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PUTHALIKA PATRIKA

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"31 Dosas" puppet play at
33rd Book Festival, Vijayawada, Andhra Pradesh



PUTHALIKA PATRIKA

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Editorial Column

Padmini Rangarajan



It is impossible for any of the puppeteers to agree with the statement that "Puppetry is a disappearing art." Nonetheless, the coverage of this topic in the media and newspapers would include titles such as "Puppetry: a dying art form," "string puppetry-a dying art form", "Is shadow puppetry a disappearing art form," and so on. One cannot deny the fact that the majority of forms of folk art, including puppetry, are becoming extinct. Again, it's possible that this statement won't be accepted since there have been revival works and new initiatives taken on, the style of presentation is evolving, new forms of puppetry that are more suited to the modern era have been springing up, and the inclusion of puppetry in school education policies is helping it to breathe and become more visible. Nonetheless, it is impossible to dispute the reality that a great number of traditional puppeteers have stopped practicing their art and have instead pursued other occupations in order to support their families.

Editorial Column

Padmini Rangarajan

When I reflected inwardly on the reasons or causes for the decline, I was able to identify the following, and I questioned each of them to determine whether or not they were the true cause of the fall of the art form:-One of the factors contributing to the decline of puppetry is the impact of new forms of entertainment on society... another factor contributing to the art form's waning popularity is the impact of globalization on traditional cultures... people are constantly evolving throughout their lifetimes. Those who are familiar with current technology and traditional artists are unable to replicate the skills that current generation is employing... the majority of those who were interested in puppetry stopped doing it since there was not enough sponsorship from the government and there was not enough interest from the audience. Instead, they were involved in other profitable sources of income... lack of sponsorship prevents experienced puppeteers from incorporating contemporary performance elements into their work.... puppeteers require a significant amount of financial resources in order to implement new techniques. As a result, they are unable to put up a fight against more contemporary forms of entertainment that are better equipped.... The majority of traditional puppeteers are unwilling to pass on their knowledge of puppetry to their children at this time since they do not want their children to have difficulties of their own and because puppetry does not provide enough money for a person to live a comfortable life.... I could keep listing things. Yet, that is not what I intend to discuss in this editorial column. The need for a solution exists in the context of the maintenance of this and other folk art forms.

To effectively address the problem, a triangle strategy is required. The first is a robust backing from the government, the second is willingness from the artist community, and the third is the participation of the community, corporate entities, and educational and cultural institutions in promoting, preserving, and reinventing the art form. The government



Editorial Column

Padmini Rangarajan

offers extremely generous provisions and even contributes financially to the art form. The Ministry of Culture, the Sangeet Natak Akademi, and the Centre for Cultural Resource Training (CCRT) at the central level, as well as the individual State government cultural ministries at the state level, were all founded to provide assistance for artists. They contribute financial support on many various fronts, including production, education, construction of new facilities, and research. Yet, the lack of coordination that occurred during the distribution of the money resulted in a number of issues. Another obstacle in the way of the resurrection of puppetry is the sluggish and time-consuming process through which government grants are awarded. The process needs to be made more straightforward, and the government should be more responsive to the requirements of puppeteers working on the ground.

Oxford Grammar School in Hyderabad, which is located in Telangana State, India, is a good example of this type of



revival method. The fact that the school has begun operating an Educational Puppet Resource Centre- EPRC, is certainly very encouraging news. Training a select group of interested students in the art of puppetry not only contributes to the preservation of the art form, but it also provides these students with opportunities to gain experience working in groups and improve their communication skills, both of which are more important as part of a child's healthy development. Puppetry is an art form that has been around for a long time, and its training helps to ensure that it will be around for a long time.

Article of the Month

Voices-Voice Modulation

Padmini Rangarajan, Sphoorthi Theatre -STEPARC



When performing in a theatrical drama or play, the actors are responsible for their own speaking parts. The puppeteer is the one responsible for making the various sounds and giving the puppets their voices; the puppets do not have the ability to speak on their own. Voice modulation is the only way to achieve the range of modes and emotions that are required of a professional voice actor. These modes and moods are expected to be present in the actor's voice.



The technique of controlling, adjusting, and making necessary changes in one's voice while speaking, such as moving from a high pitch to a low pitch or from a fast speed to a slow speed, etc., is referred to as voice modulation. Beginning at a very young age, traditional puppeteers receive training in voice rendering as part of the overall process of operating puppets. As a result, every member of the troupe has a solid understanding of the story board, the order in which the scenes take place, and the characters. Therefore, in the event that one of the members cannot perform, the other member will step in and continue without the

Article of the Month

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audience's knowledge. Along with the voice rendition, the music is an essential component of the traditional puppet performance that is found in Indian culture.

The telling of the story, both in terms of screenplay and dialogue, has indeed been subjected to a great deal of change since the advent of modern forms of performances, most significantly in terms of the language component. Language is supposed to be the foundation of speech rendition, but without the appropriate knowledge, there is no foundation. Finding the right word, pronouncing it correctly, and using the appropriate syntax are all essential components. To be successful as a performer, one needs to be artistically talented and have good perception abilities so



that they can convey their thoughts and feelings to the audience. Another essential component is the native diction, practices, cultural and norms understanding, observation, and speaking styles.

Article of the Month

Voices-Voice Modulation

Padmini Rangarajan, Sphoorthi Theatre -STEPARC



When students in the eighth grade at Oxford Grammar School in Hyderabad were trained in voices and modulation for a puppet play, their enthusiasm was commendable in terms of learning in a playful manner. The training was a part of the Puppetry training programme. Once in the recording studio, before the microphone,

in the presence of the sound engineer, and in a closed enclosure with no air, everyone started to sweat as the take and retakes and rendering the right voice with modulation without missing the pronunciation was a significant challenge. This is an opportunity to gain experience in learning the subtle nuances of a language as well as its



correct delivery. It was clear that the children overcame the obstacle with a smile after seeing the joy reflected on their faces after successfully completing the recording.

