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# PUTHALIKA PATRIKA

Nov 2022

Khande Raghavendra Nimmalakunta  
Anantpur Dist, Andhra Pradesh



## PUTHALIKA PATRIKA

### Editors

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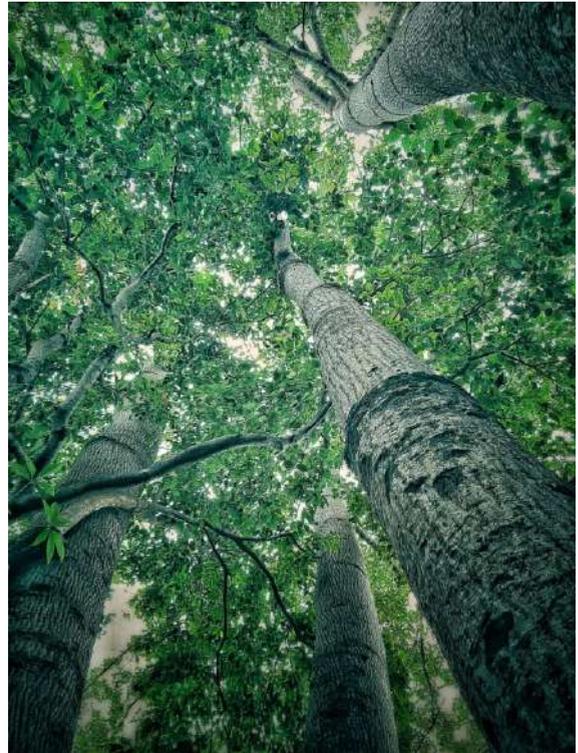
# Editorial Column

**Padmini Rangarajan**

## **Editorial:**

I enjoy learning about a place's history as well as the development of its art, culture, and community. I've listened to or heard a lot of information throughout the years that has been distorted or inconsistent. There are so many stories that have developed and are still being told now. Nevertheless, it still interests me as a story. Although some of them don't match the original text, they still make sense to me or make me laugh.

Other day, I was listening to the song "Odyssey: Going Back to My Roots." In Sanskrit, mathematics, and life, "Roots" refers to a significant equation or solution. If you are familiar with the seven-generation Mahabharata, this is not a satire. Roots: There are numerous words and expressions that call attention to one's ties to one's ancestry. Always remember your roots is a phrase that clearly conveys the idea that we came from somewhere and should know our origins as it is our roots that have shaped who we are today. People often tell us that without our roots, we are



nothing, so we must seek them out and locate them among "our people" in our community. We essentially nourish the cultural soil from which we were born when we go back to our roots.

How significant is the idea of never forgetting one's roots? The most popular example is the TREE. It does make sense why all the birds are nesting and coming home in the evening, but immediately away we run into a difficulty with the mere idea of it: every tree has its own unique set of roots. This can also be the cause of the diversity in culture and the arts. All the trees will eventually suffer

# Editorial Column

Padmini Rangarajan



and become weaker if there are too many of the same kind growing near to one another. Even identical trees require some space. The expansion and evolution of artistic forms are similar. The concept may look simple but would also possibly be with incorrect information and or added information. It makes sense to me as long as it connects with mankind and enhances and the bondage is intact.

**“Be like a tree stay grounded. Connect with your roots. Turn over a new leaf. Bend before you break. Enjoy your own natural beauty. Keep growing.”**

