



STEPARC

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# PUTHALIKA PATRIKA

## Jan 2022



Glove Puppets



## PUTHALIKA PATRIKA

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## Editorial Column

Puppetry is a big wide ocean and to talk about its forms and traditions, both in India and other countries is just a self exploration. "All objects have a story to tell, but puppets are the powerhouse of a story". Puppets are often seen as children's entertainment channel though people of all ages love them. Puppetry a wonderful art yet complicated field that combines craftsmanship, humour and satire together during the performance. Operating a puppet itself is a discipline that puppeteers work upon to preserve and passed on. Each puppeteer group has a story narration about their puppets-its origin, conceptualization, make and the bonding relation that is between the puppets and the puppeteers are simply adorable.

In India, the puppetry connects with the regional folklore, culture, heritage and people of the region. I also wonder, why or how did so many forms of puppetry thrive upon or come into existence, and what socio-cultural implications they are bonded with? Further, many of the traditional puppeteers irrespective of region and language have episodes adopted from "Ramayana and Mahabharatha"---why?? Nevertheless, some do have other regional folktales and narratives adopted too. But the majority of performances is from whole of Ramayana or some selective narrative stories selected and performed generation-by holding the same script the poetic verses, music, dialogue rendition and the same age old puppets performed—still, every performance looks as a new performance and the power of mesmerizing that the puppets do on the audience is remarkable. Although the traditional puppeteers owing to present times are able to tune a bit to suit to the nerves of the modern generation in incorporating by adding something new to it to keep the tradition alive.

**"Change does not change the tradition but strengthens it"**

**Padmini Rangarajan**





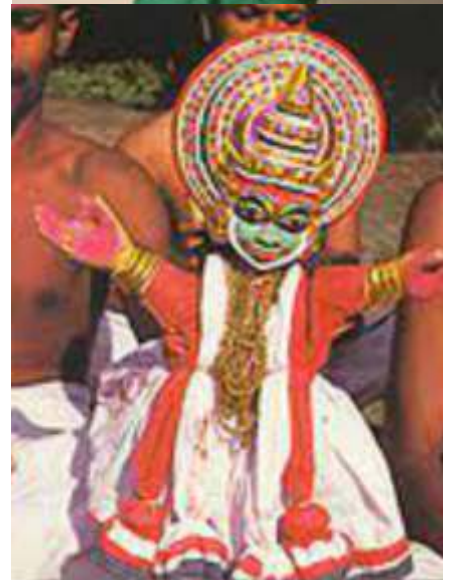
## Glove Puppet Tradition of India

# Indian Puppetry

The glove or hand puppet is the simplest of all the types as it can be performed in an open space without the need for any particular setting. In the past it was originally practiced by the nomads and for the same reason it does not have a proper history of its own as the nomads were not keen to keep records of the events. However, it is observed that most of the practitioners of this form of puppetry were poor and that



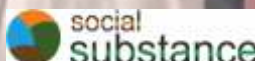
they belong to various communities and religion. The glove puppets are made either of wood or paper and sometimes clay, and they do not have legs. The lower portion of the puppets is covered with a costume specific to the local community. The form of glove puppet found in Kerala is called Pavakathakali or Pavakoothu (Pava meaning doll and Koothu meaning dance). The term Pavakathakali itself suggests that this form is influenced by the traditional Kathakali dance. Usually, the key episodes from the Mahabharata are taken up for performance. The puppets, anywhere between 12 to 18 inches high, are delicately carved out of wood and coloured beautifully in such a manner so that typicality of each of the characters are brought out vividly. They are further decorated with gilded tin, peacock feathers and translucent coral. Traditional musical instruments like the chenda, maddalam, conch shell, chenglia etc., are played while songs from the Puranas are sung during the course of the play. The traditional glove puppet of West Bengal is known as Bener Putul. Baner Putul is mainly found in the Midnapore district, around Murshidabad and South 24 Parganas. Nomadic people called Bedia or Bede or Bedhe in West Bengal who also perform magic shows use glove puppets (two female puppets) for entertaining common people. They started the Bener Putul nach. It is also known as Sohagir Nach. In this the puppets were earlier made of wood, but now clay is used to make them. The head part is bigger in size



than the rest of the body. The puppets are one and half foot high and have wooden arms. While playing with drums and cymbals the puppeteers sing both Hindi and Bengali songs full of humour and sarcasm. Unlike most of the puppet performances elsewhere the Bener Putul puppetry is not based on the epics, rather on the myriad of usual social events like adventures of lover-couples, misunderstandings arising out of social, cultural or linguistic differences and so



on. In Odisha also the glove puppet is widely popular Tarikund and Mantripara in Cuttack district, it is known by two names i.e. Gopa Lila Kundhei and Sakhi Kundhei. The former of the two refers to the plays concerning Lord Krishna and Radha whose puppets are modelled on the figures from the sculptures of temples while the later deals with the love of a common boy and a girl prototypical of the Radha-Krishna theme. It is believed that the puppeteers migrated from Vrindavan, Uttar Pradesh. Similar traditions of glove puppet is evident in a state like Rajasthan which is called Lalua but now not much in practice or so as Kathputlis-String puppets are. It has two arms, two legs and a wooden head that are manipulated by different 63 fingers centering the story of the child Lalua who always wails and needs food. The Bhavai





dancers used to perform with these puppets. In Uttar Pradesh the glove puppeteers were performing at Kanpur, Rai Bareli, Sitapur, Hardoi, Faizabad and Lucknow. The glove puppet performance performed around



the storyline of the quarrel between two women – Gulabo-Sitabo. The narrative is recited in a song form mingled with jokes and sarcastic humour. The helpless wife and Sitabo, the beautiful mistress of the same man and the narrative is all about the quarrel between the two women puppets Gulabo Sitabo. Some traces of glove puppetry are seen in Tamil Nadu and Karnataka States as well. The form of Tamil Nadu is known as Pavaai Koothu is found in and around Thiruchendoor region. The puppets are made up of clay, and rice husk. The play centres on a beautiful girl named Vali and her beloved Subrahmaniam. In Karnataka mendicants played hand puppets known as Chinni Patti (Small or little doll) in one hand and played kartal in one hand.