World Puppetry

The Dutch Puppeteer: Frans Haakkemars

Dr. Arun Bansal, Social Substance

Frans Haakkemars received his education in sociology from the University of Nijmegen in the Netherlands between the years of 1974 and 1982. During the years 1982 and 1989, he held the position of Social Studies Teacher at the secondary vocational education department in's Hertogenbosch, which was responsible for social services and care. He continued his work as a teacher far into his elder years, at which time he developed an interest in puppetry.

He began his profession as a puppeteer around the year 1980. At first as an amateur in combination with all kind of jobs to earn enough money he started his livelihood. Since 1989, he has participated in a wide range of workshops, master classes, and apprenticeships, including those led by Feike Boschma, Rob Burnett, Wim Kerkhove, Hansueli Trüb, and Fabrizio Montecchi. These individuals provided him with the opportunity to learn from and gain experience with master trainers. Between the years 1989 and 1992, he worked at Theatre School Amsterdam.

Since 1990, he has worked as a puppeteer professionally. He spent the better part of five years working for the Dutch master Feike Boschma. In addition to his work as a solo

कठपुतली शो से बच्चे जान रहे नीदरलैंड की संस्कृति



सांख्य टाइम्स व्यूरो

इंडिया हेरिटेज सेंटर में चल रहे 19वें इशारा अंतरराष्ट्रीय पपेट थिएटर फेस्टिवल बच्चों के सह-साथ बड़ों को भी खुश भा रहा है। फेस्टिवल के दूसरे दिन भी भारी संख्या में लोग कठपुतली शो देखने पहुंचे। यह पपेट फेस्टिवल 20 फरवरी तक चलेगा। नीदरलैंड से आए, 'जीन क्लासेन, कैटरीन एंड द ब्राउन ऑफ़ किंग विलियम अलेक्जेंडर' की प्रस्तुति ने बच्चों और बड़ों को खुश रखा। 45 मिनट के इस प्रस्तुति से बच्चों को नीदरलैंड की संस्कृति के बारे में बताया गया, जिसमें फ्रैंस हाक्केमर्स ने बतौर कलाकार और निर्देशक हिस्सा लिया। इसमें नीदरलैंड की पवन चक्कियों और वान गांग की जमीन की सुराख

को शानदार तरीके दिखाया गया है। नीदरलैंड में खाने वाले पुरखार विजेता कठपुतली कलाकार और शिक्षक, फ्रैंस हाक्केमर्स ने चार दशकों से अधिक समय तक दुनियाभर के दर्शकों को मनोरंजन किया है।

इंडिया हेरिटेज सेंटर में चल रहा है इशारा अंतरराष्ट्रीय पपेट थिएटर फेस्टिवल

अपोजको की माने रहे पिछले तीन साल से कोरोना महामारी से बच्चे इस फेस्टिवल से रुबरु नहीं हो पा रहे थे। लेकिन अब जब फिर यह फेस्टिवल राष्ट्रीय राजधानी में शुरू हुआ तो बच्चे इस मौके को छोड़ना नहीं चाहते थे। इस फेस्टिवल में हॉलैंड, हंगरी, इटली और कोरिया से आए कलाकार अपनी कला का नज़ार दिखाएंगे। 2001 से अंतरराष्ट्रीय कठपुतली महोत्सव, कठपुतली कला के ज़रिए दुनिया भर के कहानीकारों और कलाकारों को एक मंच पर लाने का काम कर रहा है। (नस)



Breathing life into the lifeless



At the recent 10th Puppet Festival at Tagore Theatre, artists opened that puppetry could help children and adults in million ways.

Frans Haakkemars is a Dutch puppeteer who has worked for over 40 years. He is known for his work with the Dutch master Feike Boschma. He has participated in a wide range of workshops, master classes, and apprenticeships, including those led by Feike Boschma, Rob Burnett, Wim Kerkhove, Hansueli Trüb, and Fabrizio Montecchi. He has worked at Theatre School Amsterdam since 1990. He has worked as a puppeteer professionally since 1990. He spent the better part of five years working for the Dutch master Feike Boschma. In addition to his work as a solo

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World Puppetry

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performer for families and children, he also collaborates with other theatre organisations in The Hague to produce what is known as Koomans Poppentheater. He has collaborated closely with Joanne Oussoren of Droomtheater in Rotterdam, specifically in the field of applied puppet theatre for a wide variety of audiences, including children, the elderly, prisoners, people living in the community, and attendees of marketplaces and fairs.

Frans Hakkemars resides in a social housing project with 15 other families in Uithoorn, which is located 25 kilometres outside of Amsterdam. Frans Hakkemars is a contributor to the magazine *Wij Puppeteers*, which is published on a biweekly basis and is published by the Dutch Association of Puppeteers. One of the four councillors

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(representatives) on the board of the World Organization of Puppeteers (UNIMA), which has more than 80 affiliated countries across all seven continents, Frans Hakkemars is now serving in this capacity.

The name "Poppentheater" refers to a puppet theatre that was established in 1989 by Frans Hakkemars Uithoorn. Creating, selling, and performing solo puppetry while riding a bicycle has earned him a lot of fame. In addition to this, he has produced solo performances for Vrolijke Frans, Reintje de Vos, and Jan Klaassen (the Dutch nephew of Punch and Pulcinella) at www.franshakkemars.nl.