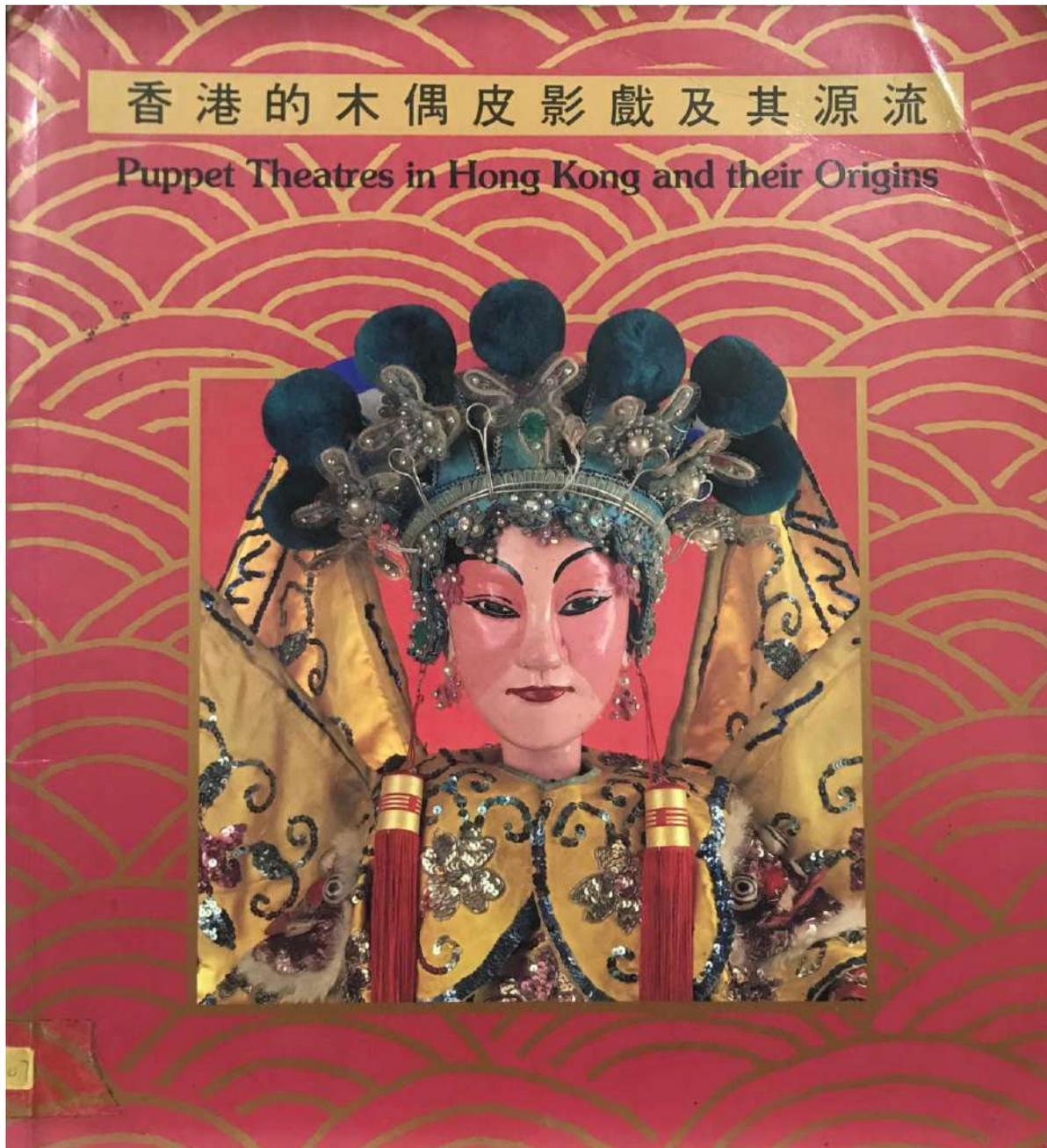
## Hong Kong Puppet History

The performance styles of String Puppet & Glove Puppet, who came to Hong Kong from Fujian in the 1960s and 1970s, have a great influence on the city's puppet history, because what they bring to Hong Kong is no longer traditional performances, but more imitating and mirroring mainland government offices. The modern performances of the puppet theater are based on traditional performance techniques and are based on the demands of the modern masses, especially the overseas people when they are performing in the West. Due to the lack of copyright awareness at the time, many of the works created by government-run puppet theater troupes in Mainland China in the 1970s were not completely legally copied to Hong Kong.

In the 1970s, after the social riots in Hong Kong, Hong Kong as a starting international industrial and commercial city, coupled with the protection of British law, the diligence and faithfulness of the Chinese attracted a large number of overseas buyers, and Hong Kong quickly became one of the manufacturing bases in Asia. Some large-scale Chinese restaurants with traditional performances appeared in the tourist area, attracting a large number of tourists every night. Of course, many Europeans and Americans living in Hong Kong, especially scholars teaching in universities, began



# Hong Kong Puppet History



to become interested in traditional puppets in Hong Kong. It also directly and indirectly promotes Chinese puppet art to the world.

At that time, the most important representatives were Yang Qingyi's Feipeng string puppet troupe (飛鵬) from Quanzhou and Li Yiquan's Wenling glove and rod puppet troupe (溫陵).

Introduce a set of Dr. Juergen Kart Peter Kluender who taught at the University of

## Hong Kong Puppet History

Hong Kong. In the 8mm film shot in the 1970s, we can get a glimpse of the style of the time. Unfortunately, due to technical limitations at the time of shooting, the film received has no sound recording. The current soundtrack is just for the convenience of adding it to the Hong Kong exhibition. One can get to watch in the Simon Wong Facebook page.

Hong Kong in the 1980s, in addition to scholars' attention to puppets, it also attracted the Urban Council, which was in charge of Hong Kong's cultural and artistic policy at that time, to organize, collect, research and exhibit the history of Hong Kong puppets. And in 1987, a large-scale exhibition of Hong Kong traditional puppets was held at the 25th anniversary of the Hong Kong City Hall. Later, he published a book on the history of Hong Kong puppets, "Puppet Theatres in Hong Kong and their Origins", which introduced the historical origins of Hong Kong puppets and puppet styles from various regions in mainland China.

This project has far-reaching impact. On the one hand, it enables Rod Puppet, a native of Guangdong in Hong Kong, and puppets from different regions who immigrated to Hong Kong from the Mainland after 1949. Have the opportunity to get to know each other and



## Hong Kong Puppet History

communicate technically. At the same time, due to the English translation of the article, overseas scholars who study Chinese puppet culture have more supplementary information in addition to Sergei Obraztsov's book "The Chinese Puppet Theatre".

Unfortunately, because traditional puppets rely on dialect performances and are influenced by the culture of the region of origin, traditional puppets from various regions in China have not been integrated and developed into new traditional puppets in Hong Kong. Like Taiwan's Glove Puppet, it successfully entered the modern theater and developed into "Golden Puppet"(金光木偶). Finally, influenced by European and American TV puppet dramas, Rod Puppet's technology was added to develop into Taiwan's famous TV kung fu puppet drama - Thunderbolt Puppet (霹靂木偶).