In Manipur also there are references of Glove puppets performed till last century. The puppet performed during the chariot festival of Lord Jagannatha. There is a need to explore further about the glove puppetry of Manipur or other states and its present state.



## Kamishibai- Art of Storytelling

### Let's open a Japanese Story-Box: Kamishibai

Continued as part II from Dec 2021 Edition of Puthalika Patrika

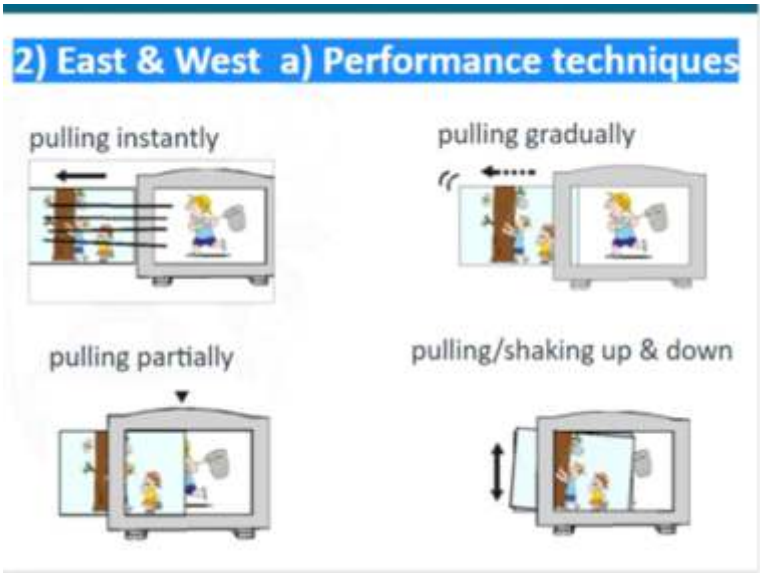
#### Using kamishibai and butai

Wherever in the world kamishibai is being used, the same techniques are available to performers. Pulling the whole card instantly, in one go, to reflect speed; pulling gradually to create suspense or apprehension; pulling partially, to reveal a little of what is coming next whilst preserving suspense; pulling and shaking up and down, to reflect stormy seas or confusion for example.

Additionally, before opening the butai and telling their stories, some performers play an instrument (the flute, for example) to set the scene, create the right atmosphere. Some even knock on the top or side of the butai and say a few (magic?) words or ask a question. Then... they slowly open the story-box. It's all about the pace...

Similarly, regardless of where in the world kamishibai is being used, the latter offers a spectrum of possibilities: "from extreme top-down control (the teacher reads a published kamishibai story to a quiet audience of well-behaved learners) to practices that give learners increasing levels of agency" (McGowan, 2015).

Kamishibai performers may decide not to involve their audience or, on the contrary, they may decide to give them degrees of agency. For example, the performer may encourage audience participation- by asking comprehension questions or questions





related to either the story-line or the pictures. At the other end of the spectrum, participants can be asked to write their own stories, design their own storyboards, then perform in front of their peers.

The resulting artwork can be a combination of drawing, painting, decoupage, cut



paper, collage (of beads, chic paper napkins, chic wallpaper, dry leaves, feathers, but also origami figures.)

Before focusing on kamishibai stories themselves, it is worth noting that typically Japanese butais tend to be rather plain, whereas what could be called westernised butais tend to be customised and ornate. Hence, you may prefer to use a plain(er) story-box if you feel that a decorated butai may compete with, or even distract the audience from, the story being told.

You can purchase a plain butai and leave it untouched or you may choose to



customise it- which is what I (Géraldine) did with the two butais below.

You can even make your own butai yourself. Instructions are freely available from several Internet sites. My brother kindly agreed to construct a butai reminiscent of Southern France, with its houses with blue shutters.



You can even make your own butai yourself. Instructions are freely available from several Internet sites. My brother kindly agreed to construct a butai reminiscent of Southern France, with its houses with blue shutters.

**Kamishibai in Western countries**

All over the world, fairy tales, parables and fables have been used to not only teach morals and social norms to children but also to consolidate these norms in adults. Hence, it comes as no surprise that kamishibai has become popular globally since the late 1990s.

**Kamishibai as a multi-level, multi-language literacy tool**

Kamishibai can be used successfully in language teaching. Some stories are available



in three different levels of difficulty, at the back of the story cards. This enables the narrator to tell a story appropriate to their audience's respective literacy skills.

Additionally, kamishibai stories are available in a range of languages- for example, in Spanish, English, French plus a choice of a fourth language, namely Italian, German or Portuguese. Here is, for example, a fable called The Cat and Dog. It is sold by a French company (Les Pépites) and available in French, Khmer, Vietnamese and English. The moral of this story is that, until we truly know one another, we will remain intolerant of each other, which is why we should celebrate our differences as treasures of our diversity.

