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To love one has to feel love



PUTHALIKA PATRIKA

Editors

Padmini Rangarajan

Subhasis Neogi

S K Rangarajan

Puneet Arora

Arun Bansal

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For Subscription please contact at
puthalikapatrika@gmail.com

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Editorial Column

Another day, during my conversation with a good friend of mine over art, artists, and the artistic ability to visualize made me to introspect self on this again and again. Perhaps, this exploration of self introspection sometimes makes the field of art noticed or considered as unimportant in the present scenario of modern times of AI. The ability to perceive our surroundings through the light that enters our eyes is Visual perception. The brain's ability to receive, interprets, and acts upon visual stimuli. Several basic visual factors like symmetry, complexity, contrast, curvature, color, and lines can influence aesthetic experiences of simple patterns, but also of artworks. The visual perception reveals that vital factors of drawing methods which is for visual comprehension of the world surrounding us, just like the skills of seeing the whole image, classifying the formal elements and recognizing the geometric form hidden in the whole image. Visual perception is the ability to see, organize, and interpret one's environment. In our example, your eyes 'took in' the lines as well as the points on the ends of the lines. At the same time, your brain was organizing and making sense of the image. The essential factors of visual perception are visible in the art of puppetry, but as the Art an amalgamation field of diverse expressions of human activities, and resulting product, which involves creative or imaginative talent expressive of technical proficiency, beauty is ignored and put in a 'cold storage'. Digital techniques are based on the traditional practices of narrative, storytelling, visual arts and performing arts. With the rapid development of Digital Interface Techniques-DIT that has entered into every individuals' owned space, every individual's daily lives, young children, education system, project presentation, all locked up in one frame window called 'MONITOR' demands more interactive learning methods and meaningful immersive learning experiences. This is moving the individual with real life, real time experiences with other individuals, families, societies and nature.....Where are we heading to?

Padmini Rangarajan



Odisha-The state of Puppetry art forms of India

Indian Puppetry

Odisha is the land blessed with lively culture, rich tradition, folk arts forms, Puppetry forms and conventional theatre. Incidentally, Odisha is the only state in India where all four forms of Puppetry exists - Shadow Puppetry; Rod Puppetry (where the metal rod attached to the puppets are used to hoist them), Glove Puppetry (where the puppets are formed by a 'glove', with the index finger becoming the head and the middle finger and thumb the arms of the puppet), and String Puppetry (where strings attached to the limbs of the puppets are pulled to make them move on stage). Widely considered as a mode of expression and entertainment for the rural folks, puppetry usually comprises of short humorous satirical plays depicting the daily life experiences. The Puppetry is usually performed in open spaces and is interactive in nature. Odisha state's Shadow puppetry is quite famous and is called **Ravanachhaya**, literally: 'the shadow of Ravana'. (Ram, being divinity, theoretically cannot cast shadows; hence the name unwittingly making

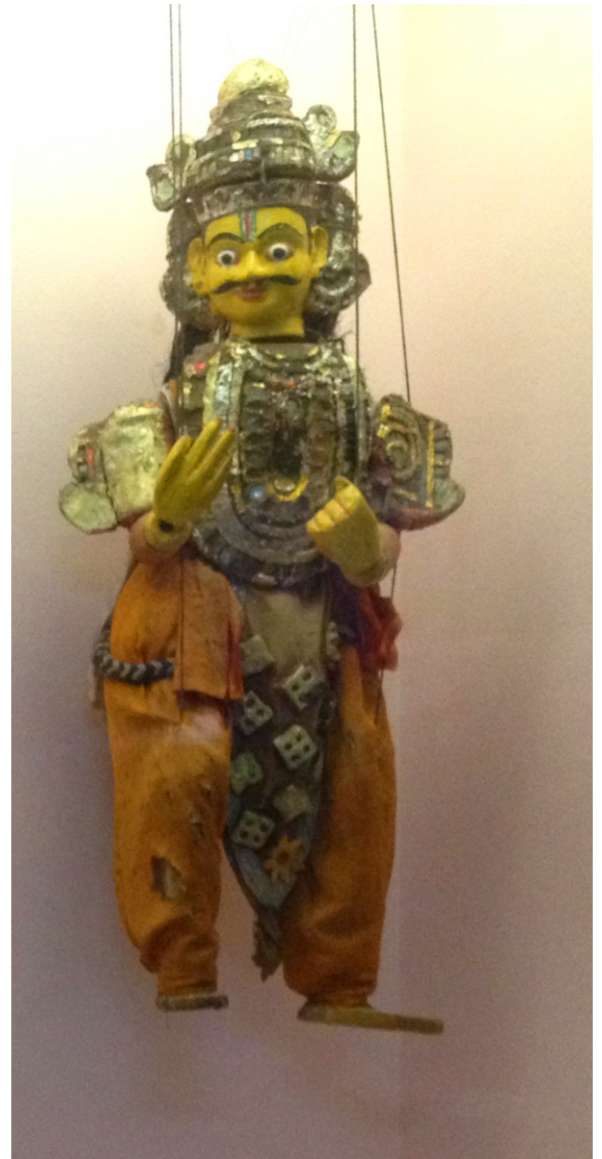


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Ravana the hero of these play, which originally used stories only from the Ramayana).