In the 1990s, it became a watershed in Hong Kong's puppet culture, and the modern puppet theater finally appeared. The key is the import of Eastern Europe. The first to bring Eastern European puppet art to Hong Kong was the famous Theater producer Augustine Mok (莫昭如) .

In the 1990s, Hong Kong puppets developed into three parallel artistic lines.

First of all, Rod Puppet and Iron Rod Puppet, which are mainly based on traditional sacrificial ceremonies, rely on rural festivals to work hard and survive.



# Hong Kong Puppet History

Secondly, imitated and reproduced from mainland China, those mainland ethnic puppet styles developed from traditional techniques to meet the needs of modern audiences, mainly Glove Puppet, String Puppet and shadow puppets, mostly entertainment programs and street performances in tourist areas.

In addition, directly influenced by Europe and the United States, with the concept of modern puppet performance, he creates modern puppets mainly for urban audiences and children. The performance is performed in a medium-sized theater that was originally built for the needs of drama performances. And, of course, the Giant Puppet for outdoor performances.

The three puppet art routes in Hong Kong occasionally have cooperation and exchanges. Unfortunately, there is not much room for co-creation development, and it has not been able to develop a very local puppet style like Taiwan. Since the origin of Hong Kong puppets comes from mainland China, we must investigate the history of puppets and shadow puppets in mainland China. Chinese puppets developed from the ancient curtain of the Han Dynasty. It can be estimated that two thousand years ago, mature mobile puppets were used in funerals as a part of rituals. Most experts believe that it was the development of a funeral ritual at that time, replacing real people with puppets. Therefore, puppets have the meaning of "substitutes" in China. In the photo, it is a puppet unearthed in an ancient tomb in Shandong, China.



# Hong Kong Puppet History



In early 1991, Augustine Mok brought Czech puppeteer Marek Becka to Hong Kong to give workshops and performances at the Fringe Club and the Hong Kong Academy for Performing Arts. The Mingri Institute for Arts Education's predecessor, the Anonymous Theatre Company, immediately sought to cooperate with the Czech puppet theatre company, which had just broken away from Soviet control. In June of the same year, I visited the Czech Republic as a director to get in touch with Buchty A Loutky, headed by Marek, and started a cooperation project. In 1994, I went to Prague for rehearsal, and in 1995, the co-production "The Little Left Shoe" was launched at the Hong Kong Arts Festival, and the contemporary puppet theatre officially debuted in the Hong Kong society.

After years of development, a number of contemporary puppet groups have been

# Hong Kong Puppet History

born, in addition to Mingri Institute for Arts Education, there are: The Kids on the Block (HK), BeKids, Free to Play, Jumbo Kids Theatre, Joyful Theatre, Lily Storytelling Theatre, Fantasy Puppet, Make Friend with Puppet, Sun Sun Arts Troupe. The creative style can be mainly divided into



several different categories: 1. Local original works based on Western story themes or modern Hong Kong stories. 2. Local original works based on Chinese traditions, stories and traditional puppet techniques. 3. Storytelling Theatre with children as the audience. 4. Directly translate classic European and American puppet repertoires into Cantonese for performances. 5. Co-created by Hong Kong and European and American Puppet Theatre. 6. Of course, there are also Giant Puppet, traditional puppet theatre and many puppet education items. Hong Kong Puppetry workshop in School, which include the parents as Volunteers, they will use the puppets to teaching their children in the classroom

Author:

Simon Wong Puppeteer

明日藝術教育機構 Míngrì yìshù jiàoyù jīgòu

戲偶力量 xì ǒu lìliàng

Mingri Art Education Institution, puppet power

[www.mingri.org.hk](http://www.mingri.org.hk)

## Shadow Puppet Theatre traditions of India

**Padmini Rangarajan**

While researching about the shadow puppetry, I could get references of The Mahabhasya and the Mahabharata, two texts from the second century, contain a number of words and phrases that suggest shadow puppetry, or some variation thereof, may have been practiced as early as the first millennium BC. I'm not attempting to confine myself to Andhra Pradesh, Karnataka, Tamil Nadu, or any other particular region here. My goal is to comprehend the art through travel, particularly in South India and to neighbouring nations. According to scholars and studies, the Satavahanas, who ruled Karnataka in the second century, were the first royal supporters of shadow puppetry. Other notable patrons included the Rashtrakuta Empire in the tenth century and the Vijayanagara Empire in the fifteenth. The art form arrived in these regions during the Rashtrakutas' advance into Maharashtra and Odisha. Yet another story goes like this- according to a folklore scholar and Anthropologist Sri Sa. Vem Ramesh a large number of Marathi-speaking dayatikas, also known as "those



## Shadow Puppet Theatre traditions of India

**Padmini Rangarajan**

who paint tanned leather," from Tamil Nadu migrated to Belgaum, Karnataka before moving on to Andhra Pradesh and other regions of southern India and vice versa- so there was a kind of inter travel between the regions. Because of this, many puppeteers from Andhra Pradesh, Karnataka and Tamil Nadu are also fluent in Marathi and Telugu apart from speaking Kannada and Tamil.

