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PUTHALIKA PATRIKA

July 2023



PUTHALIKA PATRIKA

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In this Issue

p3-4: Editorial

p5-7: Article of the Month

p8-9: World Puppetry: In memory of Penny Francis MBE (1931- 2023)

p10-16: National and international challenges

p17-29: Indian Puppetry: Deepali's Puppet world!

p30: Puppetry in Education

p31-35: Events of the Month

p36-43: Upcoming Events

P44-47: Creative Corner

p48: Nature's Lap

p49-53: Showcase of art

p54: Waste to Wealth

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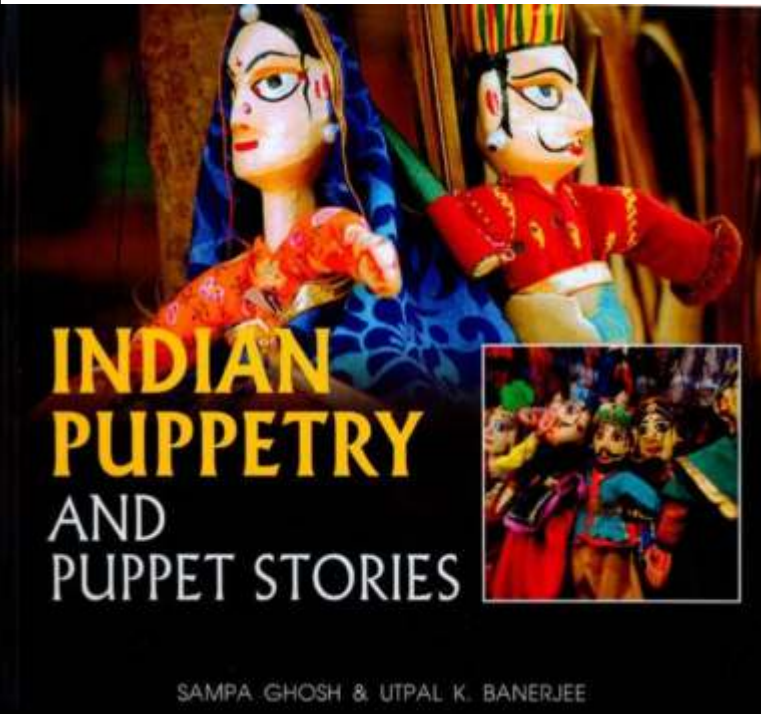
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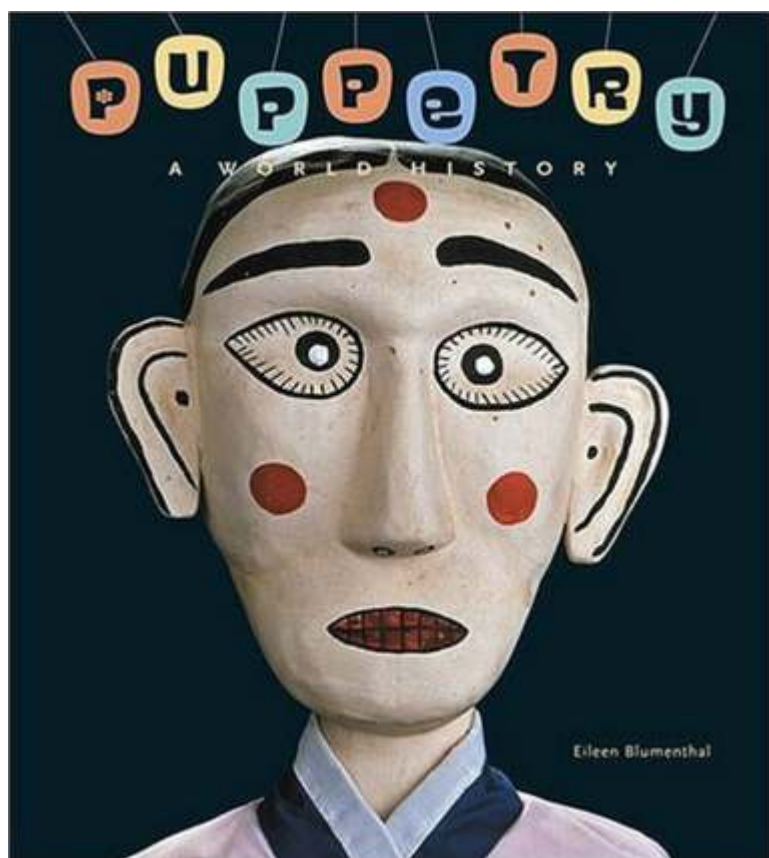
Editorial Column