One of the oldest traditions of shadow puppets in Orissa is Ravana Chhaya. The rock painting of 2nd-4th century, in Keonjhar shows the solid evidence of Ravana Chhaya. Only Ramayana stories and that too of Sita, Ravana and his battles with Rama are performed. As Ramayana in the end is the story of good over evil, victory of truth over deceit the name of the form Ravana Chhaya has a great significance. The performers are from the 'Bhat' community, whose ancestors were musicians and officers in the local royal courts. The shadows are created by simple opaque leather puppets. The Ravana Chhaya Puppets are made of untanned hide of deer, sambar, and goats. Deer skin is used for divine beings, while the skin of goats and sheep is used for all the other figures. The leather is not scraped fully and the puppets are not painted. The dark silhouette skillfully outlined defines the very minute detailing for clothing and jewellery. They are small, with no joints. The manipulation is simple, with up and down and sideways swinging movements. Illusion of size is achieved by the distance of the puppet from the screen. Musical accompaniment is



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provided by a drum, wooden clappers and cymbals. The play is from the Ramayana. Usually a band of musicians sit, either in front or behind the stage, with their musical instruments **khanjani** (tambourine), **daskathi** (castanets), **mrudanga** (a percussion drum), and small cymbals. While the puppeteers manipulate their puppets from behind, the shadows are projected on the screen rhythmically to the accompaniment of music and song. Till about 1970s, this art remained as a form of entertainment among the rural folk in villages like Sipur and Odasa. By the eighties, however, Odasa remained the only village that hosted this art form. Artistes like Baishnaba Das of Sipur and a few lovers and patrons of the art are responsible for the continuance of this art form. Some institutions are started to preserve the art form as well as develop and modernize it. It has introduced modern themes other than mythological. The artistes have succeeded in claiming a prestigious place for Ravana Chhaya in the world of shadow theatre.

String puppetry is called '**Gopaleela kandhei nata**'. The small puppets have three strings which are attached to a small wooden rod: one for the head and two for the hands. The speciality of Puppetry is of the Kela- the play or performance.

It comes from the village Badakodanda of Bhanja Nagar in south Orissa. Puppeteer families of the said region claim that their forefathers had learnt the art from an unknown *sadhu* (mendicant) of the Hindi-speaking region about six generations (around 150 years) ago. It was practiced by the *Ahiragoudas*.

The master Puppet maker artists belong to the Antarpada village. Most of the groups comprise



Kathi Kundhei Nata also called Kandhei Nata-Traditional Rod Puppetry

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farmers, who do the puppet shows during the free time. It is not one particular caste or community, but the group of likeminded people who enjoy the art. The play is based on the epic '**Mathura-Mangal**', in which the young Krishna is the main character: the tricks he plays as a child, his flute playing and flirting with the milkmaids and Radha as a young man, and his battles with the demons his mean uncle sent to him.

Rod puppetry is called '**Ramleela kandhei Nach**'. The art form was popular amongst the Santhal and Bhuyans, the tribal communities. When Vaishnavism came in prominence in the 16th and 17th centuries, this fantastic art form was taken up as the tool to propagate the Vaishnava faith amongst the local inhabitants. The Bhagavat Purana, Gopa Lila-s and stories of Ramayana served their purpose very well. In



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course of time, the Jharas, fishermen of the Keonjhar fell in love with this art of puppetry. They used it as a means of earning a living. The puppets measure up to sixty centimeters and are jointed at the shoulders. The wooden rod holds up the head, which is carved in wood and painted. The shoulder joints are connected with strings from inside the torso of the puppet to two rings which are pulled for arm movements. The play, an episode from the Ramayana, is preceded by an invocation.

In the second half of the last century, string puppetry of Odisha underwent a dynamic change under the leadership of Sri Maguni Charan Keonjhar recipient of Sangeet Natak Academy award, brought about a complete change in the art form. He used grand costumes and showmanship, elaborate decoration with brilliant dialogue and voice modulation. He became close to the Jharas, the traditional puppeteers. He learnt the art of manipulating the puppets.

At the museum of puppetry, called **Kandhei Ghara** (kandhei means puppet in Odia), being set up in Kutarimunda village in Odisha's Angul district. Ms. Sabitri Dash, a retired teacher of Odia language and literature, is actively engaged with her husband in the promotion and performance of puppetry. Together, they run the Srirama Institute of Shadow Theatre in Kutarimunda, which aims to preserve, modernize and facilitate research on puppetry.

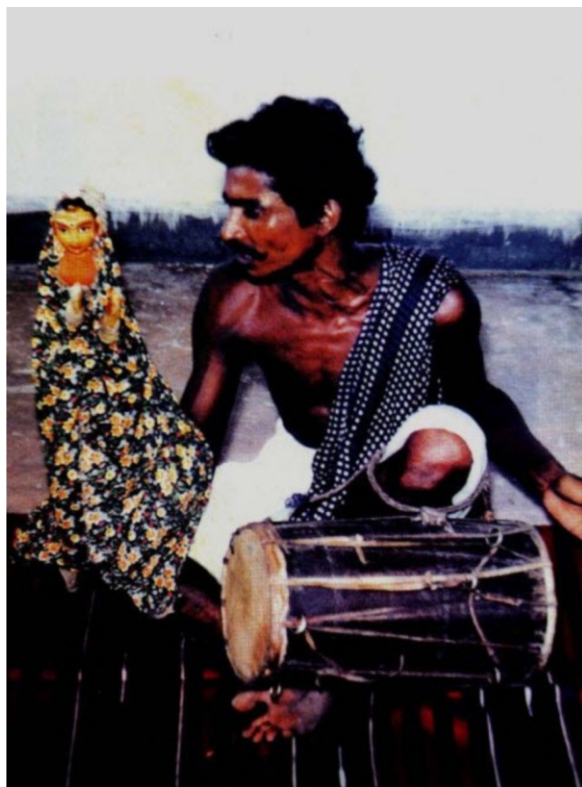
Another exponent in the field of puppetry Dr. Gouranga Charan Dash, the retired head of the Odia department in Cuttack's Ravenshaw College and an authority on shadow puppetry in one of his talks had shared that the '*shadow puppetry is used to treat patients suffering from mental illnesses. Puppeteers are declining in number but they still this art form has the power to hold people not just in the*



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villages but also in the cities'. This must be one of the reasons why the government has been using the art form to popularize its programmes such as Swachh Bharat Abhiyan, and to spread awareness on HIV-AIDS, human trafficking, malaria, Dengue and now Covid -19 Pandemic awareness, 'Hand wash and No-Mask- No life' , girl child education and so on using puppetry. Performed in open village spaces and reaching out to the audience, who would be sitting on the ground a few feet away from the performers, puppetry was always meant to be interactive life skill trainer.