World Puppetry

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At about this point, he has given 125 performances each year in theatre, education, childcare, care centres for the elderly, street festivals, and other venues. Additionally, he has organised workshops on puppetry for schools, re-creation, prisons, and care centres, and he has performed alongside puppeteers at a number of different puppetry groups in the Netherlands. 1989 – now:- Muzipo, Breda, Theater Ka, Theo Joling and Feike Boschma A'dam; from 1991 to 1996, he was associated with Figurentheater Feike Boschma Amsterdam; in 2009, he worked with www.droomtheater.com Rotterdam, applied puppetry; and in 2010, he worked with www.koomanspoppentheater.nl. Muzipo, Breda, Theater Ka, Theo Joling and Feike Boschma Puppetry performed with gloves in The Hague.

Traditional Dutch and Figurentheater performed in Amsterdam by Jan Klaassen, www.poppenkastopdedam.nl. Feike Boschma Amsterdam 1991- 1996 Creating and performing lyrical-style puppetry for adults using silk material that has been prepared

World Puppetry

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"in a light street."

In addition to being a puppeteer and a puppet builder, Frans Hakkemars wears a number of different hats. He is a councillor and active member UNIMA Netherland www.nvp-unima.nl and www.unima.org Languages: English, French, German, Spanish since 2009, he has been a co-editor of the Dutch journal World of Puppetry since it was first published in 2008. Since 2008, she has been working as a researcher and sociologist in the field of community arts and puppetry. He is a member of the Netherlands' shadow theatre collectives, as well as a participant in the social housing project Uithoorn (www.cwuithoorn.nl) and a co-chair of the project's steering committee. Tandem is an acronym that stands for the worldwide exchange of cultural managers. www.tandemexchange.eu

Droom theatre, also known as dream theatre, adapted a performance of Hansueli Trüb's shadow theatre in the Netherlands in 2014 and has developed applied shadow puppetry in the dream suitcase. Droom Theatre collaborated with children, the elderly, inmates, and patients to create shadow puppets, after which they all

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performed in a show together within their network. Puppeteer Frans Hakkemars demonstrates how simple it is to use shadowtheatre in a variety of settings by utilizing the elements that are characteristic of shadow puppetry. These include the



various sources of light, interesting objects that can be used to cast shadows, a variety of techniques and materials, the various possibilities for a projection screen, the manipulation of the puppeteer (and the eye of a smart phone, if you want to work online), and the manipulation of the puppet.

As part of a cultural exchange programme, he is currently travelling around South Asian countries. A recent event that he took part in was the 19th Ishara Puppet Festival, which took place in New Delhi and Chandigarh. Both the Jan Klaassen Hand/Glove Puppet and the Drooms Theatre-The Dream Suitcase Shadow Theatre were topics of his workshop presentations. In the course of his trip to Hyderabad, he will host workshops on hand and shadow puppetry, which will be open to educators, students, people who enjoy theatre, and anyone who are passionate about art.

His visit is sponsored by "The Cultural Participation Fund. The Cultural Participation Fund aims to encourage and increase participation in the arts and culture-Netherlands."

Mahipat Kavi

Padmini Rangarajan, Sphoorthi Theatre -STEPARC



In Hyderabad, I was having a pleasant conversation with a Gujarati person who was a member of the Jain Mandal. It was during the course of the conversation that he mentioned the story in relation to the state of Gujarat. This was something that I had not been aware of up to this point. It is said that a well-known poet from Gujarat named Kank Bhat, also known as Saraswati putra, possessed an incredible memory and was able to recite poems from memory (Son of Goddess Saraswati). He was banished from the court and the kingdom after being caught red-handed plagiarising a poem. He travelled to Rajasthan, where he witnessed the dancing wooden sculptures of heads, which inspired him to write the stories "Raja Vikramaditya" and "Singasan Batteesi."

Mahipat Kavi

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

The very next day, I found out the fantastic news that two of our senior puppeteers had been honoured with Padma Awards. One from Odisha -**Shri Maguni Charan Kuanr** and **Shri Mahipat Kavi** from Gujarat State, India. In the issue of Puthalika Patrika that was published in January 2023, we devoted some space to an article that addressed Shri Maguni Charan Kuanr.

One of the highest civilian honours that can be received in India is the Padma Award, which is considered to be among the most prestigious. Each year, on the occasion of Republic Day, they are revealed. The Padma Shri, which can also be spelled Padma Shree, is the fourth-highest civilian award that is given out on Republic Day. The fact that the works of puppeteers are getting noticed is a source of pride for the families of puppeteers.

In this issue, we are excited to present information about Shri Mahipat Kavi ji, who hails from Gujarat. I would like to express my gratitude to another puppeteer, Shri Mansinh Zala, for putting me in touch with Mahipat Kavi ji's daughter, Ms. Pallavi Vyas, who was able to provide me with additional illuminating information regarding Shri Mahipat Kavi, who is a puppeteer and puppet teacher in Ahmedabad, Gujarat.

On March 28th, 1931, Mahipat Kavi was born in the city of Jinej, which is located in the state of Gujarat in close proximity to the city of Cambe. After completing his Inter (Plus Two), he moved to Ahmedabad and tried his hand at a variety of jobs, but he couldn't shake the feeling that his life was missing something important. After he finished his Inter, he moved to Ahmedabad.

Coming from a family that was in the textile business, he was supposed to join the family business after completing his education so that he could learn the trade.



Mahipat Kavi

Padmini Rangarajan, Sphoorthi Theatre -STEPARC



However, the members of the family were taken aback by his decision to decline. The teachings of Mahatma Gandhiji and the Satya Graha movement had a significant impact on Kavi ji. As a consequence of this, he participated in the Indian freedom movement and took many oaths. He took an oath to go barefoot, dress in khadi, and abstain from eating sweets until India gained its independence, all of which he did in order to keep his word and fulfil his obligation. According to Mahipat ji's recollection, *"I also told my family members that I am unfit for the business because I do not want to lie."*

"My loved ones were concerned, and they asked me what I intend to do." –while thinking back on bygone times, Mahipat ji giggled. At that time, Mrilanini Sarabai was serving as the director of the Darpana Academy of Performing Arts, which had just begun offering a two-year Diploma course in Theatre-Drama. He then, made the decision to study for a Diploma in Drama.