Padmini Rangarajan



My imagination frequently wanders to the idea of writing a book about puppets. Writing is a constant source of motivation for me, as are the results of my fellowship research work, my travels for fieldwork, and my interactions with traditional artists. What's with all the Puppet talk? Puppetry goes well beyond the manipulation of static puppets meant to resemble real people or animals by an actor playing the role of a puppeteer. I was going through all of my books on folklore, sociology, women's studies, spiritual, Puranas, Ithihaasa, storytelling and education in general, as well as my collection of literature on

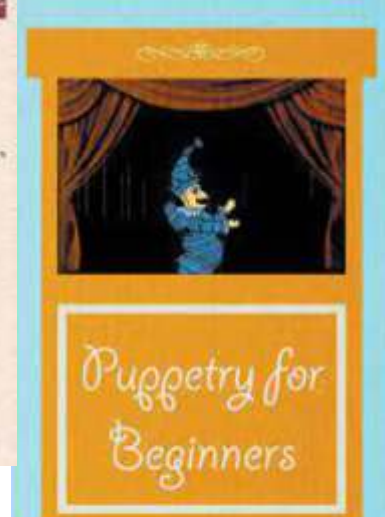
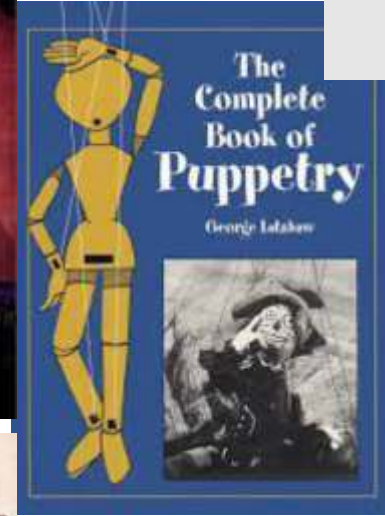
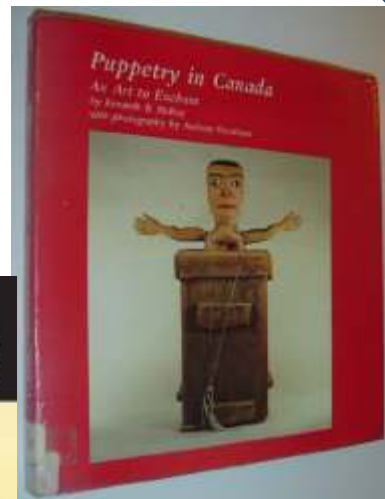
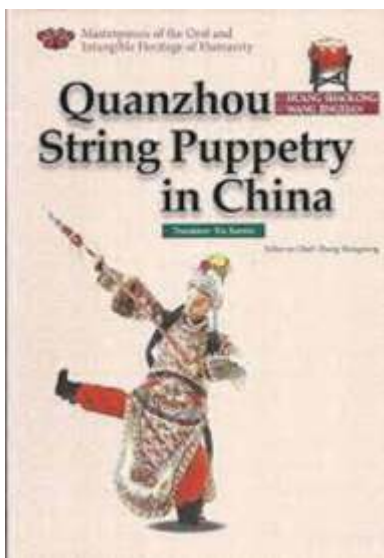
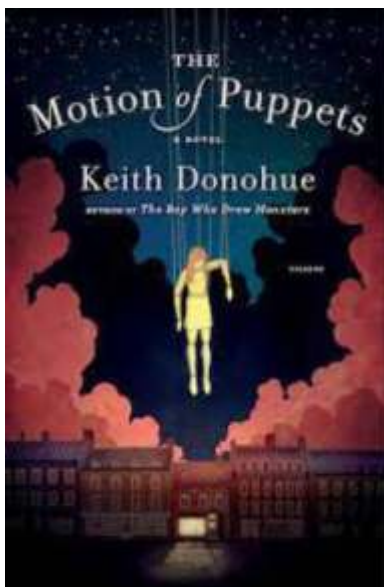
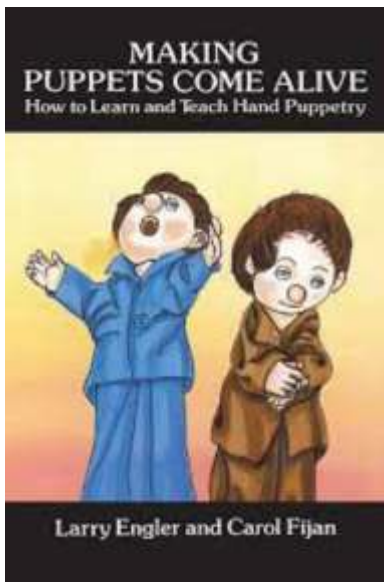
puppetry and puppets in particular. I find it unbelievable that I have so many books on my bookcase, some of which I have read from cover to cover while others I have just skimmed a few pages of. In addition, I have acquired two new books about puppetry, both of which I am eager to read. There is simply not enough space in our home for all of these books, so my significant other is asking me if I have read all of the ones that are heaped on my bookcases or if we should donate them to a library. But I wouldn't be nearly as motivated to develop or contribute more to this art form if I hadn't read or consulted these books. It is reassuring to learn that recent efforts in the field of puppetry and