Arts of many kinds achieved their pinnacle during the Vijayanagara Empire, with Shdaow puppetry in particular. There is, however, one more intriguing character in the puppet show: "Pakir Saab," or "a comedic character with a beard." Perhaps Turkish puppetry, which was popular around the end of the 14th century or so under the Bahmani Sultanate, had an influence on this. Royal support for the tradition dramatically decreased with the fall of the Vijayanagara kingdom and the Bahmani Sultanate, and performances were then limited to temple villages. The plays were traditionally presented at congressional worship services that included song and dance, festivals, and celebrations.



# Shadow Puppet Theatre traditions of India

Padmini Rangarajan



Gona Buddha Reddi, a poet, was asked by his father Vithala Natha to compose the play's script during the Kakatiya kingdom in Andhra Pradesh. The play based on the of Valmiki's Ramayana and for the shadow puppeteers performance. The Ranganatha Ramayana was the name of this Telugu-language play. The text is written in a straightforward "dwipada metre" that can be spoken aloud or sung along to music. It includes a scene-by-scene narrative as well as specific instructions on the colours that must be used to paint the puppets.

Today, many traditional shadow puppeteers have abandoned the art form due to the

Shadow Puppet Theatre traditions of India

Padmini Rangarajan



## Shadow Puppet Theatre traditions of India

**Padmini Rangarajan**

imposition of a ban on animal skin killing and the government's insufficient efforts to support artists and performers. Among the reasons for the decline is that most puppeteers are village-based, poorly educated, and hence lacking in marketing skills. However, few have taken over the manufacturing of decorative and allied products to retain the art form in some way.

Previously, it was theatres and television channels, but today, it's the impact of digital media on entertainment—Satellite TV OTT platforms and other international platforms like Netflix and Amazon Prime Video, too, spend a lot of money on digital debuts of shows and web series. If properly channelized on OTT, it can actually be a benefit. Sadly, one of the factors is the younger generation's waning interest in artist families.

Nevertheless, only a small number continue to operate with the aid of committed people and organizations who promote and spread the art. The current situation involves selling decorative goods in order to survive rather than performing art. Along with crafting leather puppets, the artisans have expanded their range of products by producing lamp shades and other ornamental objects for everyday usage.



**Photos' credit: Khande Raghavendra Nimmalakunta  
Anantpur Dist, Andhra Pradesh**

# Poikkaal Kudhirai Aattam



One of Tamil Nadu's oldest and most well-known folk dance styles is the false-legged horse dance, or Poikkaal Kudhirai Aattam. The Tholkappiyam (a 2000-year-old classic of Tamil literature) and the Silappadhigaram both make mention of this dance style (5th to 6th century AD). This dancing style is thought to have been brought to Tamil Nadu by the Maratha kings who governed Thanjavur. Other names for the dance are Marakkaalaadal, Poi Kudhirai (false horse), and Puravai Aattam or Puravi Nattiyam (horse dance) (wooden leg dance).

One of the eleven dances Madhavi, one of the main characters in the Silappadhigaram, is said to have done is Poikkaal Kudhirai Aattam. When the

# Poikkaal Kudhirai Aattam



character's parents disagree with their daughter getting married to her boyfriend, he dresses himself as a horse-like structure and protests on the streets in one of the scenes from Tholkappiyam.

Goddess Durga is said to have performed this dance in legend. One day, the enemies of the goddess Durga made the decision to attack her by dressing up as poisonous snakes, scorpions, etc. Durga tied wooden pieces around her leg while she danced, aware of their preparations. The name Marakkaalaadal, which was later changed to Poikkaal Kudhirai Aattam, came from the fact that the heavy dance movements she made with the wooden pieces killed her enemies.

## Article of the Month

# Poikkaal Kudhirai Aattam

This style of dance is typically shown during celebrations, processions, or religious events like those honouring Ayyanar, a Hindu deity who guards villages. The dance is typically done in pairs, with each dancer fitting within the horse's body at hip level. The horse shell is composed of jute, cardboard, and paper to keep the weight down and is exquisitely decorated with lovely motifs. The shell has a lot of glass work to reflect light and draw viewers in. Additionally, the dancers affix wooden legs to their own legs. As a result, the dancer's legs are transformed into a horse's legs, and the wooden legs make a horse's hoof sound. Additionally, the horse is adorned with colourful skirts that twirl gracefully as the dancers perform. Since the wooden legs tend to be heavy and sometimes restrict the dancers' motions, this dancing style takes much training. Some dancers perform without the wooden legs and merely wear anklets while dancing barefoot.

The depiction of kings and queens is one of the dance's most popular portrayals. Swords and whips are frequently used by dancers when they perform. Dancers occasionally perform in a circle or a line in groups of eight or ten. Dancers use elaborate facial expressions, intense interpersonal interaction, and deft manipulation of their false-legged horses to depict a variety of emotions. The Naiyandi Melam, a musical group that frequently consists of two nadhaswarams (a wind instrument), one shruthi petti (for scale), one thaalam (beat), and percussion instruments played with drumsticks like the tavil, pambai, urumi, kidumutti, or sinukuchatti, usually



# Poikkaal Kudhirai Aattam



provides the music for the dance.