"During the middle of the 1960s, no one in Gujarat even considered puppetry. It is entirely due to the efforts of Meher Rustom Contractor pupolarly known as Mehrbehn

Mahipat Kavi

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

Contractor, who was working as a teacher at Shreyas School using puppets. I had never seen anything like this before, or knew about it". "Then One day, I saw Meher Behn Contractor walking into the academy with foreign puppets and performing with them. This struck me, and I felt a call from within to move forward with this new style of puppetry. Puppets drew me towards them"—Recalls Mahipat ji.

After making that decision, he followed her for more than three years, during which time he was instructed by her in the nuances of the art form. When Mahipat Kavi thinks back to that time, he shares the following reflection: *"After watching Meherbehn Contractor, I immediately quit acting and enrolled in her school for puppetry."*

According to Mahipat ji, *"it was the new kinds of puppets I started to explore under Meher's guidance, even though Rajasthani katputli's were the only known until then in Gurajat."*

Making glove, rod, shadow, and string puppets, as well as performing with them, were some of the other types of puppets that Mahipat ji became skilled in. After receiving extensive training from the renowned puppeteer Meherbehn Contractor, who passed away in 1992, Mahipat Kavi took over the puppetry section at



Darpana Academy of Performing Arts in Ahmadabad. After that, he began his career as a performer and went on to give numerous puppet shows all over India. His first tour on a foreign continent took place in 1972 in London and Wales. After his first

Mahipat Kavi

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

international performance, he had the opportunity to learn from other puppeteers from around the world, and upon his return to India, he began exploring other puppeteers' work.

He is a musician, researcher, educator, translator, and puppeteer in addition to being a writer. The areas of **"Puppetry in Education"** and **"Puppetry in Mass Communication"** were the primary subjects that he researched. According to Kavi, *"As a researcher, I am amazed to know that puppetry and puppets are mentioned in Atharvana Veda. This has further pushed me further to write a book on Indian Puppetry and its various forms."*

Mahipat Kavi, who is from Gujarat, has been performing with puppets since the year 1960. In 1974, in the city of Ahmedabad, Gujarat, Mahipat Kavi established the theatre company known as Puppets & Plays. He is the author of over one hundred puppet plays, which have been performed in India and other countries. He has also organised exhibitions, nine puppet films, and various television puppet serials on social (such as family planning), health (such as HIV/AIDS), and environmental themes, among other topics. He has participated in both national and international festivals and seminars. He began to make extensive use of the art form while



Mahipat Kavi

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

also instructing young people and children. Since Mahipat Kavi had such a strong interest in passing on his knowledge of puppetry, he established the Puppet Academy in Ahmedabad in 1987. At the academy, he taught many short-term courses to teachers, students, and children. Despite the fact that he had to work hard and deal with a lot of challenges, his wife, Mrs. Lilavati Kavi, and their four children (three sons and one daughter) served as his greatest sources of motivation. Kavi was



honoured with a number of accolades for the valuable contributions he made. During the 1993–1994 academic year, SNK Gujarat was given the Zaverchand Meghani award. SNK new Delhi 2012. Gujarat lokkala Rastriya Puraskar in 2018. He has somewhere around 200 puppets and puts on 21 different puppet shows. He has created films with puppets and performed in more than five different languages, all of which have been broadcast on television. *"I have done nothing other than puppetry,"* Mahipat ji says with a smile.

Prize Winners from Puthalika Patrika

We are thankful to Prof. (Retd.) Santosh Sharma ji Prof. Santosh Sharma Ji for Sponsoring gifts



Congratulations and Celebrations

Prize Winners from Puthalika Patrika

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Congratulations and Celebrations

Puppet Orientation and Exchange Programme

Padmini Rangarajan, Sphoorthi Theatre -STEPARC



A letter regarding the Puppetry Orientation and Exchange Program came from Aravinda High School in Kunchanpalli, which is located in Vijayawada. Receiving this letter was an incredible joy. This occurred at the same time that an invitation to perform at the 33rd Book Fair organizing committee in Vijayawada was sent to us.

Puppet Orientation and Exchange Programme

Padmini Rangarajan, Sphoorthi Theatre -STEPARC



The puppet play "31 Dosas," which is based on an Indian narrative on situational humour, is currently gaining a lot of attention. The third opportunity, which was to give a presentation in Andhra Pradesh, from which Telangana was separated from the northwestern part of Andhra Pradesh and formed into a new state on June 2, 2014. It felt very much like we were travelling to our own state.

We had reservations on a night train that would depart from Secunderabad and arrive in Vijayawada in the wee hours of the morning. So that we can have a day where we can interact, share ideas, and learn from one another. However, all of our hopes and expectations were dashed when the night train NSL-NSR Express arrived in Secunderabad about 2:30 in the morning, running three hours behind schedule.

The staff and teachers of the Aravinda School, as well as the students from Aravinda Model School, Mangalgi, and those in charge of transportation, were just waiting for our arrival. Due to the delay in our arrival, the rehearsal had to begin, and I had to immediately begin the practice session after providing a brief introduction to the group. Another well-known tale from Indian Narratives served as the inspiration was selected to be performed by the students of Aravinda School. I first heard this story from both my father and the monks who attended Ramakrishna Math. "A learned

Puppet Orientation and Exchange Programme

Padmini Rangarajan, Sphoorthi Theatre -STEPARC



"Scholar and a Boatman" is a simple tale that, despite its apparent simplicity, contains multiple layers of significance and new information to be discovered.

