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# PUTHALIKA PATRIKA

June 2022



Yakshagana Gombeyatta  
String Puppetry of Kerala-Karnataka



## PUTHALIKA PATRIKA

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# Editorial Column

Padmini Rangarajan

Why do we celebrate World Music Day? I wondered!! Looking back at our art forms-most of them is backed by live music during performance. Music makes the impact of connecting the art forms with two audience-one the performer as audience and the viewer audience. The relationship is connected through the music which creates an art form performance a celebration. World Music Day is celebrated on June 21 every year **to honour the musicians and singers for the gift of music, which gives flight to the imagination and life to everything.** A world without music would have no meaning to many and World Music Day is observed to celebrate the power of this art.

Indian art forms are vibrant in nature. The uniqueness lies upon the style of the art form, style of the performance, textual and verses, the style of dressing as presentation and music-the rhythm, the instruments accompanied the songs rendition. Music is an essential component of puppet theatre. ... The evocative quality of music (and of sound and noises in general) accentuates the

effect of the image and intensifies the expression of the puppet's movement.

**Music is the soul of a successful show.** "Music has now become so important and integral to the performance that it has acquired the status of a theatre language like that of the dramatic text itself. It has its own



A talking puppet singing songs



# Editorial Column

**Padmini Rangarajan**

channel of communication. From the Natyashastra to the other treatises, all have laid great emphasis on music in drama. In all traditional forms music and movements are integral to the performance.” Music helps in capturing the moods of the audience and the environment suitable to the plot of the show. Audience of folk play and performances admire those plays which are blended with folk music suitable to the story. Puppetry is a dance and music based folk drama. Music creates the needed emotions for the play. Here music gets preference to dialogue. The

<https://en.wikipedia.org/wiki/Chenda#/media/File:Chendaa.jpg>



**Disha Maru with a talking puppet**

puppeteers have deep knowledge of music along with building puppets. Every play commences with a Ganesha Vandana- with music and song. As puppets reflect the art and culture of the particular region they belong, so some difference can see in music of different traditional groups' performances. In some traditional performance they are seated at the back of the stage and in some they are seated next to the puppet stage-like in traditional Maharashtra Puppetry. The music and the song used

**Yakshagana Gombeyatta**  
**String Puppetry of Kerala-Karnataka**

# Puppetry.....The New horizon

Soma Majumder



The art of Indian puppetry is one of the most widely used art resources of the prehistoric civilization of 3000 BCE. The source of this powerful art form is our motherland India.

Puppetry is an art form that has been spoken of by people from ancient times to modern times. It is a powerful mass media, a combination of literature, drama, dance, music and tradition - a complete performing art form. Its hypnotic power is something that can easily touch the hearts of millions -- from an ordinary man to an aristocrat.

The popular art medium that is being talked about now is not being widely used in the modern society, but all the puppet artists of our country who used to make puppets and make a living for generations, are gradually moving away from this art. If the artist does not live, how will art survive?

# Puppetry.....The New horizon

Soma Majumder



In a few states like West Bengal, Orissa, Rajasthan, Andhrapradesh, Karnataka, Maharashtra, Assam , Manipur, Kerala and Tamil Nadu, artists are constantly practising, promoting and spreading puppetry.

This traditional Indian art has not yet been widely disseminated among the common people. It is only when people from all walks of life directly or indirectly participate in an art form, it flourishes. The medium of art is further developed by combining modernity with tradition, an art can gain a permanent place in the mind of everyone. Modernity is not just a technique to be applied, it is necessary to raise awareness in the depths of the human mind.

It is an art through which human traditions, literature, folklore, imagination and latent desires of the heart can be expressed.



# Puppetry.....The New horizon

Soma Majumder



Puppet art forms can educate society using its hypnotic power; the artisan skills can not only entertain people but also inspire people to think in a new direction.

A successful puppet artist needs skills in drama making, costume making, puppet making, etc. As a result, puppetry is closely associated with many other modern ways of earning a living. The puppet-making industry alone is so vast and extensive that it is impossible to know it without exploring it.

This puppetry requires more awareness and attention so that people from all walks of life can become one with their own culture. New horizon can be unveiled, newer scopes of earning may open.

Various governmental and non-governmental organizations, universities, corporate



Artist of the Month

Puppetry.....The New horizon

Soma Majumder



organizations, media and business organizations should also be involved in this initiative to provide financial support to the artists.

If puppetry is included in the curriculum of different schools, colleges and universities, sparks of interest can be created in the young minds about this art form. If young people in India are interested in this art form, many new puppet artists will emerge from different walks of life. They will be able to employ themselves in different professions as they wish.

Through this ancient Indian art, the tide will come again holding the hands of new

artists.

It is the duty of all of us to revive and establish the art form in its own glory .

Not a dream, let's actually work hard to rejuvenate the puppet art. May the puppet artist win.