Kalaimamani T.A.R Nadi Rao, now 74 years old, is one of the greatest living exponents of Poikkal Kuthirai (literally: false-legged horse) . This famous Tamil folk dance originated in Maharashtra. Nadi Rao resides in Thanjavur, Tamil Nadu, and performs together with his wife Kamachi, who is now 67. Traditionally performed in the king's court, Poikkal dancers also preceded the local deity during temple processions. In modern times, it is performed at weddings and official functions. In Thanjavur, the dancers are of Maratha descent. They speak Marathi at home, and worship Tuljabhavani, a goddess whose main temple is located in Osmanabad, Maharashtra. The dance was in great demand until about 20 years ago. The artists thrived and so did the instrumentalists. Today, the art form is in decline and is no longer viable as a full-time occupation.

**Photo Credits:**

**Shri Sadacharam Poikkal Kuthurai maker, Vannivelampatti, Madurai, Tamil Nadu**



# Art Integrated Learning

## Art Integrated learning

In order to promote learning in non-arts disciplines and domains, art integrated learning refers to the deliberate use of creative abilities, processes, and experiences as educational instruments. The design thinking process and visual thinking techniques are two of the most popular methods. It is a process where art becomes the medium of teaching-learning and a key to understanding concepts in any area of the curriculum. Art Integrated Learning (AIL) is a teaching-learning paradigm that is based on learning "through the arts" and "with the arts." Through a variety of artistic mediums, students engage in creative exploration while making connections between distinct themes. Experiences with the arts, whether they be in the visual (painting and drawing, clay modeling, pottery, paper crafts, making masks and puppets, heritage crafts, etc.) or performing (music, dance, theatre, puppetry, etc.), help people better understand and build their knowledge of many subjects. Age-appropriate options for learners

who can explore at their own pace can be accommodated by the flexibility of the arts. The experiential learning approach is in line with this. Oxford Grammar School, Himayathnagar, Hyderabad Telangana State conducted a Paper cutting and Clay sculpting workshop for grades 8<sup>th</sup> and 9<sup>th</sup>.

As reported by Principal, GMSSS Dhanas, Chandigarh, the school left no stone unturned to bring out individual and collective talent of children. Integrated teaching,



# Art Integrated Learning



experiential and joyful learning techniques are adopted by school to make teaching more interesting. Recently students from the school shaped the clay to convey different messages. As per NEP students were trained to explain their vibrant culture through toy pedagogy. Students made proud to school as their art got first position in state level kala Utsav and they are scheduled to showcase now their talent at National level.

# Art Integrated learning



## Letters to the Editor



### Letters to the Editor

Puthalika Patrika October 2022

I loved this ♥

Enjoyed reading about the Navyanikas and about the Art Therapy. I am now energy healer and exploring sound healing It's the best medicine.—Ms. Victoria Hart of Hart in Media, London, United Kingdom

Just Gone through Puthalika Patrika Oct 2022. Great information regarding lesser known females from Ramayana. Never heard of most of them. Shall read it again. Ms. Upasana Gupta, NIC

## Upcoming Events

ಧಾತು ಅಂತಾರಾಷ್ಟ್ರೀಯ ಬೊಂಬೆಯಾಟ ಉತ್ಸವ

# DHAATU INTERNATIONAL PUPPET FESTIVAL 2023

BENGALURU, INDIA

JAN 6, 7 & 8

Venue: Mandala Cultural Centre

Kanakapura Road, Next to Silk Institute Metro Station (Metro Pillar 303),  
Opp. Shell Petrol Bunk, Talaghattapura, Bengaluru - 560109



100 ARTISTS, 2 COUNTRIES,  
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# Upcoming Events

## Venue: Mandala Cultural Centre

Kanakapura Road, Next to Silk Institute Metro Station (Metro Pillar 303),  
Opp. Shell Petrol Bunk, Talaghattapura, Bengaluru - 560109

DATE	TIME	STAGE	EVENT
JAN 6 FRIDAY	10:00	Glasshouse	Seminar: "Innovation in Puppetry"
	18:00	Vasantavana	<b>INAUGURATION</b> <b>RAMAYANA SAPTA SWARA</b> String Puppet Show   Dhaatu Puppet Theatre, Bengaluru
JAN 7 SATURDAY	10:30	Glasshouse	<b>31 DOSAS</b> Rod & Shadow Puppet Show   Sphoorthi Theatre STEPARC, Telangana
	14:00	Vasantavana	<b>NARAKASURA VADHE</b> Yakshagana Puppet Show   Gopalakrishna Yakshagana Bombeyata Sangha, Kasarod
	16:30	Glasshouse	<b>RAMAYANA</b> Tholpavakoothu (Shadow Puppet Show)   Penpavakoothu, Kerala
	18:30	Vasantavana	<b>KABULIWALA</b> Katputhli (String Puppet Show)   Bharatiya Lok Kala Mandal, Udaipur
JAN 8 SUNDAY	9:00	Glasshouse	<b>Samsmarana Karyakrama</b> <b>of Guru Late Sri MR Ranganatha Rao</b> Shadow Puppet Show   Anjaneyulu, Telangana
	12:00	Glasshouse	<b>GAJENDRA MOKSHA</b> String Puppet Show   Dhaatu Puppet Pathashala, Bengaluru
	14:30	Vasantavana	<b>SURER TOROWAL( THE SWORD OF MUSIC)</b> Rod Puppet Show   BANGO POOTOOL, Kolkata
	16:00	Glasshouse	<b>SWAMI VIVEKANANDA</b> Rod Puppet Show   Rangaputhali Puppeteers, Bengaluru
	18:00	Vasantavana	<b>VALEDICTORY</b> <b>THE FACES OF HEDY LAMARR</b> Marionette show   Schubert Theater, Vienna, Austria