Celebrating pupils' diversity of languages and cultures is Kamilala's key aim. Kamilala, which originated in France, is an international network of educators who share a common goal: making linguistic and cultural diversity a resource to value. Hence, every year, Kamilala runs an international polylingual competition. The 2021/22 theme of the 7th competition is on the following topic: Who is my neighbour? Kamilala aptly explains that multilingual kamishibai is "a powerful tool for teachers to help children learn to read, write, express themselves through words and art while opening them up to languages at the same time. For the competition, at least four languages need to be used in the story. Creating multilingual kamishibais leads to a reflection on the language of instruction at school, which remains the main language of the story. It is also a great way to allow and encourage other languages to be spoken by children, families or teachers within schools."

In a similar vein, the German Ministry for Families, Seniors, Women & Youth has published a pdf with many suggestions on how to engage children and adults, using bilingual or multilingual kamishibai- for example, to help refugee families and their children understand the German culture and to promote inclusion of all in society.

Similarly, in Austria, a project introducing kamishibai took place at several schools, organised by a local library. Kamishibai served as a tool for teachers with which to teach intercultural skills, language awareness and multilingual content. A selection of

story card sets were put together, tailored to the needs of the teachers and in a variety of languages. This project led to the library now lending out their storyboards, in 31 languages overall.

### **Kamishibai for adults**

As can be seen from above, and contrary to fairly frequent misconceptions, kamishibai is not restricted to children. Indeed, kamishibai for adults can be used to foster engagement, create a sense of community and, more specifically, to help with memory skills and foster good mental health. This can be achieved by using fairy tales, seasonal themes, photo series of past decades or self-made storyboards for free narration.

Many libraries throughout the world offer regular kamishibai events and workshops for adults. Books on how to use or make kamishibai for seniors as well as ready-made storyboards are also available online.

### **Kamishibai and sensitive issues**

During my teacher training interview, I (Holly) performed a kamishibai story entitled The Mitten in front of the interviewing panel (as if the latter were an audience of young pupils). In this story, numerous animals wish to inhabit a small space in a glove, to shelter from the winter cold. Each animal is of different size and shape, however all make room for the other(s), transferring a take-home message to the audience that acceptance of individuality and difference is key to survival and the functioning of a happy society.

I thereby sought to demonstrate how pupils aged 7-14 could be informally and interactively introduced to sensitive issues such as inclusion and diversity, homophobia or racism. The use of (animal) characters encourages students to ask questions, share their own thoughts and feelings because, as they talk about the characters (as opposed to evidence, case studies or statistics), they do not feel in a vulnerable or awkward position- hence kamishibai being used in India too, to teach sex education.



## **Kamishibai and Special Educational Needs (SEN)**

Additionally, during my teacher training year, I (Holly) completed a 6-week placement at a Special Educational Needs school. The class in which I was placed catered for students suffering with autism, who had difficulty with speech and function. As part of this placement, I taught a variety of subjects. However I found that kamishibai was an exceptionally beneficial strategy for Drama sessions. Within a specific drama session, I used kamishibai as a storytelling technique; I performed the story to the class and used the butai in alternative ways (such as opening certain sections over time or showing small elements of the picture board) to depict alternative stages of the story- thereby seeking to retain student engagement. I worked alongside the class teacher whilst doing this, and we actively encouraged both verbal and non-verbal students to participate, using emotion charts.

Non-verbal students were encouraged to participate through the use of facial expressions, which the chart facilitated. Verbal students were able to participate through questioning and used the emotion guide as support when asked questions by myself or the host teacher (such as "How would this character be feeling? Why?")

This use of kamishibai allowed all students to participate equally.

## **Back to East: bringing kamishibai stories home?**

In contemporary Japan, kamishibai is still used in nursery schools but also, and increasingly, to facilitate the transmission of (endangered) cultures and (disappearing) memories- for example the culture of the Ainu people (who are indigenous to the northern part of Japan) or the memories of Hiroshima and/or Nagasaki survivors.

Finally, it is worth noting that, due to the development of technologies, digital kamishibai (based on traditional folk stories) has gained in popularity.

## **You as a kamishibaiya?**

Should you wish to adopt kamishibai as a teaching/learning tool, we would be very happy to help. Please contact me via email ([Geraldine.Enjelvin@york.ac.uk](mailto:Geraldine.Enjelvin@york.ac.uk)) if you are interested.

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# Art of Storytelling

**David Heathfield- A Storyteller, Teacher, Trainer, Author and Theatre person**

I glad to share to be David Heathfield's student of online "CrEST-Creative and Engaging Storytelling for Teachers Certificate Course". The smile, the calmness, the pronunciation with diction and encouragement one gets is unparallel to any comparison or so. On the virtual platform David ji with green background with a globe in his hand starts connecting stories of different regions in addition to some folk musical instruments that he has collected from his travels enchants his narration. He begins "Story Story" with a confident smile and captures one's attention in his storytelling journey. He takes us literary through the thick Amazon forests, to Alaska Mountains, to land of no sunset and cape of good



hopes.

Mr. David Heathfield is an international a theatre graduate, storyteller, teacher trainer and writer of educational resources. He appears at major conferences and festivals as well as more intimate events in Britain and around the world. He tells stories from the world's oral cultures with a belief in the power of storytelling to bring people together. David runs storytelling courses and workshops for teachers and storytellers from diverse backgrounds and with different levels of experience.