Editorial Column

Padmini Rangarajan

other indigenous traditional art forms are being meticulously preserved and made available on a variety of websites that facilitate online commerce. When I read the book again, I find that it either teaches me something new or provides me with additional information. I wonder!! How is it even possible?! Even though I've read some of the books several times, I always seem to learn something new from each one. As soon as possible, I will probably need to organize the books, classify them according to subjects or categories, or put them in alphabetical order according to the last name of the authors so that I can find them more quickly. After that, I need to write the number on a label and affix it to the spine of the book. If everything were to be neatly structured and organized in the same methodical fashion as a library, I am worried that I would lose interest in reading the books. When my studio is a mess, I always find the inspiration to read, write, and work on something that has to do with puppetry. This may be considered one of my strengths. Please don't mistake my workspace for a museum.



Article of the Month

Young Author

Anannya Sriram

My journey as an author

Hi my name is Anannya Sriram. I am a 7th grade student from Coimbatore, Tamil Nadu and the author of 2 books. "Lauren: the untold legend" – a fiction that is suited for ages from 7 to 12 and "Anu's summer escapade" – a semi-fiction that is suited for ages from 12 onwards.

Inspiration –

From a young age I have been an avid reader. I went from reading comics to reading entire novels in a matter of days. The best of gifts that anyone could give me is a book and some quiet for me to enjoy reading. Slowly, I started writing short articles first. Then I tried writing plays for my school. At one point I felt I should try my hands in writing a book on my own. Something to experiment and find out what I was really good at.

An opportunity –

My mami (aunt) who knows that I am an avid reader Introduced me to Bribooks, a writing platform for young authors like me. With AI assistance, I was intrigued to give it a try.



Article of the Month

Young Author

Anannya Sriram

The process –

The process was tough for the first book with me having several mental breakdowns every 5 minutes (heh) because of 0 motivation and lasted for 2 months. But the second one was easy because I had a ton of motivation and it took only 4 days.