### Other Events

DEC 8 & 9, 2022 CHILDREN'S FESTIVAL  
(for schools)  
JAN 3-5<sup>th</sup> PUPPET WORKSHOP  
By Dr. Subho Joardar

Please be seated 15 minutes before  
show time. Seating is on first come  
first basis. Entry free. All are welcome.

## Upcoming Events

DHAATU INTERNATIONAL  
PUPPET FESTIVAL 2023  
BENGALURU, INDIA

# PUPPET WORKSHOP

ROD PUPPET MAKING

By Master Puppeteer

**DR. SUBHO JOARDAR**  
Bongopootool, Kolkota

**JAN 3<sup>RD</sup> - 5<sup>TH</sup>, 2023**

VENUE:  
**MANDALA**  
CULTURAL CENTRE

Kanakapura Road, Next to Silk Institute Metro Station  
(at Metro Pillar 303), Opp. Shell Petrol Bunk, Talaghattapura,  
Bengaluru - 560109



TIMINGS:

**JAN 3<sup>RD</sup> : 3-5pm | JAN 4<sup>TH</sup> & 5<sup>TH</sup> : 10am - 5pm**

**AGES 14 & ABOVE**

This is a make one take one puppet workshop. Participants will make a puppet and take one home. They will be instructed on how to play the puppet made, and they will be putting up a short puppet play. Limited seats available, registration is on first come first served basis.

**FOR REGISTRATIONS CONTACT: +91 98861 93999**

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## Upcoming Events

DHAATU INTERNATIONAL  
PUPPET FESTIVAL 2023  
BENGALURU, INDIA

DHAATU INTERNATIONAL  
PUPPET FESTIVAL 2023  
BENGALURU, INDIA

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# DHAATU CHILDREN'S PUPPET FESTIVAL

EXCLUSIVELY FOR SCHOOLS

8<sup>TH</sup> & 9<sup>TH</sup> DEC, 2022

SLOTS: 9:30 - 10:30 AM, 10:45AM - 11:45 AM

AT MANDALA CULTURAL CENTRE

Kanakapura Road, Next to Silk Institute Metro Station (Metro Pillar 303),  
Opp. Shell Petrol Bunk, Talaghattapura, Bengaluru - 560109

**PUPPET SHOW - MOOSHIKAA KATHA**

by Dhaatu Puppet Theater, Bengaluru

This is a festival exclusively for groups of children from school and entry is through registration only. Each slot includes the puppet show and interactive session. Registration is Rs. 100 per student.

For details & registrations, contact +91 9886193999  
[www.dhaatupuppets.org](http://www.dhaatupuppets.org) | [dhaatu@gmail.com](mailto:dhaatu@gmail.com)



This is a make one take one puppet workshop. Participants will make a puppet and take one home. They will be instructed on how to play the puppet made, and they will be putting up a short puppet play. Limited seats available, registration is on first come first served basis.

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# PNA Theatre Events of the Month

We started in 2019 with 17 community children  
Now, we have 43 tiny friends

Mentor: Subhasis Neogi

Outreach Project at Eco City1, New Chandigarh



PNA Theatre

# Events of the Month

Mentor: Subhasis Neogi



**B K BIRLA CENTRE  
FOR EDUCATION**  
(Sarla Birla Group of Schools)

**ART - Strive to Create**  
2022



**PAPER-ROLL ART  
WORKSHOP**

Saturday 19th November, 2022  
at 8.40 am -11am

On  zoom



# Social Substance Events of the Month

social substance



Workshop with Puneet Madan

## Fluid Art

FRIDAY  
Nov 25, 2022

4 PM

### Material required:

1. Canvas 8"x8"
2. Fluid acrylic paints
3. Apron
4. Water Cans
5. Straws
6. Cloth or paper napkins
7. Newspaper

RSVP  
Pooja Ghai

### Samarth Jiyo

Sec 15 A, Chandigarh



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social substance

## Interactive Bioscope Talk Show Series

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SPHOORTHI THEATRE FOR EDUCATIONAL PUPPETRY and ART & CRAFT  
SOCIAL SUBSTANCE

Suitable for all age groups  
**Storytelling Session**  
**'Kind and Generous'**

Ms Sita Srinivas  
Vizag Andhra Pradesh



[meet.google.com/vgy-asht-rxx](https://meet.google.com/vgy-asht-rxx)

Google Meet Session  
Sunday, Nov 6, 2022 11 AM

Mrs. Neelam Bansal, Library Incharge  
Dr Neeza Singh, Librarian

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Library Whatsapp: +91 77195 98009

