there are some students whose journey stays with you because you have had the opportunity to watch them quite literally grow up in front of you. Jahnavi is one such student.

When Jahnavi first came to learn Odissi, she was a little girl discovering the language of movement. At that age, children are naturally drawn to the music, costumes and excitement of dance, but classical dance demands much more: patience, repetition, physical discipline and the willingness to keep working on the smallest details. What stood out to me about Jahnavi was that, even at a young age, she did not shy away from this discipline.

Over the years, I watched her move from simply learning steps to beginning to understand what dance truly requires. Odissi is not only about technique; it requires a dancer to communicate emotion, develop grace and control, and understand how every expression and movement contributes to a larger story. Jahnavi gradually developed this sensitivity. She was observant, receptive to correction and, most importantly, willing to work at something until she was satisfied with it.

One quality I particularly admired in her was her *persistence*. Dance inevitably comes with moments of frustration a movement that does not come naturally, a sequence that needs to be repeated endlessly, or the pressure of performing after weeks of preparation. Jahnavi learnt early that improvement rarely happens instantly. She would listen carefully to feedback and return to a movement again and again rather than becoming discouraged. Watching that patience develop in a child was extremely rewarding as a teacher.

At the same time, she brought a sense of *creativity and individuality* to dance. As she became more confident, I saw her become increasingly expressive rather than simply reproducing what she had been taught. She began to understand that while technique gives a dancer a foundation, it is personality and interpretation that make a performance meaningful.

Perhaps what I remember most fondly is the transformation in her confidence. I saw a five-year-old child gradually become a young girl who was comfortable performing, learning in a group, accepting criticism and expressing herself in front of others. Dance gave her a platform, but Jahnavi's own dedication allowed her to grow through it.

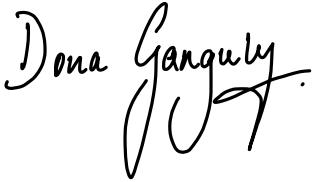
Although her interests later expanded beyond Odissi and into other forms of dance and different areas of her life, I believe the qualities developed during these formative years have stayed with her. Classical dance teaches you to respect a process to understand that there are no shortcuts to mastery. It teaches discipline without taking away creativity, and confidence without eliminating humility. These are qualities I have seen in Jahnavi from a very young age.

For me, it has been particularly meaningful to watch her journey because I knew her before many of the achievements, responsibilities and ambitions that now define her. I remember the child learning her first movements, making mistakes, trying again, and slowly finding confidence in herself. Seeing the young woman she has grown into makes that journey all the more special.

Jahnvi is a *gifted dancer, a committed learner and a warm, determined young person*. Her ability to remain disciplined while retaining her creativity, to accept challenges without being intimidated by them, and to keep growing beyond what is familiar will serve her well in whichever path she chooses.

I recommend Jahnvi wholeheartedly and wish her every success in the next chapter of her journey.

Warm regards,
Dona Ganguly
Odissi Dancer & Teacher

A handwritten signature in black ink, reading "Dona Ganguly". The signature is written in a cursive, flowing style with a large initial 'D' and a stylized 'G'.