Cover page –

I had no trouble on the cover page as Bribooks provided me with a variety of options. But I took my time to find out that which suited my story the best.

The title –

I had trouble with only the title of the first book as I wanted to find an impressive title for my book and I fixed upon "Lauren: the untold legend". The title for my next book was suggested by my mother based on what I had written – She first suggested as Anu and her Minions, then we iterated it a bit and finally we landed up with the title as "Anu's summer escapade" which I fixed as the final title.

My Achievement -

I managed to come in Top 30 league of authors in the second week of the Summer Writing fest. I got awarded with Platinum medals for selling 50+ copies of both books. I was also given the title of Nationally published author with ISBN numbers allotted to my books. So far I have been able to sell 100+ copies of both books and have ranked 40 in the National level Top selling authors. Hopefully my books will be available in Crossword stores thanks to Bribooks.

Massive support -

I had a large amount of support from friends, colleagues, family. I had a great exposure through social media – Facebook and Whatsapp. But the major chunk of support was from my mother who accompanied me throughout in this journey in keeping me focussed and encouraging me to push my self-defined boundaries.

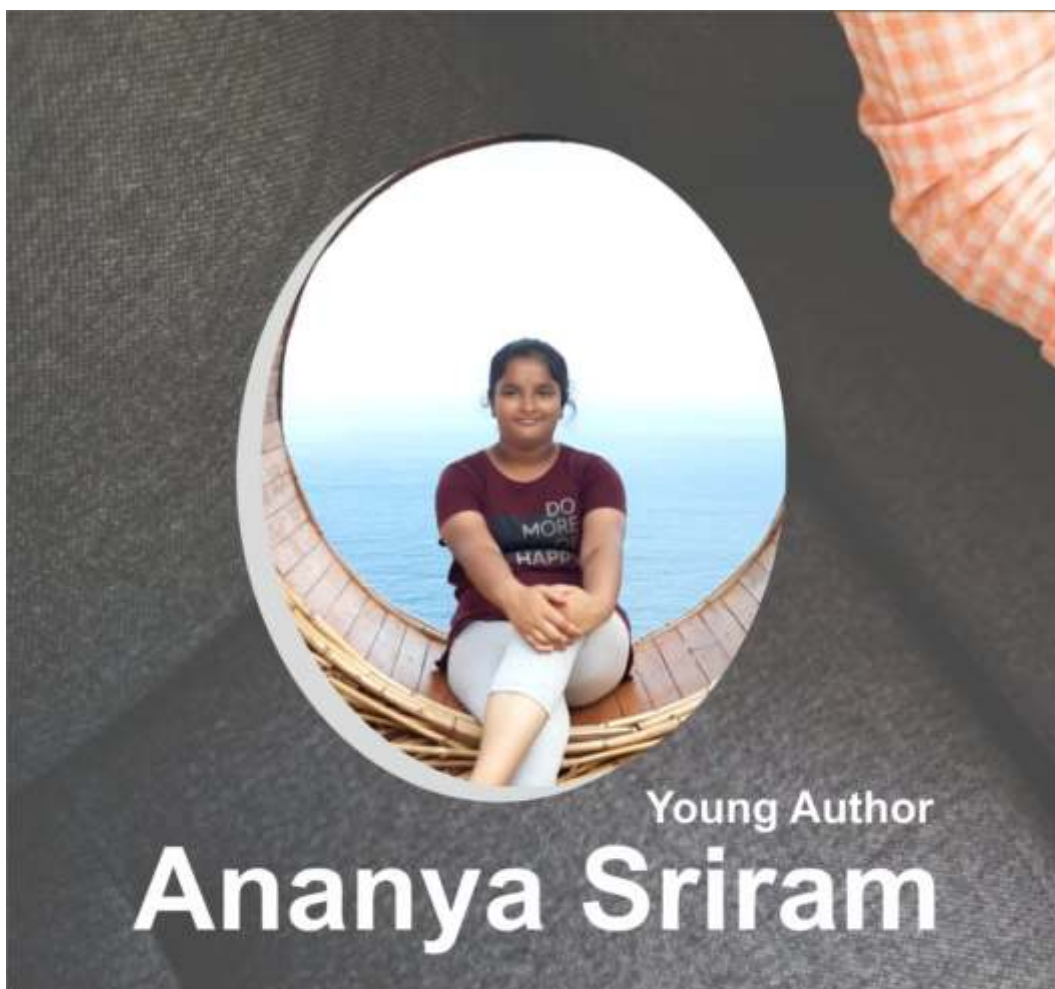
Article of the Month

Young Author

Anannya Sriram

Conclusion –

To those who are love reading - my books are currently available in Bribooks.com and will soon be available in amazon. I treat every book bought and read as a blessing. Every review and feedback as a God given opportunity to improve myself. Overall, this has been a good Learning experience for me. Thank you.