David ji, is also associated with "Hands Up Project"- It is a charity trust which, through its network of volunteers, connects children around the world with young people in Palestine. By means of online interaction, drama and storytelling activities, it enables the use of creativity and self-expression to promote mutual understanding, personal growth, and the development of English language skills.

"If we could sum up in a single phrase what we're trying to do, I'd say it's helping young people in Palestine to tell their stories to the world. So when our very good friend Ashraf Kuheil got in touch with me and Sara and asked us to lead a session on online intercultural communication for 60 young people in Gaza we said yes (of course!" "The young people are learning to communicate their stories and to represent Palestine on an international level" —Says David ji.

Recently, David's project of global storytelling project in partnership with RAMM, Exeter is Around the World in 88 was well received and well connected with storytellers , teachers and others all across the world.

David is the author of the Teacher Development book "Storytelling With Our Students: Techniques for telling tales from around the world", "Teacher Resource book Spontaneous Speaking: Drama activities for confidence and fluency. His online "CrEST course"

David is also the author of many practical articles and chapters on creative teaching ideas as well. The main interests are in student creativity and celebrating cultural diversity through storytelling and drama – explore David's YouTube Channel. David is an active member of the Creativity Group also a member of the Society for Storytelling.

## Certificate Course

**CrEST-Creative and Engaging Storytelling for Teachers**

The most exciting aspect of running online courses for teachers during the pandemic is that, because we're all in the same boat, teachers come together across cultures and are so willing to learn from each other's experiences and heritages. On the most recent Creative and Engaging Storytelling for Teachers (CrEST) course (the fourteenth one since I started in July 2020) teachers from California, South Africa, Germany, Syria, Nepal, India and Singapore threw themselves wholeheartedly into what is essentially an extended and immersive workshop learning experience with plenty of rehearsal, practical application, experimentation and individual project preparation in between the six live sessions in between. The theme is oral storytelling, in other words exchanging folk tales and personal tales we have learned and know well enough to retell without support from written prompts.

By their very nature, no two CrEST courses ever turn out the same and my own development is a fascinating voyage of discovery every time, in the sense that it often comes as a series of sudden revelations out of the blue. Here are just a few of the things I learned from participants on this fourteenth CrEST course.

From Alaa Issa Al Masalmeh, who is a Syrian teacher of English living with her young family and working with children in Zaatari Refugee Camp in Jordan since 2013, I learned yet again about the power of storytelling for making learning memorable. Using simple stick puppets and a jungle picture stuck on the classroom wall the children tell the story of I, He/She and They who set off through the dangerous jungle. But how are they going to avoid being eaten by the wild animals on the way? I finds the am sword, He/She finds the is sword and They takes the are sword and all of them get through the jungle unhurt. How will any of those young children ever forget how dependent personal pronouns are on the correct 'to be' forms? How powerfully these young children living in crisis must relate to the pronouns' challenging quest!



Sikhumbuzo Sibanda, current President of the National Association of English Language Teachers of South Africa (NAETSA) and university lecturer told us a story he knew from childhood, The Beast and the Beauty. I was reminded of the power of teachers sharing traditional folk tales which they themselves have been told again and again in their communities so that those tales have become deeply part of their own cultural identity. When the teacher retells one of those same tales in English while keeping similar character voices, miming and accompanying percussion, the young learners from the same shared heritage can relate deeply. English is no longer a foreign language but their own language as much as anyone else's, a language they can play with and own. Their own collective identity is being shared and celebrated at the same time as English is being acquired.

Pamela Boyd from Hamburg, Germany revealed to us that learning through and about storytelling can be a transformative experience for teachers as well as for students. Pamela's beliefs about the role of the language teacher evolved while doing the course. Discovering her own storytelling voice was a deeply freeing and joyful experience and had an immediate impact on the young learners she teaches. She found her classroom teaching focus shifted from a notion of there being a right way of being and doing towards a more creative, playful, 'can-do', responsive approach to teaching and learning. Such significant personal growth on a short course reminded me that creativity in general and storytelling specifically deserve to be at the heart of the language teacher's practice.

How rich and fulfilling my childhood was because of story! I loved listening to and then reading and inventing and later even writing stories. I revelled in



**MY JOURNEY AS A STORYTELLER –FIONA SMITH (SOUTH AFRICA/UK)**

stories about a coat of many colours, and a little girl in pigtails who could save the world or the one about the sky falling on the chicken's head. And of course, Noddy and Winnie and Daffy duck. And the great love stories of Samson and Delilah or Antony and Cleopatra or Scarlett and Rhett. And oh so many more! My career after school was about stories – journalism. I covered all the beats – from crime to council matters, sport to official meetings, and entertainment to politics.

I discovered a world of tales when I went travelling to exotic and far flung destinations and then launched into another career where, as a tourist guide, I regaled tourists with tales of my home country, South Africa.

While working in the UK, I took what I view as a short sabbatical and enrolled at the International School for Storytelling for its three month Heart and Craft of Storytelling course. And my world changed forever! I was immersed in the realm of story from wonder tales, myths and legends to amazing real life tales of incidents and accidents and wild, wild things. It spurred me on to explore this community of storytelling and I attended festivals and participated in them and wrote stories to tell. Back in South Africa, I hosted storytelling evenings in my home town and facilitated a storytelling workshop which I called **RELEASING THE GENIE!** Discovering the storyteller in you. It was an exploratory experience for me and one which I hope to improve on and continue.