Hand / Glove Puppet –The most glove puppeteers belong to the nomadic Kela community, which has settled down in Odisha. The Kelas were once snake-charmers, magicians, quacks and trapeze artists, and have now morphed into pedlars. Glove puppetry is called '**Sakhi Kandhei Nata**' because here the chief characters are Krishna and Radha and their sakhis. Radha is also Krishna's best friend, his alter ego, his soul mate. The philosophy is embodied in the performance, as the Krishna and Radha puppets are the two arms of the puppeteer.



They are literally one body. The puppeteer sits on the ground, a dhol strapped to his shoulders. One arm is Krishna, with the characteristic blue face, and the other is

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Radha, with a yellow face, both with colourful headgears of tinsel and ribbon. The puppeteer becomes Radha and Krishna by turn — the lovers bicker, move apart, draw closer, sing to each other. In between dialogues, the puppeteer energetically beats the dhol but visually, it is Radha and Krishna making music. And yes, it sounds and looks divine.

(Kandhei nacha at Odisha Crafts Museum, Bhubaneswar, Odisha, India-a very old Indian Toy (Sakhi kandhei) from Odisha, India from 19-20 century. Made from wood and manually painted Original box Dimensions: Height 47 cm Length of shoulders 22 cm. It is a very rare antique piece. Sakhi kandhei also known as sakhi nata is a string puppetry show popular in the Kendrapara district of Odisha. This form of art is still performed by local artists in and around Palakana, a small village in Kendrapara. Puppeteers generally form groups and travel from village to village for performing shows. Wooden dolls are tied to strings which are controlled by pulling and releasing the strings. Will be carefully packed and shipped with tracking number)



Kandhei nacha at Odisha Crafts Museum
Bhubaneswar, Odisha, India

'Onederful Kids' Event

Community Initiative

It is one of the primary goals of our support group, TypeOne Thriving to create awareness on Type one diabetes among the children, teachers and parents. While most of our events are conducted for type one population, this is one of the rarest events conducted for everyone. This helps people to understand about type one diabetes, get sensitized on how

to treat children with type one diabetes in schools and other places. The message we would want to give is that they are normal and can carry out all activities with proper care. We feel privileged to work with "Steparc" and "social substance". Ms. Padmini Rangarajan is an excellent

attention grabber and can engage children with utmost ease with the art of her puppet making and puppet show. She can bring life into the puppets, and when they move and speak, it creates an everlasting impression upon the viewers that all of them get connected with the story and the plot. The play with wit and humour adds to the spice and the message strikes through the audience, in children and adults alike. The story chosen was to treat children with T1D normally even when they have to meet special needs like checking their blood sugars often. The show was a super hit. The puppet making workshop was another big hit as Ms. Padmini walked them through each and

Sphoorthi Theatre for Educational Puppetry, Art & Craft (STEPARC)
TOT and Social Substance



Onederful Kids
Puppet show and puppet making workshop
January 26, 2022 4 PM - 5:30 PM

The list needed for making simple talking paper puppet:

1. A4 size thick card sheet or stock- preferably white colour or any light shade colour
2. Crayons, colour pencils, colour pens or poster colour once choice.
I prefer crayons or colour pencils.
3. Sketch pen s- black, red or other colours
4. Glue stick or fevicol or white glue
5. A pair of scissors to be used under adults supervision
6. Pencil, eraser, scale
7. Other decorative items like googly eyes, beads, or so is one's choice.

Let's wait and see what stories puppets have in store for us!

Zoom Link will be shared to registered participants
eCertificates to be issued to registered participants

facebook.com/groups/socialsubstance

Register at
<https://forms.gle/fj644mwedWXQHmV98>
Share with your friends and family







every step intricately while patiently attending to their doubts and questions, with the touch of humour. We got very good reviews from the audience that they thoroughly enjoyed the show and the workshop.

We should appreciate the work by Dr. Arun Bansal from Social substance for dedicatedly working on posters, making sure every participant can join the event and get the certificate on time.

It has been a wonderful experience for our Tot team to work with Steparc and social substance and we look forward to working with them again.

Sirisha Mantha and Richa Sarin from Tot team



Storyteller of the Month

Meghana Bommatanahalli

"I have yet to meet a child who doesn't enjoy a good story and be untouched by it."- says Meghana, a storyteller by profession. She has been telling stories to hundreds of children for the past six years-stories that make them laugh, cry, think, love, question, imagine, learn and so much more.

Meghana has always been passionate about stories-be it listening to mythological stories and folktales from her grandparents or reading Amar Chitra Katha classics, Tinkle and children's classics which her father bought. Telling stories to her daughters gave her an opportunity to recall and revise all that. Her bond with stories strengthened when she worked as a content writer and an associate editor for a children's magazine for nearly seven years.

But it was only in 2016 that her journey as a professional storyteller began....she started telling stories to kids in the apartment along with her four year old daughter and later started telling stories at a pre-school as a franchisee partner. But soon she didn't want to be limited to the constraints of a structured franchisee partner and started off as an independent storyteller. She found herself inclined towards folktales and the oral tradition of storytelling. "Folktales are packed with worldly wisdom, wit and life skills which introduce you to the ways of the world, culture, cuisine, customs and traditions." She believes every one of us is a natural storyteller and enjoying



Storyteller of the Month

Meghana Bommatanahalli

telling a story is most important than other skills like voice modulation, body language, gestures...when you own a story and enjoy telling it everything else comes naturally.

Over these years, she has told stories to hundreds of children at schools, activity centers, community spaces, literary festivals and storytelling festivals along with several like-minded storytellers. She also

conducted workshops for parents and teachers from all over India.