Well, with the assistance of the Telugu teacher Ms. Roja Rani, I was able to instruct the students of Aravinda School in the techniques necessary to operate the puppets that I had brought along with me. Again, I made a couple of students participate in the main performance alongside the students of Oxford Grammar School in Hyderabad. As is our custom, we began with our prayers and salutations to the deity known as Lord Ganesha. In addition to that, I prepared the students of Aravinda Model School in Mangalgiri to play the role of anchors, and they did an excellent job in their performance.

These students quickly became acquainted with one another and began interacting with one another within just a few minutes. I was moved seeing the dedication displayed by students from Aravinda School who were just rehearsing and practicing prior to the evening performance. I had one team that did voice overs, and another team that was in charge of the operation.

A day's stay in a wonderful campus that also features hostel facilities for those students who are only attending classes during the day. Ms. Indrani, who is the

Puppet Orientation and Exchange Programme

Padmini Rangarajan, Sphoorthi Theatre -STEPARC



Director of Aravinda School, has a strong commitment to instilling her students with a deep appreciation for traditional arts and knowledge. I was moved by the "GhoShala," which is a 'cattle shed', as well as the vegetable garden, which is where they grow their own organic vegetables and use them in their cooking.

To Ms. Dwaraka Lakshmi, an English teacher at Aravinda model School in Magalgiri, I would like to express my gratitude for liaison. We are indebted to Shri Lakhmaiah, Shri Muralidhar, and Shri Srinivas and Shri Vijay of 33rd Book Fair Committee, Vijayawada for the invitation as well as for providing the venue and making the required preparations. A special thanks goes out to the activist and good friend Dr. C. A. Prasad for introducing me to the wonderful school, staff, and people of Vijayawada who are committed to their work.

Indian Puppets a Precious Heritage!



INDIAN PUPPETS A PRECIOUS HERITAGE!

As part of the AMRITPEX National Philatelic Rally held in New Delhi, an obligation to commemorate "Puppets as India's Cultural Heritage" was issued on 14 February 2023

On this occasion a very beautiful illustrated envelope "first day of obliteration" was put on sale.

Thank you Rainbow Stamp of India for spreading the word.

<https://blogger.googleusercontent.com/.../AVvXsEjRmqSQJk...>

PNA Theatre Events of the Month

Events in Feb 2023

Mentor: Subhasis Neogi

PNA celebrated National Science Day with community children on eve of Feb 27, 2023



Weekend Online Workshop of PNA



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

ART - Strive to Create 2023



WHEAT FLOUR ART WORKSHOP

On 11th February, 2023
8.40 am - 11 am
On zoom



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

ART - Strive to Create 2023



CARDBOARD CUT-OUT CRAFT WORKSHOP

On 26th February, 2023
8.40 am - 11 am
On zoom





PUTUL NACHER ASHOR (PNA)

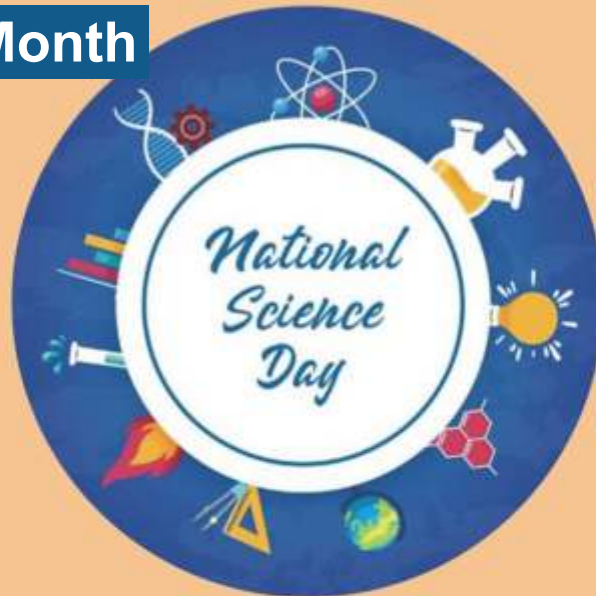
Community Teaching
Eco-City 1
Mohali

PNA Theatre

Celebrates

Events of the Month

Mentor: Subhasis Neogi



Online

Fun Science Workshop

On 26th February, 2023

At 10.30 am - 11.30 am

Age-group : 9 - 12 years

Activities to inspire Curiosity in Children

Hands On Science : Fun experiments in - Forces, Air & Light

Rendezvous with Scientists who will join us to answer

Children questions

Please Drop a Message to Register : 9814088340

**Only First 10 Entries will be Registered
Till now,
2 seats are left so, enroll yourself NOW**

Registration Fee : Enthusiasm & Imagination

Social Substance Events of the Month

Various Events
Details available at

<https://www.facebook.com/groups/socialsubstance>

Remedial Classes at GMHS Rc2, Dhanas

Students Volunteers under the guidance of Prof. Amritpal Kaur and Dr. Arun Bansal



Social Substance Events of the Month

Various Events
Details available at

<https://www.facebook.com/groups/socialsubstance>

Remedial Classes at GMHS Rc2, Dhanas Ms. Nandini Munjal



Waste Management : Dr. Arun Bansal



Social Substance Events of the Month

Various Events
Details available at

<https://www.facebook.com/groups/socialsubstance>

Products made by children of Under Privileged

Ms. Pranita Biswas, Viriddhi



7 Days' NSS Chandigarh State Open Unit Camp: Mr. Binesh



Upcoming Events

STEPARC
in association with
Oxford Grammar School
Honoured to be organizing
Make-and-Take puppet workshop

Dutch puppeteer
with 45 years of experience
in performing for all kinds of
audiences and applied puppetry

Mr. Frans Hakkemars
(Journalist, Editor board of the World of Puppetry Magazine, Netherlands Councilor of The International UNIMA)

With ease and imagination puppeteer Frans Hakkemars brings life into simple objects and puppets. He blows with his peculiar style new life into stories from the European traditional stories. He is also a journalist and specializes as sociologist in Community Art & Puppetry.