I have a TEFL qualification and after completing the CrEST course with David Heathfield, I am all fired up to incorporate what I learnt on that course which would add spice to any interaction I may have with students in the future!

I am hoping to be more active and creative in my storytelling ventures for 2022.

Padmini Rangajaran is the director of Sphoorthi Theatre for Educational Puppetry, Art and Craft (STEPARC) and works as an educational puppeteer, storyteller and research scholar in folklore and folk arts. From her I learned about the astonishingly rich range and depth of traditions involving storytelling with puppets practised in Southern India and how they can be applied across the school curriculum to amazing effect. The

uninhibited physical and emotional expressiveness and humour in Padmini's interactive storytelling about how dosas (lentil flatbread wraps) were first cooked made it impossible not to join in with the sheer joy of it. The chanting, miming, vocal sound effects, sensory play – I could smell the dosas through my screen - made it a joyful and fun experience for everyone.

--David Heathfield

Author of Storytelling With Our Students ,

David Heathfield's

[www.davidheathfield.co.uk](http://www.davidheathfield.co.uk)

One can get connected with David Heathfield on Facebook.



Do You Know?  
Puthalika Patrika  
Can be accessed at

<http://www.sphoorthitheatre.com/Sphoorthi-Magazine-Puthalika-Patrika.html>



**You are invited  
To contribute**





## ARMT Creative

### Creating awareness through Puppetry

#### Dr. Moushumi Bhattacharjee

Dr. Anamika Ray Memorial Trust (ARMT), is a registered educational and research non-profit organization, dedicated towards the upliftment of research and development activities in the field of media, education, ethnic community, communication for development, science, risk & health communication, communication for social & behavioural change and other related areas of media and social sciences. The Trust aspires to uphold the diverse languages and literature of the South Asian region, along with promoting skills development among the students



and young learners.

The Trust operates with the ideology of serving and developing the various ethnic groups or the marginalized communities of the South Asian region through numerous outcome-oriented work and assistance to the needy. The work conducted by the Trust extends to the field of environment, mental health, gender issues, child care, labour welfare, youth affairs and culture, as well. Any innovation or innovative idea towards the welfare of society is encouraged by the Trust. As we struggle to





defend ourselves from the 'cynical unseen' enemy COVID-19, the trust came up with some innovative measures to create awareness on COVID-appropriate behaviour among the public keeping in tune with its objectives - puppetry being one among them.

The trust made its debut with the art of puppetry as a part of the larger collaborative project of two-months (November and December, 2020) with UNICEF Assam titled as 'Risk communication and community engagement to promote 'COVID Appropriate Behaviour' (CAB) among children, women and urban population'. ARMT produced for string puppetry videos of 4-8 minutes duration, out of which three of these are made on the story line of creating general awareness on COVID-19, which were largely shared by ARMT's YouTube channel. The three videos were titled as 'COVID Shatru', 'COVID Bibhrat' and 'Mama Ro Mina Ko COVID Katha' (Mama AruMinarCovid Katha). The video 'COVID Shatru (Enemy)' is based on a king, who preaches safety measures after the spread of the novel coronavirus threatens to devastate his realm. 'COVID Bibhrat (Confusion)' is aimed at students for instilling COVID appropriate behaviour — washing hands regularly, wearing a mask, maintaining physical distance and adhering to other precautionary measures as prescribed in the standard operating procedures. While these two are in Assamese, 'Mama ro Mina ko COVID Katha' (COVID Tale of Mama and Mina) is in the Nepali language, made especially for the Sikkim government. "These videos were a part of a larger collaborative project with UNICEF done in November and December 2020. We used the dying folk art form of PutalaNaach to campaign for its conservation besides creating awareness on the pandemic," ARMT's managing trustee Dr. Ankuran Dutta said.

This year the trust started with its own puppet division 'ARMT Creative' and has produced a series of puppet shows (to be released soon) derived from the broad objectives of PoshanMaah as underlined by UNICEF. The series comprises of 10

episodes each interlinked with one another to enable a smooth flow in narration. To catch up the trend of convergence, ARMT has come up with the idea of merging two different forms of puppetry- Glove and Rod puppets. The broad themes of the shows are 'Care During Pregnancy', 'Women Nutrition' which talks about the diet chart to be followed by the pregnant woman. 'Importance of Breast Feeding' and the need to feed the baby within an hour of birth for essential nutrients through colostrum and avoid formula milk till six months, 'Five Finger Rule' for complementary feeding. 'Healthy Diet' deals with nutritious foods and their benefits, while 'Responsive Parenting' deals with minimising the use of mobile phones among children. 'Malnutrition' speaks about malnourished children and waste of food as one of the biggest vices of the present day. 'Anemia' narrates the story about importance of iron and folic acid tablets especially before and after menstruation, 'Adolescent Nutrition' and inter-generational malnutrition as a consequence of child marriage being the last in the series.

These Puppetry shows by ARMT promoting nutritional behaviours among children, adolescents and women was launched formally in Baksa district as part of a collaboration with UNICEF and BTR government on Saturday, 8th January 2022 by Smt. ParulBharaliBoro who graced the programme as the chief guest.