Young Author

Ananya Sriram

<https://www.bribooks.com/bookstore/lauren-the-untold-legend>

<https://www.bribooks.com/bookstore/anu-s-summer-escapade>



World Puppetry

In memory of Penny Francis MBE (1931- 2023)

Dr. Arun Bansal

Penny Francis is a British puppet activist, author, editor, and lecturer. With the help of her actor husband Derek Francis, professional actress Penny Francis first developed an interest in puppetry. She has since co-produced four string puppetry performances. She invested time and effort into developing the performance art of puppetry,



Image from Penny Francis Official Website

Penny Francis World Encyclopedia of Puppetry Arts



assuring its success by enhancing its infrastructure, showcasing its abilities, and creating works of the highest caliber. She had a thorough understanding of its growth in Europe and only a passing knowledge with its history elsewhere. Due to her intense curiosity about the English language and how it was used,

misused, and developed, Penny adored reading. She has held positions as an editor, columnist, reader in theatre practice, and the creator of the book *Puppetry*.

Penny is credited with founding The Puppet Centre in London in addition to her many other achievements in the puppetry industry. On Puppet centre London Facebook

World Puppetry

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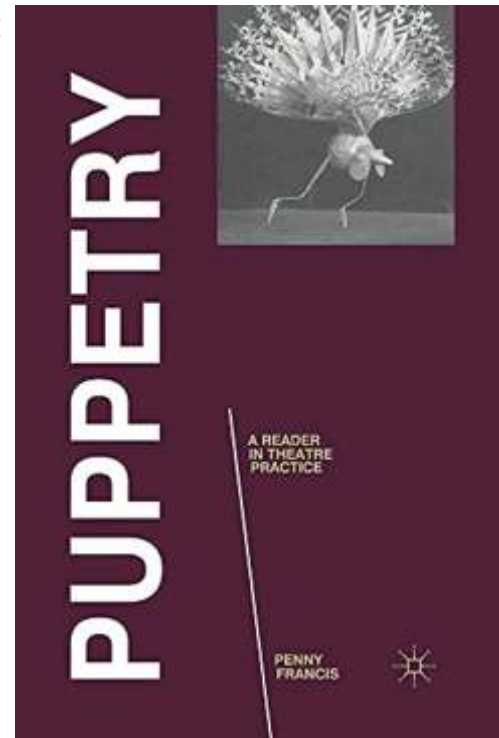
page, they stated: "Penny was a fiercely intelligent advocate, enthusiast, catalyst, provocateur, educator and communicator, writer, and champion of puppetry."