**Soma Majumder**, Puppeteer, Asst. Secretary, Silpanjali, West Bengal, (7980724732)



Initiative of the Month

Art Synergy

Increasing Opportunities to Synergize Arts with Life

According to Economic Development Quarterly, children who received art education showed an 80% increase in creativity and levels of social skills. Does that mean that children in underserved communities will never be able to achieve high levels of creativity and life skills? Absolutely not!

In a world with hundreds of platforms for learning and expressing, a large part of our society is still left out in receiving

artistic opportunities due to barriers of access and personal guidance. They remain obscure from the creative learning processes and the potential remains untapped. The need to fulfil such gaps is strongly felt by Art Synergy.

Art Synergy is an education organization that aims to build spaces for children to evolve and delve into their creative selves by using the tools of visual art and language.

The venture began for arts based education in an urban slum in Chandigarh. In its four plus years of working long term with over a hundred first generation high school graduates (and potential high school graduates) on their academic, language and artistic skills in an after-school program in two communities, the organization has also engaged hundreds more through workshops and learning resources. Seeing how students have received the sessions, the realization of how imperative their role is has only deepened.

The organization is committed to understanding and improving children's behaviour



# Art Synergy

Increasing Opportunities to Synergize Arts with Life



and outlook towards education. How they operate is through artistic programs in underserved communities through various art forms like painting, sketching, crafts, comic making using different mediums. These sessions give children the space and resources to learn and create what they want to make and design on their own terms. Art Synergy's classes do not restrictively take place in the community space but outdoors where they can interact with people and observe differently. They have conducted various such experiences including a unique one - Every Person in Chandigarh City in which students drew live sketches for people at three different



# Art Synergy

Increasing Opportunities to Synergize Arts with Life



locations in the city. In all, the children associated with the NGO have created thousands of original artworks, 60 of which have been designed onto products and sold via an online shop.

In an attempt to take the joy of arts to more children, they collaborate with schools, NGOs and libraries, mostly hitherto untouched ones to conduct workshops in visual and literary art forms such as tangram, stamp making, learning to draw with alphabet, poetry writing and a few more. During the pandemic, the organization touched five states with their online DIY style learn to draw resource for children aged



Initiative of the Month

Art Synergy

Increasing Opportunities to Synergize Arts with Life



3 and above.

Their language sessions have brought storytelling, poetry, and debates to the classes for students who were earlier not keeping up with their grade levels in reading and comprehending the English language. The progressive learning levels have resulted in a poetry recitation series on their social media handles which gives the students a platform for showcasing their elocution skills. The founder, Swati Chawla has also been featured on an All India Radio show episode in the year 2020 to talk about the importance of English language and the role parents and friends can play in helping to read, write and speak better.

Practicing the arts in itself is known to develop and promote risk taking, collaboration,

Initiative of the Month

Art Synergy

Increasing Opportunities to Synergize Arts with Life



decision-making, accountability, self-concept, perseverance, leadership skills and enhances socio-emotional wellbeing.

The organization's belief that everybody, no matter their socio-economic background, must get an equal chance to experience the power of arts to improve themselves and give way to positive

academic and life outcomes. With the support and cooperation of all those who find interest and potential in their work, the organization is moving towards shaping a society where every child can say "मैं कलाकार हूँ, मैं कल को आकार दूँ".



Swati



## String Puppetry of Kerala-Karnataka

## Yakshagana Gombeyatta

Shri K. V. Ramesh



The traditional String puppetry of India is in different forms. One such form of traditional string puppetry of South India is closely connected to the performance of **Yakshagana**. This again has split into two styles especially to the southern style of the same which is called **thenku thittu** performed in South Canara and Dakshin Kannada up to Udupi and the northern style that is prevalent in the North Canara region is called **badagutittu**. Like Kathakali, Yakshagana also has southern and northern styles of performance. From Chandragiri in Kasaragod to Kalyanapuram river in Udupi, the southern style is prevalent and from there up to Kundapuram the



## String Puppetry of Kerala-Karnataka

# Yakshgana Gombeyatta

Shri K. V. Ramesh

northern style is practiced. These diverse styles are attributed mostly to the influence Theyyam and Kathakali have had on the southern style or *Thenku thittu*

It is a general observation that all the regional dance-drama forms from beyond the Western Ghats were called Yakshagana, like Kuravanchi and Bhagavata Mela Nataka from Tamil Nadu and Kuchipudi from Andhra and Bayalatta of Karnataka. This performance also reverberates with the agrarian life and cultural of the villages.

Yakshagana is traditionally like any other street performances were performed in an open space from dusk to dawn; more recently though, the performances have lasted



## String Puppetry of Kerala-Karnataka

# Yakshgana Gombeyatta

Shri K. V. Ramesh

for one to three hours in order to have room for the modern audience in order to make them connect with the art form. In turn, in the earlier forms of Kathakali, dialogues delivered by actors themselves were also part of the performance according to some scholars, which brings it closer to the current form of Yakshagana. Also, some of the rituals that



Smt. Girija-Mother of Ramesh Puppeteer

precede the Kathakali performance like **kelī**, **vandana slokam**, **thodayam**, **purappad**, **thiranottam** etc. have counterparts in Yakshagana also. In the final moments of the first part of Yakshagana two female characters come to the stage that reminds us of the **manjuthara** segment in Kathakali.