The pandemic impacted her storytelling sessions just like it did for everything else. She couldn't feel the connect with the audience on the virtual platform so she slowed down...a serious illness slowed her down further but she started telling stories online again "Storytelling makes me feel alive! My passion for storytelling and storytelling



Storyteller of the Month

Meghana Bommatanahalli



fraternity supported and helped me sail through the most difficult time in my life” says Meghana expressing her gratitude.

Meghana believes stories are powerful tools to connect with people and storytelling has given her that power, responsibility and opportunity.

Meghana grew up in Hyderabad and was inclined towards reading, with hordes of books which her father brought and encouraged her and her siblings to read. With reading material lying in the house all around it came naturally for a child to pick up a book and get lost in another world. This has helped her immensely later with her content writing for children and as a story teller. Interestingly she was a very shy and quiet child and hardly spoke.... “I did not realise there was a storyteller in me till I became one she says!” ---Says

Meghana . In fact, in spite of never learning Kannada, her mother tongue, through formal education, she can read and write Kannada fluently only because of being exposed to Kannada books all the time in her childhood. She believes she inherited her writing and storytelling skills from her father who is a Kannada author.

When she is not telling stories she likes to sing, do mandala art and zentangle or go for a walk into nature as therapy and as a hobby. She also loves to meet people, talk and observe which help her add interesting elements to her storytelling.

The use of puppets to help students with speech and anxiety issues in the language classroom

Alan Hall

Has a student ever said the phrase "I can't think straight..." in your classroom? They are probably more accurate than you would like to think, according to behavioural scientist Daniel Goleman. Strong emotions lead to neural static on the prefrontal cortex of the brain, so it is impossible to maintain any constructive working memory, much like a computer would run out of memory and freeze. This emotional distress can cripple a student's capacity to learn so teachers must find means to create a safe learning environment. In the book *Language Two*, two key factors were discovered in helping overcome this issue and help teachers create a better learning environment, relaxation and a lowering of anxiety. The authors discuss how anxiety has a major role to play in language learning. Low anxiety relates to higher test scores, especially in speech. This is especially important when research from Elkind (1970) discusses how during a person's teen years, a raised affective filter develops, increasing self-consciousness, feelings of vulnerability, and a lowered self-image which carries on into adulthood.



In language learning, the term Foreign Language Anxiety (FLA) has been coined. This specific form of anxiety can cause high levels of negative attitudes towards the target foreign language, which can interfere with future learning and performance – . Several different approaches to lower FLA have been published. In Spain, research has shown that extra planning, preparation and rehearsal of the language has had a positive effect with students. While others find extra planning time for any form of creative language use, whether it is speech or text form has worked. Others meanwhile, go the more artistic route. Teachers report getting students to design artwork for the room stimulates a safe environment that they are familiar with, as they state, art provokes an emotional reaction from the viewer.

Taking these ideas on board, I had an issue arise in a classroom setting where I had a young teen class aiming for B1 on the CEFR, and most were easily that level, however two students were not as strong as the rest of the class, and this foreign language anxiety was beginning to appear in their body language, speech and how they

The use of puppets to help students with speech and anxiety issues in the language classroom

Alan Hall

reacted to input during class. On top of this, one of the students had a speech issue in their native language, making learning English all the more difficult.

I had considered several approaches to helping these students, before realising I had two puppets in the classroom, usually used for colourful decoration, which the class had named as our class mascots. One day in class, the two mascots got

to take part. I took the role of the puppet master as it were, and the students would talk to either Gordon the blue bird or Geoffrey the yellow flamingo. Instead of asking and answering questions from me, they would instead be talking to Gordon or Geoffrey, which gave me a chance to develop a personality for the both of them, allowing for silliness to take over in the class, with overly dramatic responses to right and wrong answers given. This initially helped lower the anxiety of getting answers wrong in class, and in fact, it welcomed wrong answers because then everyone got a laugh at what one of the birds would do or say next – because after all, it wasn't the teacher saying any of these things.

Once everyone in the room became familiar with the characters, it was only right that the students had a go at being the characters too. Although the entire plan was to get two students talking more, it was an engaging event in each class for the whole group, ensuring no one was singled out or put on the spot. The next step was that every student got to pick which character they wanted to be (or create an entirely new one) and talk through the puppet. This allowed each student to develop a persona through the puppet, talking in a silly voice in a second language, and being able to laugh at it as a group, as it was the puppets and comments we were laughing at, not anything anyone said.

Over time, the puppets were slowly phased out in class due to the school calendar



The use of puppets to help students with speech and anxiety issues in the language classroom

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counting down towards external exams, however Gordon and Geoffrey were brought out perhaps once per class or once a week for all students to use when the class were studying a more difficult grammar point or doing exam revision, which increased the likelihood of incorrect answers, but were fine with getting answers wrong, if it was Gordon who said the wrong thing and no one else.

The puppets also helped the two less strong students get plenty of practice of fluency in their speech in class as they were constantly talking through the puppet, as opposed to putting themselves on the spot, while talking to the class. It also gave them thinking time to consider what to say before actually saying it. Over time, the puppet was phased out, and the students realised it was them saying what they wanted to say, as opposed to it being who or what they were holding in their hand.

I think above all, this method of bringing these two students out of their shells and lowering their foreign language anxiety was through the use of play in the classroom. We were simply having fun, but with an educational and meaningful manner which in itself is shown to be of extreme importance . With Gordon and Geoffrey, as we say in Ireland, we were all having the craic.

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Shadow Theatre, a suitable means
of developing the talents of the impaired elderly

Joanne Oussoren

For five years now, Stichting Droomtheater has been producing interdisciplinary puppet theatre, and organizing presentations and workshops featuring shadow theatre. In conjunction with various narrative techniques, this ancient Chinese art form offers great possibilities for small-scale theatre shows and workshops for special target groups. The audiences are easily captured, fascinated, and motivated to participate in the creative, interactive sessions following the theatre shows.