March 10-16, 2023

This performance and workshops are supported by The Cultural Participation Fund. The Cultural Participation Fund aims to encourage and increase participation in the arts and culture.

Logos: Oxford Grammar High School, FRANS HAKKEMARS, Katha & Krants, social substan

For registration contact: +919866081172

STEPARC
in association with
Oxford Grammar School
Honoured to be organizing
a Make-and-take puppet workshop with

With ease and imagination puppeteer Frans Hakkemars brings life into simple objects and puppets. He blows with his peculiar style new life into stories from the European traditional stories. He is also a journalist and specializes as sociologist in Community Art & Puppetry.

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For registration contact: +919866081172

Dutch puppeteer with 45 years of experience in performing for all kinds of audiences and applied puppetry, Mr. Frans Hakkemars is to perform at "Auditorium" Oxford Grammar School, Street No 13, Himayathnagar, Hyderabad -29

Upcoming Events



Sphoorthi Theatre for Educational Puppetry, Art and Craft-STEPARC

in association with

Oxford Grammar School, Himayathanagar, Hyderabad

Honoured to be organizing

a Make-and-take puppet workshop with

Dutch puppeteer with 45 years of experience

in performing for all kinds of audiences and applied puppetry

Mr. Frans Hakkemars

Jan Klaassen style Hand/ Glove Puppet making

10:00 am to 1:00 pm

March 10-16, 2023

"Auditorium"

Oxford Grammar School,

Street No 13,

Himayathnagar,

Hyderabad -29

No of Seats -15
Age-18 plus

For registration contact
+919866081172



This performance and workshops are supported by The Cultural Participation Fund. The Cultural Participation Fund aims to encourage and increase participation in the arts and culture.



Oxford Grammar School, Himayathanagar, Hyderabad

Honoured to be organizing

a Make-and-take puppet workshop with

Dutch puppeteer with 45 years of experience

in performing for all kinds of audiences and applied puppetry

Mr. Frans Hakkemars

The Dream Suitcase: A Workshop on Shadow Theatre

3:00 pm to 6:00 pm

March 10-16, 2023

"Auditorium"

Oxford Grammar School,

Street No 13,

Himayathnagar,

Hyderabad -29

No of Seats -15
Age-18 plus

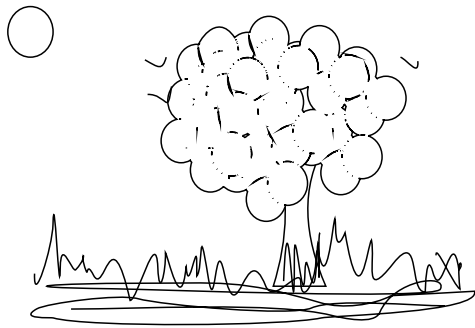
For registration contact
+919866081172



This performance and workshops are supported by The Cultural Participation Fund. The Cultural Participation Fund aims to encourage and increase participation in the arts and culture.



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

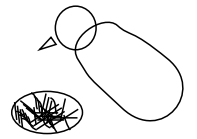
Contact number to

puthalikapatrika@gmail.com

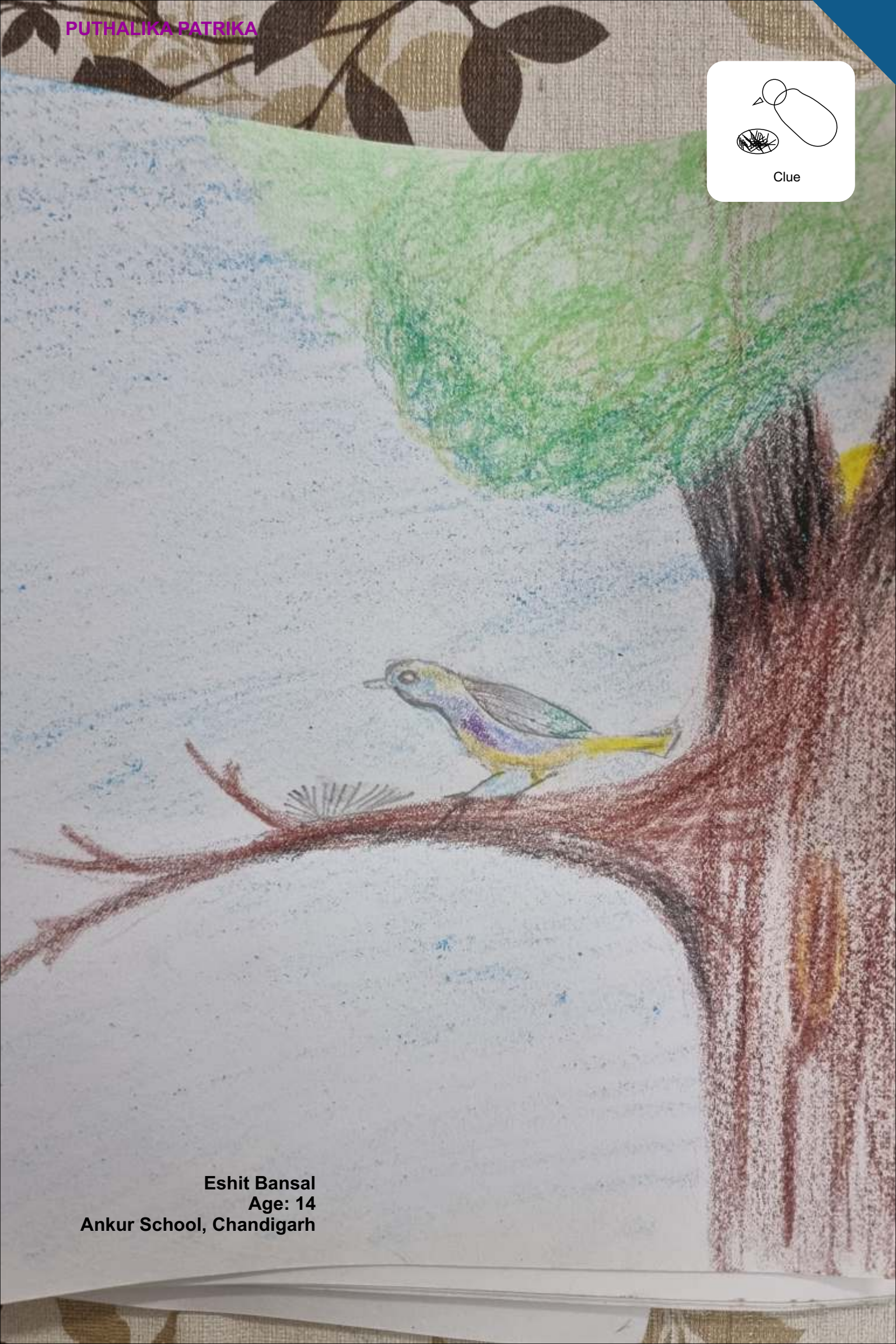
The best six will be issued e-Certificate