In northern parts of Kasaragod and Karnataka Yakshagana is better known as Yakshagana Bayalatta. Kannada Kathakali or Karnataka Kathakali are also some of the names used to denote this art form.

Yakshagana Gombeatta-Bombeatta as an art form precedes the conventional Yakshagana performed by artists.

Well before the modern staging of Yakshagana in the theatres and fixed stages, when it was performed in the fields after the harvests, string puppetry known as **noolpavakkoothu** used to be performed in smaller stages and





## String Puppetry of Kerala-Karnataka

## Yakshgana Gombeyatta

Shri K. V. Ramesh

temples according to certain historical records. Initially, well-adorned puppets were used to portray the divine and mythical characters of these stories and this founded the Bommayatta tradition. At a later stage, actors began to dress up like puppets and Yakshagana acquired its present form. In Yakshagana, **abhinaya** and dialogue are important, so is with Yakshagana Gombeyatta even though the puppets themselves are not capable of facial expressions. In ancient times, artists were reluctant to wear the costumes of gods and goddesses; instead, they dressed the puppets as gods. String puppetry on the other hand, is not associated with any temples or other ritualistic spaces as of Shadow Puppetry are in Kerala State. They are performed as



part of celebrations including temple festivals. Yakshagana Gombeyatta is believed to have originated in the family of Shri Parthi Subba, who is believed to have lived around 1600 and is considered the father of Yakshagana. He composed around 18 Yakshagana *prasangas* (Play texts of verses). The collection of songs by Parthi Subba entitled 'Sabhalakshana' is used in the preliminary (*Poorva Peethika*) Yakshagana. Parthi Subba belonged to the Sthanika Brahmin community, also known as Shivahalli Brahmins. They are believed to be the first Brahmins of South India and mainly worship Lord Shiva. However, Parthi Subba worshipped Kanipura Sri Gopalakrishna, whose temple is located in Kumble, in the Kasaragod district of Kerala. K. Venkata Krishnayya, the founder of Sree Gopalakrishna Bommayatta Sangha was the son of Akkama, a descendant of the family of Parthi Subba. Krishnayya's son, K.V. Ramesh, is the present director of the Sangha, maintaining Parthi Subba's lineage in the art



## String Puppetry of Kerala-Karnataka

# Yakshgana Gombeyatta

Shri K. V. Ramesh

form. It is said that there were around 30 groups that performed string puppetry in Kasaragod. Nevertheless, now there is only a single group there led by K. V. Ramesh.

Yakshagana bombeatta or Goomeatta or noolpavakkoothu is performed in the Kannada language. Though the dialogues

and songs are all in Kannada the attractiveness of the art form has enabled its spread to other regions.

Even though puppetry has large audiences across the world, these Yakshagana puppets, dancing with their entire bodies, command unique awe among art authorities from all over. Their movements are controlled from behind the stage through strings attached to the joints of the puppets. The level of control and dexterity needed for these finger movements that give life to puppets on stage, require careful practice and extraordinary skills. The war of Rama-Ravana, the playful tales of Sri Krishna, various moments from Mahabharata, killings of Asuras, and other stories from epics are beautifully portrayed in the Yakshagana puppetry.

Every performance begins with the auspicious setting of an idol of Ganesha Vandana. This is being



String Puppetry of Kerala-Karnataka

Yakshgana Gombeyatta

Shri K. V. Ramesh

worshipped by a character on the stage where a moving snake and a mouse would be present. **Devi Mahathmyam, Garudagarvab hangam, Panchavadi, Narakaasurava dham** are some of the popular performances.



In the traditional format, the Bombeatta needs 12 performers for a single play. But the performance is modernized with time and now five performers can perfectly manage the entire act. The fact that the dialogues and music are now played as recordings has made the performance smoother.

The colourful stunning visual form separates the Yakshagana bombeatta from other puppetries. The puppets are decorated so beautifully with vibrant colours like red, yellow, green or blue and dressed in colourful attires that is visible from a quite a distance which attracts the full attention of the viewer. The special stage built for both the small and big puppets and the lighting arrangement for them makes it even more attractive than the Yakshagana itself. Puppetry also makes use of certain visual gimmicks to this end. For instance, K. V. Ramesh manages to show sudden fire and lights on the stage during the performance.



String Puppetry of Kerala-Karnataka

Yakshgana Gombeyatta

Shri K. V. Ramesh



Master Puppeteer Shri K. V. Ramesh

K. V. Ramesh is an Indian puppeteer, specialized in performances based on Yakshagana art. He most often performs in the Tulu Nadu region of Karnataka and Kerala. He leads the Yakshagana puppet troupe Shri Gopalakrishna Yakshagana Gombeyata Sangha, based out of Kasaragod, Kerala State-India

K. V. Ramesh learned Yakshagana puppetry from his father, K. Venkatakrishnaiah. His family has performed Yakshagana puppetry for generations. He is a graduate of Calicut University, and gives performances in the Kannada, Tulu, and Malayalam



Shri T. Venkata Krishnaiah and Girija-Parents



Shri Lakshmi Narayana and Akkamma  
Grandfather and Grandmother



String Puppetry of Kerala-Karnataka

Yakshgana Gombeyatta

Shri K. V. Ramesh



SRI NARENDRA MODI, HON'BLE PRIME MINISTER OF INDIA WITH YAKSHAGANA PUPPET OF SRI GOPALAKRISHNA YAKSHAGANA GOMBAYATA SANGHA (R.) KASARAGOD

languages.