8360188121 for any technical assistance



**Institute Of Educational Technology & Vocational Education  
at Government Model School, RC2, Dhanas**

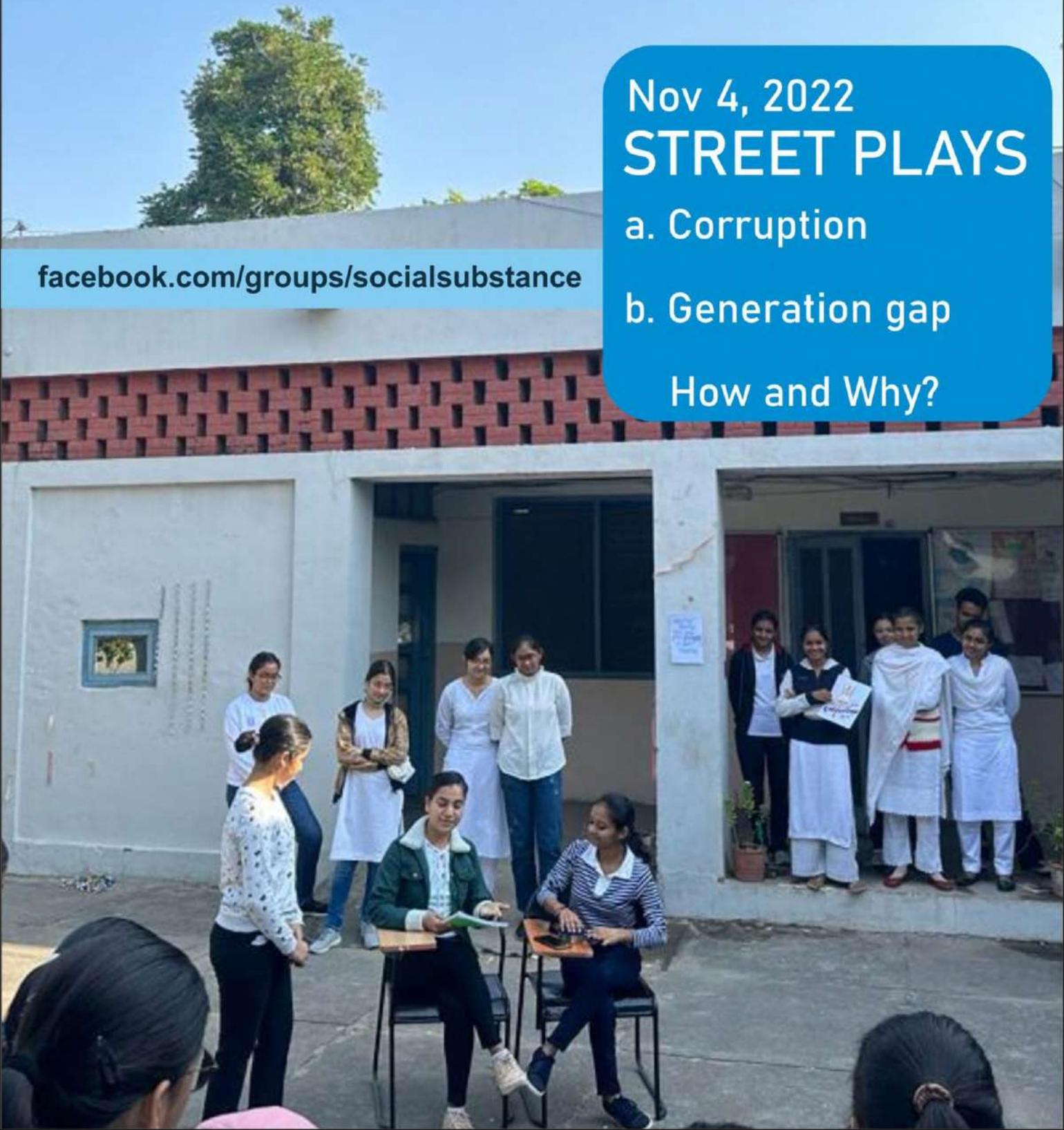
Nov 4, 2022  
**STREET PLAYS**

a. Corruption

b. Generation gap

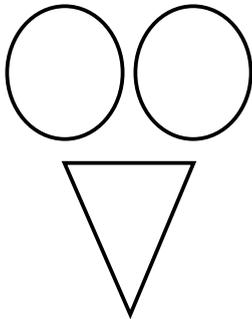
How and Why?

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## Creative Corner:



Use the given symbol/ figure as a reference and complete a meaningful picture

This is open for kids between the age group of 5 to 14 years.

Use the symbol/ figure as a reference and complete a meaningful picture.