Driven by my personal interest for the benefits of shadow theatre for special target groups, I set out together with puppeteer Frans Hakkemars to roam the city of Rotterdam, the continent of Europe, and indeed China with my Dream Treasury, my portable shadow theatre, as the most important luggage. Since 2012 we have been working in theatres, libraries, community centers, care centers, and penitentiary institutions. Depending on client and audience, we choose a theme and subject matter, and we use shadow theatre in combination with other art forms such as dance, music, videos, cooking, and different narrative techniques such as slam poetry and prose.

Working together

Having departed on our venture as autonomous puppeteers, directors, and storytellers, we gradually became more and more involved in the shared social responsibility of artists, politicians, stakeholders, and volunteers, for the care and well-being of our fellow man. The elderly in our society are becoming more and more vulnerable and their needs are pressing, because they themselves are often responsible for maintaining their



Shadow Theatre, a suitable means
of developing the talents of the impaired elderly

Joanne Oussoren

own social networks of friends and acquaintances, their networks of care givers, and for initiating new contacts.

Over the years, we have become increasingly convinced of the importance of collaboration, of sectors such as care, health care, art, and welfare, joining forces in caring for the growing number of elderly in our society.

More and more partners now realize that active participation will keep people involved, independent and fit. A theatre show we did towards the end of 2012 prompted a very special request. It was a shadow theatre show of Saint Saën's "Carnaval des Animaux" which we did for the residents of care center De Steen-plaat in the Feyenoord quarter of Rotterdam. It involved the participation of children and the music was provided by a professional chamber orchestra. After the sequence of shows, the volunteer coordinator of De Steenplaat asked us to continue our sequence, this time in the living rooms of the care center, for an audience of dementing residents.

The Dream Treasury

In a special masterclass, Hansuëli Trüb has been able to introduce his Dream Treasury, a small, portable shadow theatre, in the Netherlands. We added to this concept a contemporary version of the ancient Chinese shadow techniques, and we were surprised to see how making the shadow puppets, and making them 'come to life', could activate and stimulate the elderly. According to the care center's activity coaches, the Dream Treasury approach and procedure led to more communication and activity among the residents. During the sessions, we saw how



**Shadow Theatre, a suitable means
of developing the talents of the impaired elderly**

Joanne Oussoren

passive attendees transformed into active participants. Only the very few who did not feel like doing anything, did not join in.

Every event that is out of the residents' ordinary routine is a welcome distraction. Projecting images on a screen and accompanying them by poetry, prose, music, movement, and dance evokes fun and enthusiasm. And when, after a Dream Treasury show, the participants start to draw and cut out characters, and tell stories, their fantasy and imagination are challenged even further and this creates a very special, new energy. Participants become involved with one another, and interested in one another, in a way that is different from the usual, daily contact.

Telling stories

Droomtheater's product – a theatre show followed by activities – offers an essential element of intercultural communication. It always leads to surprising and original associations and conversations.

Also, during the puppetry sessions, when the shadow puppets are being used, interesting themes and topics may be brought up. Sometimes the caregivers attending, for the first time in their lives, see their loved one, while he is coloring a drawing, to his heart's content. Or the nursing staff hear special memories and thoughts from their clients, which they never knew about before. A new way of looking at each other's personal past develops itself, and opens the door to new conversations between participants. Anything may come up, from favorite flowers, transport by taxi, Donald Trump, the second World War, Indonesian or Chinese folk stories, to travelling, tropical birds, elephants in the circus, chicken, mice, and windmills, but also topical, social issues such as politics, elections, and the care for the elderly.

Telling a simple story can give existential value to the narrator and to the listener(s). The ways of telling stories, and the approach of Droomtheater vary, and are used to suit the different occasions and audiences.

And thus, a story can be part of a program which includes a walk in the park followed by a meal and a show. Or the breaks in the show may be used to bake and decorate cakes which match the theme of the story.

Social media

To reach out to as many people as possible within the organizations we visit, we pay a lot of attention to our presence on social media.

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Joanne Oussoren

In close co-operation with photographers and film makers we record and document our events. This allows us to communicate optimally with all the echelons in an organization: care givers, volunteers, nurses, activity coaches, and other employees, and to show them exactly what we do. We also maintain contact with those outside the care centers, such as policy makers and stake holders. We aim at using the appropriate medium to reach the people we want to reach. When we send photos to care givers after an event, we send them by email or snail mail, whichever makes it easiest for them to respond. This approach has really furthered the development of our artistic, interactive projects. Droomtheater is often invited to attend national as well as international congresses and festivals.

One single move

Just as the elderly in our society can be divided into different groups, those who are suffering from dementia can be subdivided into different categories and phases as well. Due to diminished brain activity, neurological disorders, and/or heavy medication, the response to our shadow theatre may merely consist of just one, slight twinkle in the eye. Albeit a minimal response, it is exactly what we want to achieve.

Whereas the original goal of a



puppeteer is to bring dead material to life, to breathe life into lifeless objects, this special kind of theatre, 'shadow theatre with the dementing elderly' breathes life into a brain that is gradually becoming numb, and activates the emotional experience of an audience whose moments of pure joy are few and far between. Sometimes that little sparkle of joy, manifest only in that split second, is such a unique and rewarding experience, it stays with us for days.

Shadow Theatre, a suitable means of developing the talents of the impaired elderly

Joanne Oussoren

Conclusions

The change processes which are activated by using shadow theatre, have their effects throughout an organization, and trigger creativity in its different departments. People, whether residents, staff, or care-takers, encounter a range of unusual emotions such as endearment and amazement, a new rapport develops between people, and between them and their surroundings. The shadow images shown, the music, poetry, prose, and slam poetry produced by guest performers, they all inspire. There is something in it for everyone, and the atmosphere is enhanced in a way that is felt by everyone throughout the organization.