Puppet Making: Master Puppeteer Shri K. V. Ramesh carves the puppets the lighter wood of the Pala tree **Indian Devil tree, Alstonia scholaris**. Since Ramesh has an inclination for painting and sculpting, he carves the puppets himself. All the joints in the human

body are carved out and fixed in the string. Then the costumes will be made and attached to these. Puppet making requires extreme concentration and patience. Each puppet takes around two weeks to be completed and costs 20,000 rupees for its production. A puppet is generally two feet tall and they are given the same costume as Yakshagana.

Sri Gopalakrishna Sangha has held nearly 3,000 performances of Bommayatta and won several state, national and international awards. In a puppetry performance held in Prague, Ramesh received the 'Best Traditional Puppet Performer' award. In many international puppetry festivals, Ramesh and his team gained wide attention and most appreciation. At the International Folk Handicraft Fair held in China, in 2012, the artists and performers from the Sangha led by Ramesh, represented India and their performance was received with much admiration. The Sangha gets visitors from all



String Puppetry of Kerala-Karnataka

Yakshgana Gombeyatta

Shri K. V. Ramesh

over the world, including scholars, students, artists, and enthusiasts.

They have done much to promote this art form, including training students at their centre in Pulikkunnu. They also generate awareness among school students through demonstrations and training. There is a museum in Kasaragod—the first of its kind—which proudly displays around 100 puppets. Ramesh, who was instrumental in setting up the museum, welcomes many visitors from abroad who are curious about the art form. He has also bought a

new machine for making puppets. All of them are characters from epics and they are worth many hundred thousand rupees. Many of the museums in the world now have puppets made by Ramesh in their collections.





Veena Seethepalli

## Storytelling journey

**(Retired) Early Childhood Teacher, Storyteller, Volunteer**

Veena Seethepalli is a retired preschool and primary school teacher having done her M. Sc. Zoology from Mumbai in 1980. Later, at age 40 she continued educating herself, and got two teaching degrees. She completed her Diploma and M. Ed. in Education from Sheffield University, United Kingdom while she was residing in Singapore for 10 years. In New Zealand in 2004, she completed her Graduate Diploma in Teaching Learning for Early Childhood scoring best student award, while also learning the local Maori language.

She laughs, that it was fun yet exhausting to interact with the younger students, who even taught her how to save her work on the computer and submit essays. Alongside, she was also teaching full time at reputed schools in Delhi, Singapore and New Zealand to complement her study with hands on classroom teaching.

However, all that learning came in handy to pen her own travel blog [www.walktomarket.wordpress.com](http://www.walktomarket.wordpress.com) where she narrates her travel stories filled with food, adventure in the markets and some cultural insights. Learning never goes waste, it is only transferred!





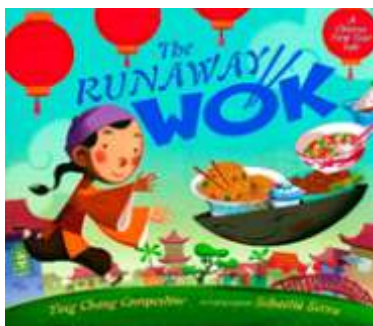
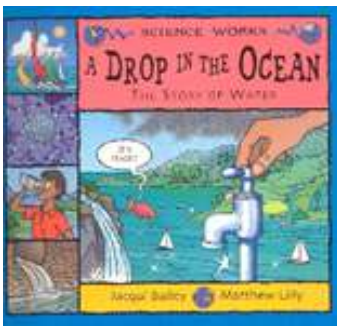
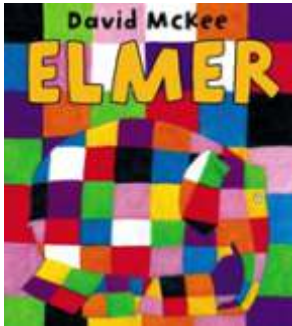
Veena Seethepalli

# Storytelling journey

**(Retired) Early Childhood Teacher, Storyteller, Volunteer**

As an Early Childhood teacher in Singapore and New Zealand, Veena attended workshops for IB teaching and how storytelling could be immersed into the curriculum. With the help of librarians, she learned to find the 'right book' to introduce the topic- Science, Math or Art and arouse interest in the young minds. e.g., The Great Kapok Tree, The Tiny Seed, Water Stories for environmental science she suggests.

Once, during an Art class she found some children struggling to use paint and draw basic shapes. Story telling found its



**Here are some of her favourite books for children**

way to heal and help the children and create a nurturing classroom, remembers Veena and it helped her to grow into a more attentive and caring teacher.