It is also interesting to notice that Penny was born in 1931 at the Elgin Nursing Home in Calcutta, India, and that she lived there with her parents at 2/3 Lansdowne Road (which are no longer residential flats). Before going to a school in Kalimpong called Hilltop in 1939, she first attended Rathlin Hall in Darjeeling. She spent the first part of 1944 and the last part of 1941 in British ruled India. Her father worked for the Calcutta Electric Supply Corporation from around 1929 or 1930 until the partition in 1948. Her family made the risky trip back to the UK in 1944, when after the Suez Canal had just been opened.

For a very long time, Penny's numerous and varied contributions to the puppetry community will be remembered. She was not only employed by The Puppet Centre, but she also served as the publication's editor for a period of time. Penny also helped the London Central School of Speech and Drama design its puppetry curriculum. Besides being a published novelist, she also translated the writings of her close friend Henryk Jurkowski, a well-known puppet scholar, and wrote *Puppetry: A Reader in Theatre Practise* (Macmillan). Henryk Jurkowski translated and edited her most important works, and she was a longtime member of the Union Internationale de la Marionnette. She also enthusiastically supported puppetry and puppeteers wherever she came across them.

More on Penny Francis here: <https://wepa.unima.org/en/penny-francis>

<https://pennyfrancis.co.uk/about-penny/>



Book Authored by Penny Francis

National and international challenges

For Indian puppetry- a cause for concern

Dr Subho Joardar, Director-BANGOPOOTOOL PUPPET PASSION, Kolkata



According to the findings of Socio-cultural science, the primary obstacle standing in the way of the social progress of India is a combination of ignorance and a lack of knowledge. Not only the weaker and poorer sector of society, but also the well-off mass, which can occasionally fail to execute their social responsibilities. According to the information provided by social scientists, puppetry is one of the most effective tools in relation to raising public awareness.

Now the question that has to be asked is why the responsible authorities of Indian boundaries are not using our vibrant and powerful traditional puppetry art to make our society as evolved as one that is more advanced? Whilst in another region of the

National and international challenges

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Dr Subho Joardar, Director-BANGOPOOTOOL PUPPET PASSION, Kolkata



world, puppetry is being utilized for the purpose of social development in fields like as medicine, education, public relations, mass awareness, and the entertainment industry. Despite the fact that European puppetry is far younger than our own, our puppetry dates back much further. In spite of all the opportunities that exist, this unique kind of folk art is being ignored by the majority of the population, and as a result, it is on its way to becoming extinct as an art form. This is a blatant illustration of a certain form of unawareness. Is it not so?

When I was a member of UNIMA USA, and used to receive their puppetry journal

National and international challenges

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around 15 years ago, I was also a member at the time. An international puppet organization has issued a statement, which I had the opportunity to read in one of the issues. The statement stated that the organization will provide support and promotion to those puppeteers who chose to base their puppet show on the theme of "heritage." We will award funding to those artists and organizations who are successful and whose work is important to their objective. Well, then I approached the Indian Puppeteers to represent our puppet shows, which in and of itself are a part of Indian Heritage. Despite making consistent contact with the Ministry of Culture and

National and international challenges

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submitting my representations to them, I was unable to obtain any good feedback despite my efforts.

According to the history of puppetry around the world and other study that is pertinent, the puppetry of India as a whole is a topic that is significant to India's heritage. According to the modern cultural scientist and eminent German ideologist George Phicel, India is the birthplace of puppetry in the globe. Actually, a rudimentary form of puppetry was brought to Egypt by Bengalese merchants about the year 2000 B.C. from Eastern India (Tamralipta), along with silk, spices, copper, and the 'O'

National and international challenges

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notion of mathematics. This migration took place via the path that was then used for sailing. The gipsy caravan eventually made it all the way to Rome from there. It was agreed upon by Sir Rakhaldas Bandyopadhyay, the person who discovered the Mohenjo-Daro civilization, which the Dravidian culture was responsible for the invention of the pre-Aryan folk art form known as primitive Indian puppetry. This was stated in Sir Rakhaldas Bandyopadhyay's book, "The Civilization of Mohenjo-Daro," which was written in the early 20th century.