In her inaugural speech, Smt. P.B. Boro, who is a Social Activist, Entrepreneur and Vice President of AGRA said,





“These puppetry videos will educate the children about the nutritional benefits that will not only keep them away from the illness but will also strengthen their health despite the prevailing situation of COVID-19”.

The series was named as ‘HiyarPhoolMonorPakhila’, which were shown in Tamulpur and nearby areas under Baksa district during the campaign. The main objective of the puppetry shows was to promote the nutritional behaviours among both the rural and urban population in Baksa district. The idea was to create a ‘Jan Andolan’ on



nutritional benefits among the people who are deprived of the balanced and proper diet using this series. And the response and participation from the audience clearly indicates that the event turned out to be a successful one.

“Theatre was created to tell people the truth about life and the social situation”. (Adler 2001) In the time of disaster and isolation, the role of art becomes much more central to our lives, whether we realize it or not. And on this light the trust continues its service for the welfare of the society and nation.

# Artist of the Month

## PUNEET MADAN

Puneet Madan is an eminent artist and educationist with International recognition. She is also honoured with the title of a ‘Legendary Person in Multitasking’.

A graceful and blessed personality with a different vision to look at life; has always worked for a beneficial social cause.

Puneet Madan belongs to a world famous family who has always supported and encouraged her to experiment and explore new creative ideas. According to her, art is the speech of expression

which she takes it to be her future. She perceives art to be her inborn inspiration that comes out of the core of her feelings and is guiding her to elevated heights.

After completing her post graduation in Clothing and Textile in 1991 she had worked as a part time lecturer in different colleges in Chandigarh and Punjab and as a vocational teacher in various government schools in Chandigarh.

Puneet Madan is an inspiring story of a self taught artist. In her majestic innovative style she stands apart from the other



**Puneet Madan**  
Artist - Mohali

### The Great Scholastic Titanic

A man of utmost simplicity, Prof. Pritam Singh was born on 11 January, 1918 in Patiala. He was a well known and highly respected figure in literacy circles, a scholar of great repute, a well known author and an editor of reputed journals in both English and Punjabi. He was famous as an ‘Iron Man’ in India and overseas who did an outstanding service towards the promotion of Punjabi language. He had done in-depth research on Guru Granth Sahib and had also done commendable work in children literature. He was a linguist, a successful translator and author of over 60 books. He proved that Guru Arjan Dev never used ‘Goidwal Pothi’ for the preparation of ‘Aad Guru Granthi’ in 1604. He did authoritative research on Sheikh Farid (of Guru Granth Sahib). His contribution for promoting Punjabi literature for children is in the form of book series on Maharaja Ranjit Singh and Guru Gobind Singh. His works in children literature have been translated in many languages. He brought forward his books like ‘Moortan’, ‘Panjab, Panjabi, Panjabiyat’, ‘Panjabi Lekh Kosh’, etc. He had a huge library with the collection of 1000 rare manuscripts of various sizes and dates written in Punjabi, Hindi and Sanskrit, some of which he donated to museums and library of Guru Nanak Dev University, Amritsar. This section of library is named after him.



He belonged to a family of very humble background of utmost simplicity. He took his education by walking bare footed through the fields to the school. Being the eldest child, his mother, despite all adversities in life educated him. He further taught his younger brother and sister and even his cousins. He stood firm to Sikhism even though partition stood his way.

Happy New Year 2022

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contemporary artists. She started developing her hobby in art and craft in the field of needle and thread. Although she has been playing with all the traditional embroideries of India but gradually she was mainly drifted towards Punjab's traditional embroidery- 'PHULKARI' which had gone into fad after the 'Blue Star'. Here she brought forward numerous innovative designs by merging different traditional Indian designs and paintings of Indian myth with phulkari designs.

She has trained and employed various girls and ladies from nearby villages in this field not only to help her rather to make their living economically strong. She also used to go to nearby colleges, institutions, clubs, etc. in rural and urban areas to make people aware of phulkari and various physiological aspects of life by giving them trainings, putting up workshops and seminars free of cost. She used to give one year training to girls under Vocational Courses in Clothing and Textile in Chandigarh. Earlier, in this period life meant hardships for her; gradually her work in phulkari blossomed and her consistent efforts to sell and display her products in exhibitions inside and outside Chandigarh, Kala-Gram in Haryana and Dilli Haat in New Delhi starting attracting huge crowds of customers. As her innovative designs used to be copied by many craft persons so she was always forced to keep a new design in hand



Coffee painting



Needle and thread art- Phulkari



everyday. In this way she had developed her own styles and new patterns in Phulkari.

She has also been stitching and embroidering the whole clothing material (not only for ladies but also for gents and children) along with the ‘rumalas’ of the holy book- Guru Granth Sahib ji of gurdwara’s of USA . She has also prepared huge wall hangings and decorative jackets for different restaurants and institutions of India and abroad.

Her consistent and devoted efforts got her many media coverages and honours and she was given the title of ‘Queen of Crafts’ in 2002 (before joining her regular job under Education Department, Chandigarh). People trained under her; have today become the earning hand of their families, some have got government jobs as Home Science teachers or have put up their boutiques, etc.

Now there is another short story of Puneet Madan how she has shifted from cloth to paper and colours. After 2002, a tremendous changes occurred in her and her perceptions developed accordingly. After taking a few trainings in different artistic styles of today for example Gurmukhi Calligraphy, Resin Art, Dot Painting, Spade Art, Swirl Art, etc. she started

making paintings in her free time. As she is inspired by nature’s beauty, scholars and holy people so everything she paints has a deep meaning and message in it.