(Free to use colour pencils, crayons or paints)

Post the completed pictures and give full details:

Name, Parent/s name, Age of the child, Class,

School, Place and State

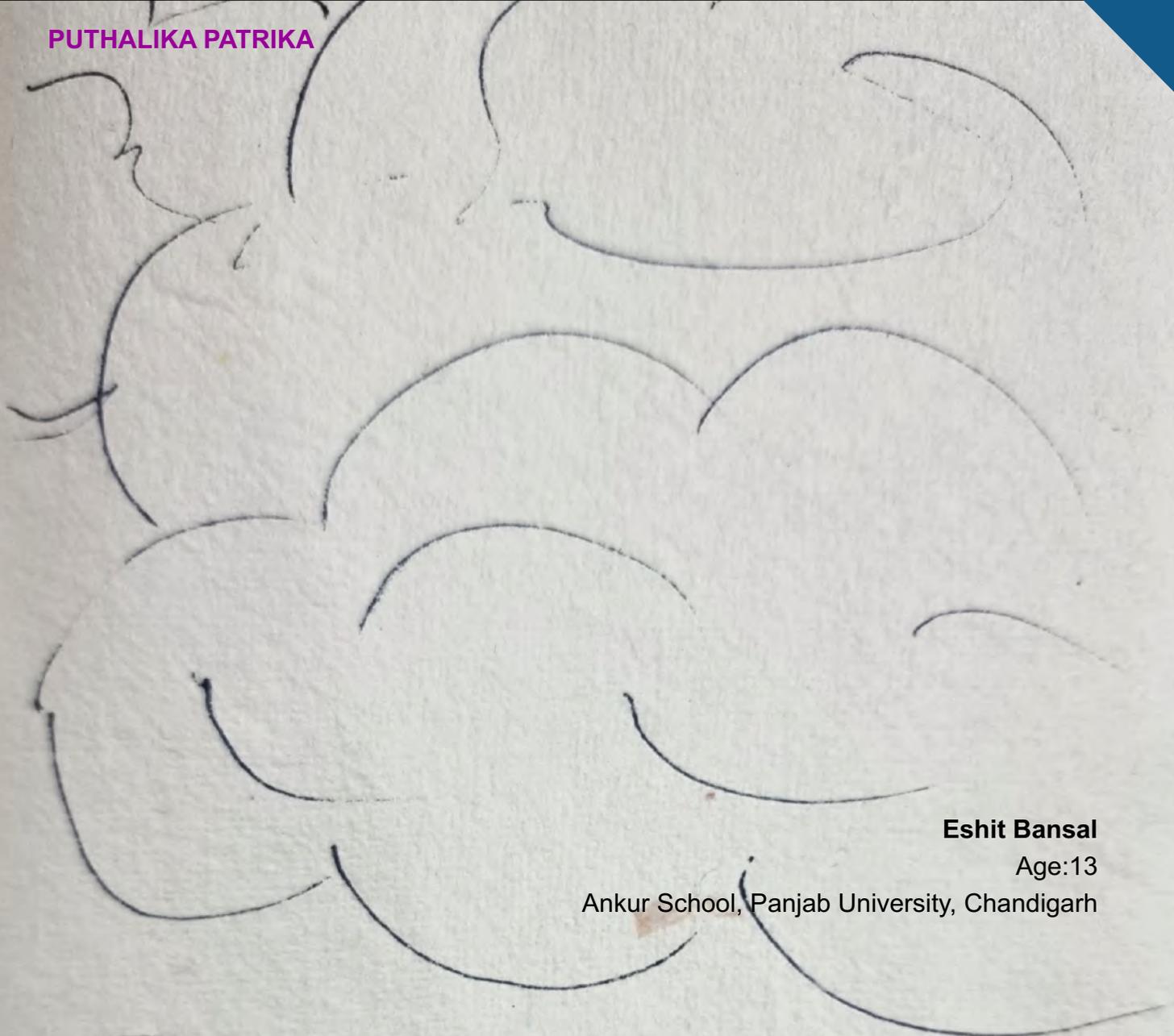
Contact number to

[puthalikapatrika@gmail.com](mailto:puthalikapatrika@gmail.com)

The best six will be issued e-Certificate

**Final Submission Date: Dec 25, 2022**





**Eshit Bansal**

Age:13

Ankur School, Panjab University, Chandigarh





Dishant Bansal

Age: 11

Ankur School, Panjab University, Chandigarh

# Nature's Lap

[facebook.com/groups/naturalbiodiversity](https://facebook.com/groups/naturalbiodiversity)

Dr. Arun Bansal





Kritanka Mazumder 3+

# WASTE TO WEALTH TIPS

## PAPER LAMP SHADE

Material Required for

Thick Sheet A4

Pencil/Sketch Pen

Scale/Ruler

Scissor

Glue

Any light source (Preferable Flash light of Mobile phone or torch) no candle or rural clay lamp or naked flames because lamp shade is made with paper only & highly in flammable



Step1: Fold the A4 Sheet in half

Step 2: Fold again in Half of there already folded half page

Step 3: Both the half folded paper need to be fold again in half. Entire A4 sheet to be fold 4 times & in equal rectangular shapes

Step: 4 Overlap the rectangular shaped extreme ended (right & left side of) folded papers & pasted it. You will get a Triangular Cylinder.

Step 5: Draw any geometrical shape 1 or 2 only & cut. You can draw & cut any other design also. Add Decorative craft material on blank spaces

Step 6: Your paper lamp shade is ready! Switch on mobile phone's flashlight & put your triangular lamp shade on it to see the magic



For Subscription please contact at

[puthalikapatrika@gmail.com](mailto:puthalikapatrika@gmail.com)



## Participate in **PUTHALIKA PATRIKA**

Artists, Art lovers, Parents, Teachers and Anyone Passionate towards traditional arts, visual arts and folk arts are welcome to contribute articles for Puthalika Patrika Puppetry News Magazine

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