In Singapore school, she began a pilot project of creating a database for a 'book bank' alongside attending her M.Ed. studies. Primary teachers at the school shared thematic topics and corresponding books and special notes or rhymes. These were then entered onto Computer database, something that Veena enjoyed learning and developing for further use in classrooms.



Indeed, she has been fortunate to visit many countries, and stay in many places in India too, learning many languages along the way. 'Take the best and leave the rest' says Veena, immersing herself into the culture, tradition, stories and food of the region.

Greetings to all her friends: Salamati Hari in Malay, Bonjour to French teachers and Ni Hao to her Chinese friends, Namaste to all Indians.



Veena Seethepalli

## Storytelling journey

**(Retired) Early Childhood Teacher, Storyteller, Volunteer**

So why not share Korean, Chinese, Indian, and Malay stories to children all over? she asks. Carrying her collected books, she goes into the classroom anywhere, opens her bag and shares with children, just to see the big smiles. Once a Chinese parent told her Cinderella is a story from their country! And she knows that some Akbar Birbal stories are familiar to Turkey and Persia, stories travel by word of mouth and change a bit here and there, but connect us all.

Veena's storytelling journey began from being a mother, to teacher to passionate storyteller and volunteer.

As a mother of 2 girls, storytelling

came naturally to her, reading aloud books instead of watching the Television cartoons. Luckily there was no mobile phone and social media those days. 'Chew on books' her daughter used to say at bedtime, as stories of Jataka Tales, Ramayana, Mahabharat and Aesop's Fables and Enid Blyton were read. During the summer holidays Indian classic and English Literature was introduced.

Veena is a strong contender of diary writing, and her daughters received one every year. They could write travel notes, holiday fun and pour out emotions. Her love for craft and painting found a way to enrich their holiday time.

After having visited many countries, and broadened her mind and spirit, Veena and her husband have finally settled in Hyderabad. She built her own home with the





Veena Seethepalli

# Storytelling journey

**(Retired) Early Childhood Teacher, Storyteller, Volunteer**

experience of staying in various homes. Both spend time in their garden and planting flower and fruit trees, removing weeds and Veena enjoys a cup of tea while watching visiting birds and caterpillars. 'There is so much more to learn, says Veena as she cooks garden fresh vegetables.

Life at 60+ is satisfying and engaging as Veena volunteers her time with NGO's and children. Children of less privilege soak up information like sponges, and radiate love like the rainbow, says Veena. Her logo is 'Grow with Stories.'

During the pandemic 2020, Veena embarked on to the online storytelling community,



just like many others. She learned to use Zoom, Google meet, store photos and videos, prepare Excel sheets for information, as that was the current need.

Veena Seethepalli

# Storytelling journey

**(Retired) Early Childhood Teacher, Storyteller, Volunteer**



Storytelling had to grow OUT of the classroom and INTO homes, even as far as rural India.

Veena volunteered her time with NGO's like Food4Thought Foundation, Chandramouli Trust, Reach Beyond and Arpan Café and Tiffin Services. Teaching the use of Dictionary, telling folk tales and historical stories, teaching creative writing and diary writing, Veena engaged both rural and urban children in her animated and effective storytelling style. She is committed to whole child development boosting personal esteem and confidence in speaking English. She showed them her books from around the world, something the less privilege or rural children had no access to.

During the storytelling of The Very Hungry Caterpillar and Gandhiji on Zoom, the rural children were excited and proudly showed farm guavas, ginger plants, seeds and worms, as well as calendars and books on Gandhiji.



Veena Seethepalli

# Storytelling journey

**(Retired) Early Childhood Teacher, Storyteller, Volunteer**

You can find her blog on <https://food4thoughtfoundation.org/category/impact/> (November 2020).

For past 5 years, Veena has committedly volunteered Free of charge 'one hour a week' at a nearby Government girls' Primary school. 'Story mam has come' the children run to receive her at the gate, and listen in awe and silence as she unfolds her story basket, where homemade puppets, drawings, kitchen props and vocabulary sheets come tumbling out. Bringing life to her classroom, inspiring the children, motivating them with story book gifts, Veena has found her Karma Bhumi, her area of work in this life. She has strong commitment to the overall development of the girl child in the class and acts as mother, counsellor, teacher and friend. Through stories children learn to handle emotions, face difficulties, share personal experiences and understand each other better, more positive.

Her reward: A big smile on the children's faces and the overwhelming support from



Veena Seethepalli

# Storytelling journey

**(Retired) Early Childhood Teacher, Storyteller, Volunteer**

the teachers and elder children.

Lastly, Veena is a member of FEAST (Asian storytelling network), HYSTA (Hyderabad storytellers) and Australian Storytelling Association which help her to discover different ways of telling and practice her own style. She has also participated in many online events like Jharkhand Katha Parab, Nampally Botanic



Gardens, Sydney Botanic Gardens and attended personal story writing workshops.

Recently, Veena was invited to talk about Power of Storytelling at GLO Ladies club, Secunderabad.