Today her works are a result of vast experimentation with medium, style and technique. She is bringing a unique change in various art styles like Quilling, Calligraphy, Doodle, Mandala, etc.



Acrylic painting



Quilling work



Watercolor painting

By merging them she has come forward with Calligraphy Ink painting, Zentangle, Typography and Dot Painting in Quilling style, Doodlemandala, Coffee, Acrylic and water colour painting via Spade art and Vector art form. Whenever she starts making any work she finishes it in one stroke in a short time mostly from 15 minutes to 2 hours.

For which she is getting many praises and appreciations. So today she is being recognized as Ms. Puneet Madan as an 'artist' and with changed identity from 'Queen of Crafts' to 'Queen of Innovative and Creative Skills'.

She has happily accepted this turnover. Till date many awards and honours (National & International) are being conferred on her especially from Nigeria, India, USA, Canada, Bangladesh, Thailand, Nepal, etc. Her name has also been accepted in the group show of Guinness World Records 2021.

Her Quilling and calligraphy artworks have also been selected in 'BRAVO International Book of World Records Asian Sub-Continental (2020) with specification of 'original quilling and calligraphy material '. Her name has also been added in 'World Art and Artist Directory of



Records’. Her originality is also being covered by different media and magazines till date. She has received letter of appreciation from the Joint Commissioner, CGST Delhi, for her excellent performance to empower the young children and other citizens of the social strata (2020). She has come forward with 4 volumes of ebooks on her artworks which have been accepted and published by Google (2002-2021).

Today her participation is in around 200 art exhibitions and competitions and she is winning prizes in them, specially in Quilling, Coffee painting, Dot painting, Calligraphy ink painting, Typography in Quilling style, water and acrylic painting on paper and canvas. But still she feels that she needs to make people aware of this big change in art forms after directly interacting with them in various online and offline exhibitions (National & International).

Apart from her regular donations to the needy and deserving students she is also called as a ‘mentor’ by schools and organizations to guide and give lectures to some people. She is also the member of various social organizations in Chandigarh.







## Puppetry in Malaysia

# World Puppetry

### Malaysian Puppetry Association (MPA) and Union Internationale De La Marionnette (UNIMA) Malaysia

MPA was founded by Loy Chee Luen and Gan Eng Cheng in 2014 while UNIMA Malaysia was established in 2016. Both organisations mission is to promote and preserve traditional and modern puppetry; organise exhibits, conferences,



workshops, professional training and festivals; documenting and conducting puppetry research and teaching (iv) Instilling the spirit of unity via puppetry as well as organizing cooperation between local and international puppeteers.

The President and General Secretary of UNIMA acknowledged the official launch of a National Centre in Malaysia in 2016. UNIMA Malaysia has been carrying out its responsibilities by contributing to the global development and diffusion of the art of puppetry. Loy Chee Luen and Gan Eng Cheng are in charge of Malaysia's representation.

#### Puppetry in The Malaysia Book of Records

The Malaysia Book of Records has three puppetry records. First, in 2013, the Ministry of Health's Oral Health Division produced The Longest Non-stop Puppet Show over 12 hours.

Second, The Most Puppets in One Show, featuring 300 local trainee puppeteers. In 2015, the Ministry of Tourism, Arts and Culture Malaysia, the Sarawak Tourism Board, the Sarawak Convention Bureau, and the Malaysian Convention Bureau collaborated on this initiative.

Third, in 2019, the Ministry of Tourism, Arts and Culture of Sarawak, Malaysia



registered again The Most Number of Puppeteers in a Puppet Parade with 630 participants as part of the Rainforest World Puppet Carnival.

Traditional Puppetry

Traditional Malaysian puppetry includes shadow puppets or Wayang Kulit Kelantan, Wayang Kulit Gedek, Wayang Kulit Melayu, Wayang Kulit Purwa, Teochew rod puppet, Hokkien Potehi, or glove puppets, and marionettes, or string puppets as well as puppets carvings in the indigenous or Orang Asli and ethnic communities of Sabah and Sarawak used during ritual ceremonies, views of the supernatural and the divine system.

Wayang Kulit Kelantan or Wayang Kulit Siam was a traditional shadow form performance in Kelantan, Malaysia's north-eastern state. In the north-western states of Perlis, Kedah and Perak, Wayang Kulit Gedek is performed, frequently with puppets that have a contemporary look, as well as contemporary themes and storylines. Wayang Kulit Melayu is also performed in Kelantan and Terengganu, whereas Wayang Kulit Jawa or Wayang Kulit Purwa is performed in Johor, Malaysia's southern state. In Penang and Johor, Potehi or glove puppet and string puppet or marionette acts are done in the Hokkien dialect. Rod puppet shows are done in Penang and employ the Teochew dialect. Puppet troupes are frequently seen at Taoist religious celebrations such as the Hungry Ghost Festival and to commemorate deities' birthdays.

Contemporary Puppetry







Since the 1980s, puppetry has been a popular form of entertainment and education. Malaysia's national libraries, state and district libraries, Malaysia's Institute of Language and Literature, and the Ministry of Health Malaysia's Oral Health Division, Ministry of Education, Radio Television Malaysia, puppet theatre organisations and groups as well as children's theatre groups have all started to promote puppetry.

Puppet performances, puppet workshops, puppetry in the community, universities, colleges, academies, schools, and kindergarten puppetry for television and video programmes are all examples of educational puppetry.