The following objectives are paramount:

- The change-inducing powers of art and culture are based on participation, motivation, and inspiration. By intensifying collaboration and communication, new developments will be initiated which will offer more opportunities for artistic practice.
- The frequency of the activities organized is often too low and the current situation requires a higher one.
- The change-inducing effects could increase if not only individual artists would be involved, but projects would also be attracted in collaboration with other organizations such as festivals, theatres, museums, art schools, and nursing schools, so that more of the lonely elderly will become involved in activities and be inspired more often. The involvement of more volunteers requires the involvement of more professionals to coach them, and to structure and monitor the activities.
- Sharing the experience and knowledge gained in shadow theatre for the dementing through different media, will generate a wider reach, more input, and more enthusiasm.
- Professional experience in cultural transfer, and an increasing knowledge of it, are vital to the enhancement of the quality of community arts. Of course, the involvement of volunteers is important, but more professional expertise will improve the quality, and will facilitate sharing assets and skills in a network collaborating to help the lonely elderly.

Joanne Oussoren, September 2017

Website: <http://droomtheater.com/>

Installation created by Subhasis Neogi and his team

Vasha Diwas, International Mother Language

Organized by Bangiya Sanskritik Sammilani (BSS) (Celebrating Golden Jubilee Year)

Objective: To reconnect our younger generation with our mother tongue

In November 1999 UNESCO took decision to observe Mother language day on February 21 to promote and preservation of all languages. First time it was observed on Feb 21, 2000, to pay homage to the students of Dhaka University, who were massacred brutally by Pakistan army, they were fighting for the preservation of Bangla bhasha when Urdu was imposed on them. Bangla is the only language in the world for which people have laid down their lives to protect it. BSS also observe this day to pay homage to the great lives lost for the protection of our language.

On Feb 21, 2022 at 6.30PM Vasha Diwas, International Mother Language Day was celebrated through Cultural Programs comprising of Traditional Recitation, Songs, Talks, Group Dance of all age groups, display of Installations and an exhibition of old manuscripts & ancient printed books/Mags at Banga Bhawan, Sector 35-C, Chandigarh

February 21 is an important day for us Bengalees as it was the day our Bengali language was given recognition. But this was not a smooth recognition and many lives were sacrificed in this process. So, we, the Bengalees of Chandigarh Mark this day every year with a celebration by extending our tribute to the martyrs. At our very own Banga Bhawan, we Bengalees of Chandigarh try to remember them through



Installation created by Subhasis Neogi and his team

Vasha Diwas, International Mother Language

songs, dance, recitations, speeches. A chorus was presented by a few of our members- Ashish Dey, Raghunath Dutta, Monika De, Tamisra Banerjee, Samapti Das, Nivedita Sarkar. Group dance was performed by Reshmi Dutta, Prisa Das, Anamika, Samita Dutta, choreographed by Kajal Chatterjee. Recitations were presented by Kakoli Bhattacharjee, Kajal Chatterjee and Reshmi Dutta. A speech on the importance and significance of Bengali language was given by Kashidas Chatterjee and Sunil Chatterjee.

Program started with lighting of lamp by all the senior members present and participants of the program were:

Choir conducted by Mr Ashish Dey and group songs

Participants Mr Raghunath Dutta, Mrs Tamishra Bannerje , Mrs Nivedita Sarkar , Mrs Samapti Das, Mrs Monika De, Mr Shyam in synthesizer, Group dance directed by Mrs Kajol chatterjee, Recitation by Mast Anumit chatterjee, Mrs Kakoli Bhattacharjee, Mrs kajol chatterjee and Mrs Reshmi Dutta.

Mr Kashi chatterjee presented the highlights of the past Bhasha Diwas being observed in BSS and its importance in our lives, Mr Sunil chatterjee spoke briefly about how bhasha andolon started. The wntire program was anchored by Mr Bhabani pal. BSS Gen Secretary presented Vote of thanks

Installation by Raghunath Dutta, Nobo, Tapan Bakshi, Bhobani Pal, Monika De, Kulwinder, Onkar Chowdhury, Sufiyan

The Stage-Craft by Mr Shubhashis Neogi

Heartfelt Tributes were also paid to the great personalities of Bengal and our country who left us in the last one month. They were remembered by singing their songs and a minute silence was also observed



Jan Klaassen

Dutch puppet theatre in the Netherlands

Jan Klaassen is a character of popular Dutch puppet theatre in the Netherlands, related to the Italian Pulcinella. It is often believed that Jan Klaassen dates back to the 17th century, but real proof of his existence dates back to the early 19th century. Portraying Jan Klaassen as a typical Dutch puppetry



King William Alexander, puppeteer Frans Hakkemars and Queen Maxima

character fits in the 19th century wave of nationalism and the creation of national identities that is very typical for that era. Very often and easy you can find this kind of “invented tradition” of Jan Klaassen:

“The name of Jan Klaassen is derived from that of a trumpet player, who served in the guard of the United Provinces of the Netherlands, under Willem II, Prince of Orange (1626 - 1650). After being discharged he moved to Amsterdam. There, he earned his living in the streets performing his puppet theatre.”

The old Jan Klaassen is a hunchback with a red hooked nose and a wide smiling mouth. His classic costume is that of a trumpeter's uniform: a military-looking red jacket with golden trim, yellow trousers and wooden clogs (in contrast to the other puppets, Jan Klaassen has legs). He wears a conical cap bent forward and adorned with a bell or tassel. Jan is an Amsterdam type, good natured with a robust sense of humor. He is poor, but light-hearted and often drunk. He fears only one person: his wife Katrijn. Their arguments always end with reconciliation. The Jan Klaassen shows are usually performed with glove puppets. The scripts are variations on the

Jan Klaassen

Dutch puppet theatre in the Netherlands

international repertoire of characters and confrontations: Jan as father, soldier, in confrontations with the Policeman, the Landlord, the Doctor, the Baker, the Crocodile, the Hangman, the Devil. A character peculiar to the Dutch tradition is the Death of Pierlala. Death is a rod puppet, a skull and a sheet



attached to a long pole; Jan Klaassen faces all the dangers that come his way. He ridicules his adversaries; and if his tongue doesn't chase them away, he gets rid of them with his stick. The old Dutch Jan Klaassen booth was called ronzebons, a term referring to the sound of the beatings. According to authors of the 19th century, the puppeteers of the time used a swizzle for Jan's voice. The Jan Klaassen show was entertainment from and for the poor. Originally Jan Klaassen was performed for adults, with the upheaval of education end 19th and early 20st century Jan Klaassen is censored very often and seen as play for children more and more.