At home, she has a Story Room where children read, practice writing and drama.

Her storytelling and learning journey continues. Recently she has bought a Kamishibai Butai – theare box. Veena is so excited, making her very own story cards and is





Veena Seethepalli

# Storytelling journey

**(Retired) Early Childhood Teacher, Storyteller, Volunteer**

waiting to reach out to new audience ...online or in person! Won't you invite her? She asks.

On an end note, she remembers 'The Story and the Song' a wonderful tale of how a Story is bottled up inside a woman, who refuses to share it. One day, however they escape and meet so many happy ears and hearts.

Now, that you know Veena's story, it's time to share your story. Tell it to all.



Veena Seethepalli

# Shadow puppetry of Isreal

Ginat



Me and my right hand as the Stork

**Ginat's Shadow Puppet Theater:** A Workshop-Performance for Preschool and Elementary School

**How and for Whom was the Activity Designed?**

I was born in Israel on Kibbutz Afikim (a cooperative community) and there, during my youth, I began to create a shadow puppet theater telling the stories of Scottish ballads translated to Hebrew and popular in Israel.

The art of shadow puppet theater was introduced to me by my mother, who was a ceramicist and art teacher, educated in Germany and Holland.

As I delved into this art form, I searched for a way to meet with audiences. Through the creation and manipulation of shadow puppets I was able to share with others the joy of material art creation, as well as to provide an opportunity for participants to perform with the shadow puppet they made themselves, and this

Silhouette of my mother





# Shadow puppetry of Isreal

## Ginat

seemed ideal to me. As I was also seeking a way to earn an income, working in the educational system was very appropriate.

In the beginning of the 1990's I created a unique shadow puppet activity that targeted parents and children. During this time the Karev Foundation (the [Karev Program for Educational Involvement](#)), became active in the educational system. This Foundation was specifically interested in involving parents in educational activities within the schools. This way I was granted the opportunity to have my project marketed by the Karev Foundation for over 20 years.

Another channel that made my project become better known was my participation in the Holon Puppet Theater Festival (Israel), and the Festival of Shadow Puppets in Schwäbisch Gmünd, Germany (2003).

My Shadow Puppet Theater program is adapted to a variety of topics (details below) that all appear on my [website](#). The site is primarily in Hebrew, however there is some English and a great deal of visual material. Preschools, elementary schools, and community centers order my activities in which children and parents enjoy the joint enrichment of shadow puppet theater.

### What Happens in a Workshop-Performance Activity?

- An opening performance by Ginat to demonstrate Shadow Puppetry and enjoyment (about 10 min)
- Children prepare shadow puppets (about 25 min)
- Performance of a play according to the subject chosen (about 25 min) Click here for [YouTube](#))

For ages 4 -9 - Activity for children with their parents. Topics of choice are:

[JEWISH FESTIVALS](#), [FAMILY](#), [ROAD SAFETY](#), [LEGEND](#) and [FANTASY](#).

For ages 9-11 – Educational Enrichment Workshops. Topics of choice are:

[NEIGHBORS](#), [PERSONALITY ARCHETYPES](#) , [JERUSALEM](#) and [FABLES](#)



# Shadow puppetry of Isreal

Ginat



*An opening performance*



Preparing shadow puppets



Me with the packed screen



# Shadow puppetry of Isreal

Ginat



## What is the Unique Value of the Workshop-Performance Activity?

This activity expands the mind through the phenomena of light and shadow, and concomitantly enriches social interactions. Children and adults share joint creative activities related to important values in society. The individual creation of each child in preparing the puppet is enhanced through the activity of the group performance in a celebratory atmosphere.

Among the younger ages there is also a parent-child dynamic that makes this activity one of “quality time”, an experience that psychologists and educators continuously emphasize its importance.

# Shadow puppetry of Isreal

Ginat



Among the older children a special encounter transpires: the creation of a shadow puppet and the joint performance, enables children to take materials out of the “dry intellectual” realm and transform them into a multi-sensual, enjoyable experience.

WITH LOVE



# Shadow puppetry of Isreal

Ginat

Some Photographs with links to programs



<http://www.ginat.022.co.il/BRPortal/br/P102.jsp?arc=64093>



<http://www.ginat.022.co.il/BRPortal/br/P102.jsp?arc=64074>

<http://www.ginat.022.co.il/BRPortal/br/P102.jsp?arc=118691>



<http://www.ginat.022.co.il/BRPortal/br/P102.jsp?arc=64099>



<http://www.ginat.022.co.il/BRPortal/br/P102.jsp?arc=1597301>

<http://www.ginat.022.co.il/BRPortal/br/P102.jsp?arc=64000>

<http://www.ginat.022.co.il/BRPortal/br/P102.jsp?arc=64037>



# स्पेशल बच्चों को माइम और क्लाउनिंग के जरिए हंसाया

### For Happiness

आनंद शिक्षा कम्युनिटी द्वारा सेक्टर-15 के समर्थ जीयो में वर्कशॉप का आयोजन किया गया। इसमें विभिन्न आर्ट एक्टिविटीज से एंटरटेन किया गया।