Puppet exhibitions and interactive activities in puppet houses and museums, puppet festivals, and puppet associations in Malaysia assist in promoting and preserving traditional and contemporary puppetry; organising exhibitions, seminars, workshops, and professional training and festivals; documenting and conducting puppetry research and education; instilling the spirit of unity through puppetry; and arranging collaborations between local and international puppeteers.

Educational Puppetry

University, College, Academy, School, Kindergarten and Nurse Puppetry. Puppetry courses have been introduced to students at local universities including the University of Malaya, University of Science Malaysia, University of Malaysia Sarawak, University Technology MARA, New Era University, SEGi University and Colleges, Malaysia, UOW



Malaysia KDU University College, The National Academy of Arts and Culture and Heritage and The Actors Studio Academy.

Malaysia's National Curriculum now includes puppets as a teaching tool. Puppetry has been recognised as a pedagogical tool by private and government primary and secondary schools, kindergartens and their umbrella group, the Malaysia Association of Kindergartens, as well as day care centres; the Association of Early Childhood Education; Sultan Idris Education University; and various teacher training colleges in Malaysia.

Puppet House, Puppet in Gallery and Museum

A mini puppetry library, theatre and exhibition are available at the PuppetKu House in Tanjung Malim, Perak. The puppet house displays a collection of international and Malaysian puppets that represent the many forms of puppetry practised in the country. To encourage Malaysians and foreigners to interact and exchange ideas, the puppet house will host a series of exchange programmes and residencies.







Teochew Puppet and Opera House, located on Lebuh Armenian George Town in Penang, hosts performances of Teochew puppet opera.

Fusion Wayang Kulit Gallery is located on Jalan Robertson, GMBB Art Mall, in Kuala Lumpur. The team is dedicated to



resurrecting this traditional shadow puppet art form by fusing it with the domain of multimedia.

The Orang Asli Crafts Museum and Malay World Ethnology Museum, both located on Jalan Damansara in Kuala Lumpur, showcase puppets, mask carving, and traditional shadow puppetry in Malaysia.

Mah Meri Cultural Village, located in Jalan Kampong Orang Asli Sungai Bumbun, Kampung Manikavasagam, Pulau Carey, Selangor, displays indigenous puppets and mask crafts.

The Malay Cultural Village near Johor Bahru features shows and workshop that highlight Wayang Kulit Purwa.

The Sarawak Textile Museum, located on Jalan Tun Abang Haji Openg in Kuching, Sarawak, displays traditional costumes through the use of puppets.

Prof Loy Chee Luen

Member and Councillor of UNIMA Malaysia



# Community Initiative

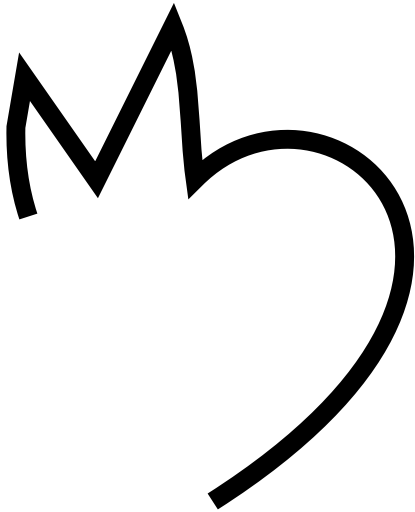
Social Substance, SSF awardee, a global group is working constantly using various means to spread awareness about waste management. In Dec 2021 the group joined hands with Government Model High School, RC2, Dhanas to prepare a stage play 'Swachhta'. The play was lauded by audience and staged at Chandigarh.







## 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 three winners will be awarded and  
best six will be issued e-Certificate.

**Final Submission Date: Feb 23, 2022**







## Creative Corner

### Mention of Commendation

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



(Dec 2021)

Previous  
Edition's

Hint





# Nature’s Lap



I clicked thousands of photos in Jan 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



- 1. Take egg crate..
  - 2. Cut it's round shell.
  - 3. Shape it round.
  - 4. Colour with febric paint.
  - 5. Take one needle and thread .
  - 6. With the help of needle knot all the round shells.
  - 7.Draw a face and colour it .
  - 8. Fix the face with double sided tape.
- Now the mermaid is ready..
- (you can decorate it as your wish..)



**Rituja Bhar**  
Age 9+, Class 4  
Shemrock Sr. Sec School  
Mohali



# Egg Crate Puppet



## Shraddanjali- Obituary—Pandit Birju Maharaj

Kathak legend Padma Vibhushan Pandit Birju Maharaj one of India's best known artists passed away at his home in Delhi on January 17, 2022 after suffering a heart attack. He was 83. The Kathak exponent had been suffering from a kidney ailment and was under dialysis treatment.

Birju Maharaj was a descendant of the Maharaj family of Kathak dancers, which includes his two uncles, Shambhu Maharaj and Lachhu Maharaj, and his father and guru, Acchan Maharaj. Birju Maharaj was also a singer par excellence, having command over Thumri, Dadra, Bhajan and Ghazal. He was also a superb drummer, playing nearly all



drums with ease and precision; he was especially fond of playing the Tabla, Naal and other percussion instruments. He encompassed all the nuances of an excellent storyteller, he interlaced his performances with incidents from his life, narrated to captivate the audience.

He was connected with Music-Dance and nature in total and finally merged in them.

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## 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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