There have been several “dynasties” of Jan Klaassen players, such as the Hofman family in Utrecht, the Remmert family in Rotterdam, and the Cabalzi family in Amsterdam. The Cabalzi were an Italian family of fair showmen who came to the Netherlands (Holland) in 1830. The most famous member of this family was Janus Cabalt (1869-1935) who earned in 1883 the right to give his performances in a permanent location at Dam-square in the centre of Amsterdam. The last puppeteer of the Cabalzi family, Daan Kersbergen, stopped performing his shows at the Dam in 1981.

Jan Klaassen

Dutch puppet theatre in the Netherlands

In the 1960s and 70s, the tradition of Jan Klaassen declined, probably due to the popularity of film and television. Wim Kerkhove (b.1953), from the puppet theatre Poppentheater Pantijn, succeeded Kersbergen,



poppenspeler Frans Hakkemars met Katrijn op winkelwagen

injecting new life into the tradition. Kerkhove brought contemporary political events into his performances: Jan Klaassen battles against a general with a neutron bomb; Jan's son, a punk who illegally takes up residence in an unoccupied house, collides with the landlord. To reflect the multicultural society of the Netherlands, Kerkhove created characters representing the newcomers, not to ridicule them (as was often the case in the past), but to present them in their roles of good neighbors and friends of Jan and his wife Katrijn.

Public interest in the Jan Klaassen subsequently grew. Dam Square remained the permanent location for the Jan Klaassen booth for summer performances. In 2009, Wim Kerkhove established the Jan Klaassen Academy, to continue the tradition and to resume Jan Klaassen at the Dam in Amsterdam.

In 2018 he got a honor penning of the city of Amsterdam for his activities to revive the tradition of Jan Klaassen. Egon Adel successfully took over the heritage in 2011.

Frans Hakkemars was one of the students of the Jan Klaassen Academy in 2009. He

Jan Klaassen

Dutch puppet theatre in the Netherlands

made a modern adaptation of Jan Klaassen by placing the booth at the front of on an old traditional grocery bike and bringing in new elements like a shopping cart and a fight between Jan Klaassen with a bike pump and his wife



Jan Klaassen schimmen in Droomkoffer kopie

Katrijn with a a brush washer. In 2013 he made a scene with the newly crowned King William Alexander and Queen Maxima.

He followed a summer-masterclass at the ESNAM in Charleville-Mézières by the late Rod Burnett, professor and master of Punch & Judy in the UK in 2011.

[https://youtube/ 4iWoCJ_t24](https://youtube/4iWoCJ_t24)

In 2021, there are around ten professional puppeteers who also perform Jan Klaassen, suggesting a new future for the Netherland's old hunchback. This new revival of an old tradition, fits very well in the uprising of nationalist movements in Europe in the first decades of the second Millennium.

C Frans Hakkemars 26th of March 2021

Frans Hakkemars studied sociology and is puppeteer since 1980

Co-editor of quarterly Dutch magazine for puppetry: "De wereld van het poppenspel" ("The world of puppetry") since 2009

Councillor of NVP-UNIMA-Netherlands since 2009

Member of Publication & Contemporary Commission of UNIMA since 2016

Jan Klaassen

Dutch puppet theatre in the Netherlands

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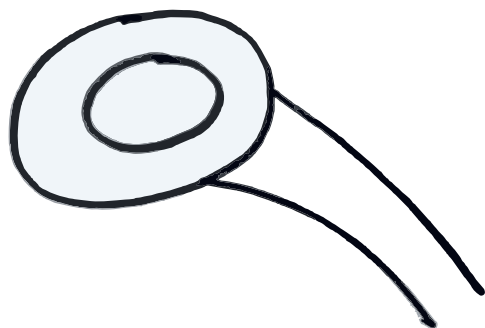
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- www.poppenkastopdedam.nl

The mobile puppet booth on a bike with Jan Klaassen and puppeteer Frans Hakkemars





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

The best six will be issued e-Certificate

Final Submission Date: Mar 23, 2022

Rimaa
St Michael's School



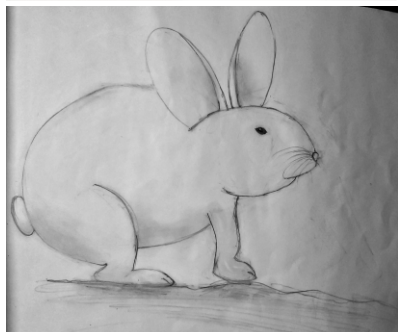
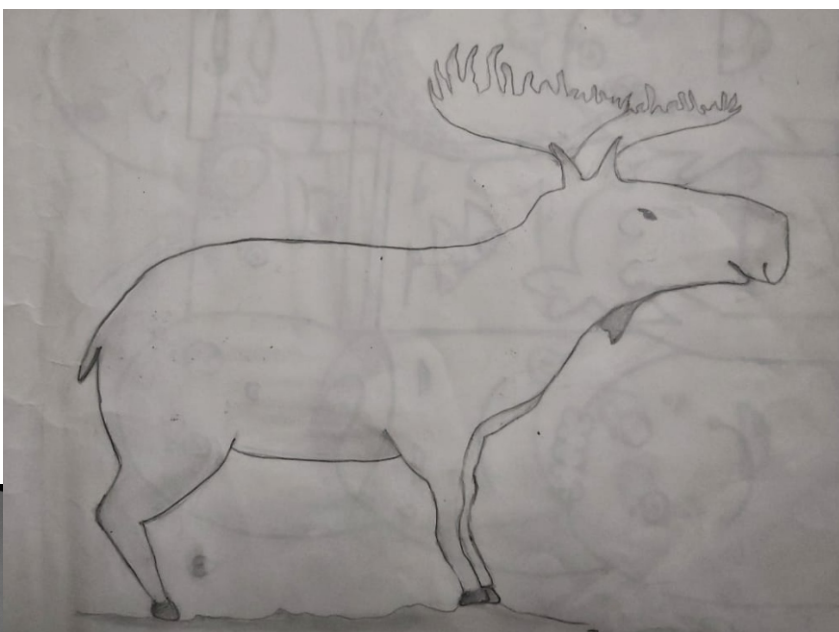
Eshit Bansal
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substance