सिटी रिपोर्टर | चंडीगढ़

इंसान छोटा हो या बड़ा, कला हर इंसान को एंटरटेन करने में कारगर है। यही जानने को मिला सेक्टर-15 के रेजिडेंशियल केयर सेंटर 'समर्थ जीयो' में। इसमें इंटेलेक्चुअल डिसेबिलिटी ऑटिज्म, सेरेब्रल पाल्सी और मल्टीपल डिसेबिलिटी से जुड़े सदस्य हैं। सोशल सब्सटांस की ओर से इस कार्यक्रम का आयोजन किया गया। इसमें पंचकूला की आनंद शिक्षा कम्युनिटी के बच्चे भी शामिल हुए। वे अपने प्रोजेक्ट 'आर्ट फॉर ऑल' के तहत यहां पहुंचे। इसमें सातवीं से 12वीं क्लास के दस बच्चे हिस्सा बने। उन्होंने सेंटर के सदस्यों के सामने माइम, क्लाउनिंग और जाइंट पपेट को परफॉर्म किया। परफॉर्मर कृष्ण ने बताया- हम सभी स्लम एरिया के हैं। स्कूल में पढ़ाई के बाद लर्निंग की एक्सट्रा-एक्टिविटीज का हिस्सा बनते हैं। इसमें हमने थिएटर, योग व डांस सीखा। अपनी उसी



### तीन एक्ट किए

परफॉर्मर सोनू ने बताया- आमतौर पर जो लोग किसी न किसी डिसेबिलिटी का शिकार होते हैं, उनकी हरकतें बच्चों की तरह रहती हैं। उन्हें हल्की फुल्की चीजें पसंद आती हैं। जोर से बोलने पर बुरा मान जाते हैं। इसलिए उनके मुताबिक यहां तीन अलग-अलग एक्ट रखे। कुछ लोगों को सुनने की दिक्कत है तो कहीं कहीं एक्ट में डायलॉग नहीं रखे। एक परफॉर्मंस से बच्चों को जोड़ा, ताकि उनमें लर्निंग एबिलिटी बने।

लर्निंग को दूसरों तक पहुंचाने के लिए खास प्रोग्राम बनाया। यह प्रोजेक्ट 'आर्ट फॉर ऑल' है। इसमें हम उन जगहों पर, जहां के लोगों की दुनिया

कुछ ही एरिया तक सीमित है। उनके आगे परफॉर्म करते हैं। यहां आधे घंटे के एक्ट से क्लाउनिंग और पपेटरी शैली से परफॉर्मिंग एक्ट दिखाया।



# Activities Around

Summer Workshop at Tagore Theatre Chandigarh

Mentor: Mr. Subhasis Neogi



Fluid Art Workshop by Ms. Puneet Madan





# Activities Around





## Interactive Bioscope Talk Show Series

**T.S. CENTRAL STATE LIBRARY, SECTOR 17 CHANDIGARH**  
**SPHOORTHY THEATRE FOR EDUCATIONAL PUPPETRY and ART & CRAFT**  
**SOCIAL SUBSTANCE**  
Under Swachhta Saarthi Fellowship

**Suitable for all age groups**

### Storytelling with Kamishibai

**Paper doll template**  
**Materials needed:**

1. Doll template (cut out on chart paper or cardboard = 6-8 inches)
2. Ice cream sticks - 4-6 pieces
3. plastic eyes - one set
4. black or brown wool for hair (or black paper)
5. scissors
6. glue or fevicol
7. drinking/ plastic straw 3-5 pieces
8. assorted coloured paper / magazine paper/ or pieces of coloured cloth (for dress making)



**Ms. Veena Seethapalli**  
Storyteller

**Sunday, June 5, 2022 11 AM**  
**Google Meet Session**



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

**LIVE at**  
[facebook.com/groups/socialsubstance](https://facebook.com/groups/socialsubstance)  
[facebook.com/cslchd](https://facebook.com/cslchd)

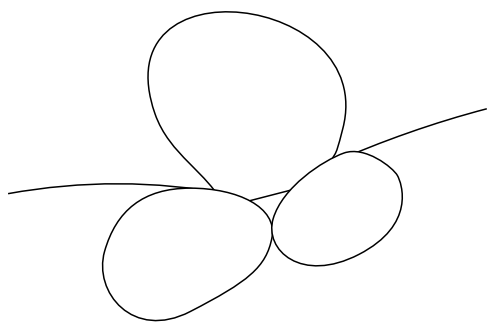
**Library Whatsapp: +91 77195 98009**  
**[meet.google.com/vgy-asht-rxx](https://meet.google.com/vgy-asht-rxx)**  
8360188121 for any technical assistance