Final Submission Date: Mar 22, 2023

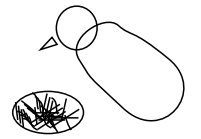




Clue



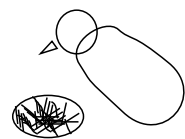
Eshit Bansal
Age: 14
Ankur School, Chandigarh



Clue



Dishant Bansal
Age: 12
Ankur School, Chandigarh



Clue

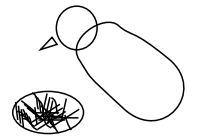
A. k shelva

class ÷ 4/6

Roll No ÷ 45

ZPSS BEJ JOR

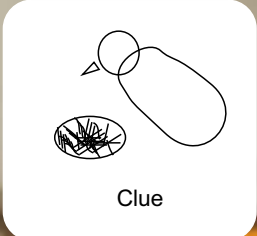




Clue

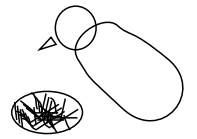


B Vaishnavi
6th CLASS
Roll NO (1)
ZPSS Bejjur



ch. AJAG
6th class
ZPGS Bejjar





Clue



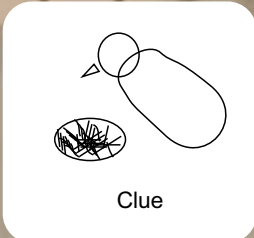
Name : CH. Vasusha

class : VIIIth class

Age : 14

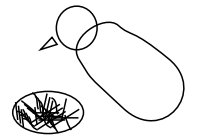
School : GIBHS Zamisthanpuri M.K nagari

State : Telangana



Ch. Ramadevi
Roll NO (2)
6th class
RPSB BEJJUR



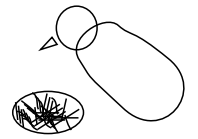


Clue



P. Hasika
class 6th

D/O: Nassimha
mother: Savitha
manikeshwari nagar
D. U campus

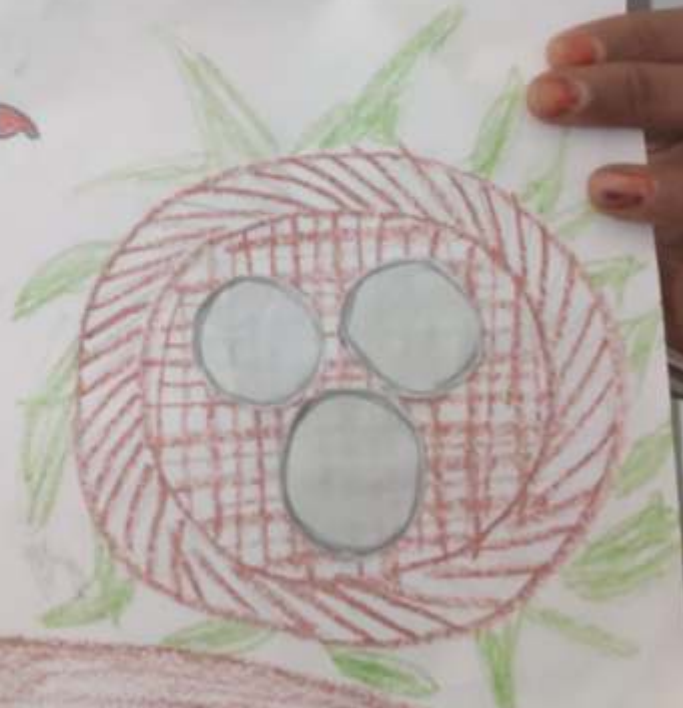


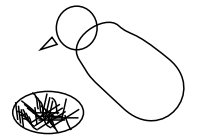
Clue

K.ANUSHA

class: 6th class

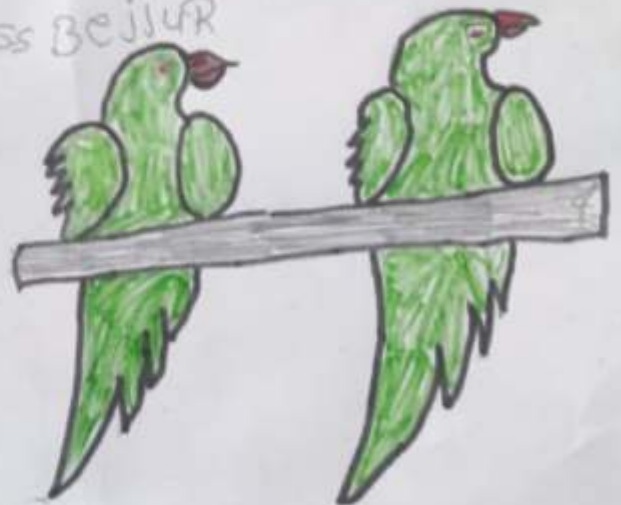
Roll No: 29 school: Z.P.S.S
Bejjur





Clue

Name : K. Jaya Laxmi
class : 6th
Roll No. : [24]
School : Z.P.S.S Bejjur



Swachh Bharth



P. Kavya

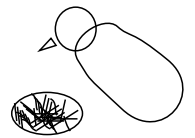
8th class

D/o: Narsimha

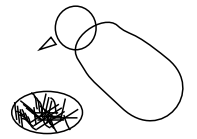
Mother: Somrakha

Manikeshwari Nagar

O.U campus



Clue



Clue



Name :- Laxia Moluguri

Parent :- Venkateshwaru Moluguri

Age :- 10 [TEN]

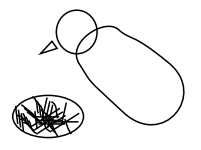
Class - 6-D

School :- The Hyderabad public school

[Jogampet]

PLACE :- Hyderabad

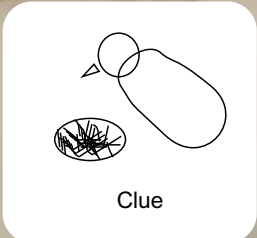
State :- Telangana



Clue

Name : MD APshin⁽¹³⁾ Chassthg : Z PSS BET JUR





ЗРБS БСJYX



N. BUNNY

class-6th

Roll no -37



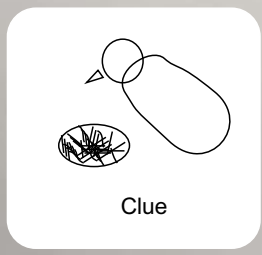
P. NAVYA
VIIth CLASS

D/O: NAGSIMHA

MOTHER: SAMMAKHA

MANIKESHWARI NAGAR

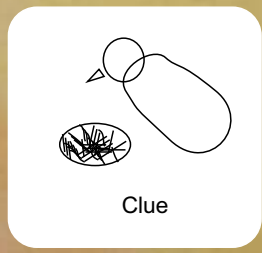
O. U CAMPUS

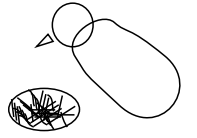


NAME : PRANEETH

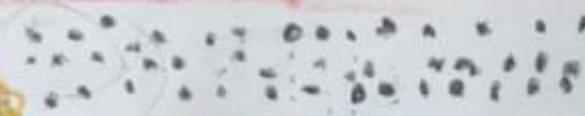