Dishant Bansal
Ankur School



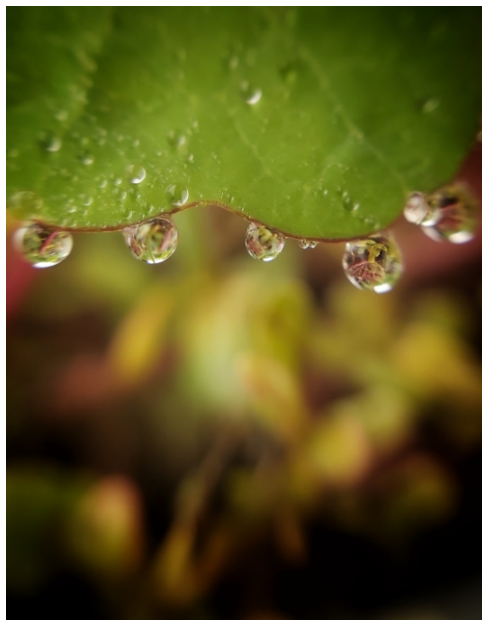
(Jan 2022) Previous Edition's Hint

Creative Corner

Mention of Commendation

- 🏆 Mishty Gupta, Age:7, Carmel Convent School, Chandigarh
- 🏆 Dishant Bansal, Age:10, Ankur School, Panjab University, Chandigarh
- 🏆 K. Hardik Tej, Age 5, St. Pauls High School, Telangana, Hyderabad
- 🏆 Mugil. A, Age:4, Shishya BEML Public School, Bengaluru, Karnataka
- 🏆 Eshit Bansal, Age:12, Ankur School, Panjab University, Chandigarh
- 🏆 Samya Chowdhury. St. Mary's Senior Secondary School, Maligaon Guwahati
- 🏆 P. Sreenidhi, Age:10, St Paul's High School, Hyderabad, Telangana
- 🏆 Shrithik, Age:5, S.R. High School, Telangana, Hyderabad

Nature's Lap



I clicked thousands of photos in Feb 2022 and some are here for you to enjoy. If you like to click and share do reach me at <https://www.facebook.com/groups/naturalbiodiversity>

Dr. Arun Bansal



WASTE TO WEALTH TIPS

PAPER ROLL CRAFT



Tanisha Mukherjee
5 Years, Class 6B,
Icon Kindergarten International School, Mohali

**Draw anything on a Ivory/Art sheet or
Colour paper & cut. One can paint
Character or add Decorative Materials
according of Choice.**

Materials needed



Shraddanjali- Obituary

Rose Beauchamp Wellington puppeteer



A world-renowned puppeteer, playwright, actor, oral historian and piano accompanist, Rose Beauchamp will be remembered for her love of the arts. The Wellington-based performer died, aged 75, January 10, 2022 at The Pines on Wellington's south coast. Born as Rosemary Beauchamp Thomas, She discovered puppetry in the mid-1970s when she joined White Rabbit Puppet Theatre, a branch of the radical Red Mole Theatre Company, which consisted of a troupe of thespians who travelled Aotearoa and abroad with their puppet theatre, cabaret shows and political satire.

She was so attracted to the art of Puppetry that she went to study under Italian shadow puppet company Gioco Vita and Musubi-Za Puppet Company in Japan. Beauchamp first entered the world of puppetry in 1975 it's an art form which took her to festivals all over the world including in Kazakhstan, India, Japan and Italy. She turned shadows into art, and art into activism, with her puppetry for which she became internationally renowned. "There is still excitement and laughter and

Shraddanjali- Obituary

Rose Beauchamp Wellington puppeteer

enjoyment, but there is also something that is deeper. It is the language of images. With shadow puppets you can unfold something more slowly. Stories can make you brave. We all need them.... I suppose I believe in the power of stories"---she once said.

She travelled widely, particularly to those places that saw puppetry as an important artistic art form –It's an art form which took her to festivals all over the world including in Kazakhstan, India, Japan and Italy. 'Art was not something you did on the side, it was just part of daily life', her middle son Conrad says. 'Touring with his mother was always a memorable experience', says Jack Wedde, her youngest son. "Puppetry work was very close to her heart," Kate Jason Smith recalled. Beauchamp was performing puppet shows till last year, when she became ill. She is survived by her three sons, two grandchildren and a brother.



Sources: Carlos, Conrad, Jack and Ian Wedde; Broughton Thomas; The Dominion Post (Sarah Boyd); Evening Post (Barry Hawkins); Helen Moulder; Kate JasonSmith; Felicity Day.
<https://www.stuff.co.nz/national/127459587/wellington-puppeteer-pianist-and-performer-rose-beauchamp-to-be-farewelled?rm=ahttps://www.stuff.co.nz/entertainment/300508965/obituary-rose-beauchamp-the-activist-who-believed-in-the-power-of-puppetry>

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