# 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: July 25, 2022**



# HOUSE

**Mugil. A**

Age: 5, Shishya Bemi Public School  
Bangalore, Karnataka



# MUGIL A



MUGIL A

**Mugil. A**

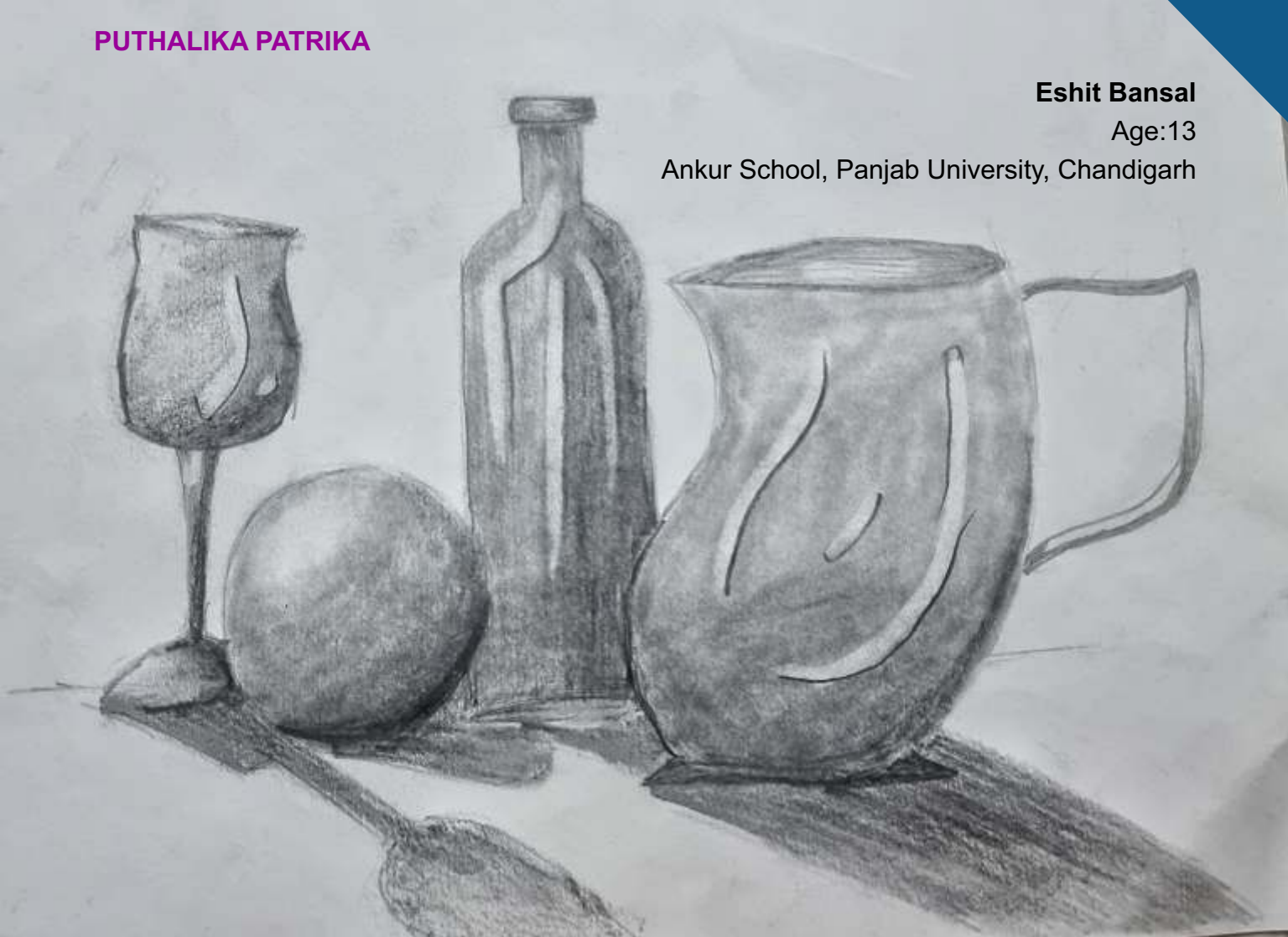
Age: 5, Shishya Bemi Public School  
Bangalore, Karnataka



Eshit Bansal

Age:13

Ankur School, Panjab University, Chandigarh



Dishant Bansal

Age:11

Ankur School  
Panjab University  
Chandigarh



# Nature's Lap

Dr. Arun Bansal

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



Common Map Butterfly

# WASTE TO WEALTH TIPS

## Lighthouse



- Materials required**
- Terracotta pots 3-4 different sizes
  - Acrylic paint different Colors
  - Fevibond
  - Rough cloth/ sand paper

**Step 1 :** Clean the terracotta pots using sandpaper or wipe them with a rough cloth, wash those and let those dry.

**Step 2 :** Paint the pots with the colours of your choice. Make doors and windows also.

**Step 3 :** Place the pots one above the other, starting with the largest one. Stick them with the help of fevibond. The lighthouse is ready.

**Step 4 :** You can place a lantern at the top and decorate the surroundings with marbles of different sizes to give it a more realistic look.

**Deeksha Jain**  
Age: 6 Years  
Delhi Public School, Chandigarh





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, vishual arts and folk arts are welcome to contribute articles for Puthalika Patrika Puppetry News Magazine

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