Class : III

SCHOOL : CARE MODEL HIGH SCHOOL, TILAK NAGAR
HYDERABAD.



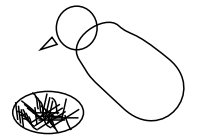


Clue



Sai Kidan
6th class
Roll No 41
ZPSS BETOUR

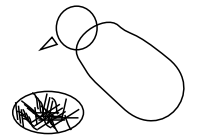




Clue

T. Gāyitrī
6th class
(14)



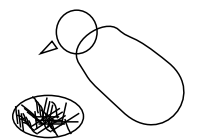


Clue



V. AnJanna class 6th 36





Clue



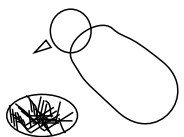
✓. Nagaveni
6th class
RI, NOCB
Z.P.S.S.
Bettur





Name:- S. BADRINATH
CLASS:- VI

SCHOOL:- CARE MODEL HIGH SCHOOL, TILAK NAGAR, HYDRABAD.



Clue

Nature's Lap

Dr. Arun Bansal

facebook.com/groups/naturalbiodiversity

Life of Small Cabbage White Butterfly



Letter to Editor

Feedback on Creative Corner Clue:

We are overjoyed that Puthalika Patrika's "Creative Corner Clue" is attracting a lot of attention, as this indicates that readers are enjoying it. There were approximately 17 Raj Gonds and other tribal students who attend Telangana State Model School Sirpur (U) in the Kumram Bheem Asifabad District of the state of Telangana, India, and have sent us their entries.

We would like to thank another group of students from Zilla Parishad High School-ZPHS BEJJUR, Kumram Bheem Asifabad District, Telangana State, India for contributing to the February 2023 edition.



WASTE TO WEALTH TIPS

Making of STAND of Photo Frame/Artefacts

Material required

Step 1 Need to mark on the Box with Scale & Permanent Marker

Step 2 Cut the Box with a Cutter & PAINT it if you want or add Decorative Materials

Step 3 Either Draw any Cartoon or take Cut-outs, which are little bigger than your Photo Frame Stand

Step 4 Now your Photo Frame Stand is ready.

Try it now with any old Cardboard Box of Toothpaste, Soap, Perfume etc.



NISHA
Class X, GMHS
Mauli Colony, Chandigarh



For Subscription please contact at

puthalikapatrika@gmail.com



Participate in **PUTHALIKA PATRIKA**

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

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

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