During the time that other parts of the world were experiencing the effects of the industrial revolution in the form of the development of their puppetry and culture, India was unable to accomplish the same for a variety of reasons related to its history, society, and feudal conditions. It saddens me to say this, but despite having a rich heritage and a long and illustrious past, the traditional puppetry of India is dwindling away day by day. This is the ground fact. What can



National and international challenges

For Indian puppetry- a cause for concern

Dr Subho Joardar, Director-BANGOPOOTOOL PUPPET PASSION, Kolkata

possibly be done to change this depressing and hopeless circumstance?

Now the question is, whether or not the rest of the world has been enriched by Indian puppetry, and whether or not this continental art form is certain questions concerning Indian puppetry that are both national and international. According to the findings of socio-cultural science, the primary obstacle standing in the way of the social progress of India is a combination of ignorance and a lack of knowledge. Not just the more vulnerable and less fortunate members of society, but also the more prosperous majority do not always live up to their obligations to their community.



Whenever I am in the company of Scholars such as Dr. Aditya Mukhopadhaya, Dr. Pradip Sardar, and a few others, including myself, during a technical discussion of a new project on contemporary rod puppets of West Bengal, I only discuss the subject because it worries me a great deal.

According to the information provided by social scientists, puppetry is one of the most effective tools in relation to raising public awareness. Now, the question that has to be asked is why the competent authorities of Indian boundaries are not using our vibrant and powerful indigenous puppetry art to help build our society. Whilst in another region of the world, puppetry is being utilized for the purpose of social development in

National and international challenges

For Indian puppetry- a cause for concern

Dr Subho Joardar, Director-BANGOPOOTOOL PUPPET PASSION, Kolkata

fields like as medicine, education, public relations, mass awareness, and the entertainment industry. Despite the fact that European puppetry is far younger than our own, our puppetry dates back much further. In spite of all the opportunities that exist, this unique kind of folk art is being ignored by the majority of the population and is quickly becoming a form of art that is on its way to extinction. This is a blatant illustration of a certain form of unawareness. Is it not so?

I await for responses from the readers, scholars, puppeteers to respond.

Article & photos by:

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Deepali's Puppet world!

Padmini Rangarajan, Sphoorthi Theatre -STEPARC



Shree Pandurang Sadashiv Sane Sane Guruji's a well known writer of Maharashtra, on his words "करील मनोरंजन जो मुलांचे.. जडेल प्रभुशी नाते त्याचे" means who entertain the children will receive blessings from the Almighty... indeed a meaningful saying!!!

The professional position that Ms. Deepali Dilip Babulkar holds is that of a primary educator from Zilla Parishad Primary Marathi School Khartalegaon Panchayat Samiti, Bhatkuli District, Amravati, Maharashtra, India. She considered ways to make youngsters feel more joyful, pleasant, and attentive while simultaneously providing them with a variety of educational opportunities. Almost immediately, she began to ponder the concept of talking dolls. Making these dolls requires a high level of craftsmanship. In order to keep students' attention while they are studying, to

Deepali's Puppet world!

Padmini Rangarajan, Sphoorthi Theatre -STEPARC



explain a variety of instructive subjects through entertainment, to increase interest in art, to promote cultural arts, to increase interest in study and teaching, and to keep students' attention while they are learning. Puppets are an important tool for developing students' sensitivity, and having dolls that can move and talk in a variety of colours, that can be used to relate the plot of a narrative to a discussion about a particular topic, and that can be used to teach lessons about communication all play a part. These Her grandmother used to say that in ancient times, *Kalasu* puppeteers used to roam from village to village, but now this art is disappearing. This is a triggering aspect with all the puppet lovers including Deepali.

Deepali's Puppet world!

Padmini Rangarajan, Sphoorthi Theatre -STEPARC



Puppets are extremely versatile and can be utilized in a variety of contexts, including but not limited to work experience classes, special camps, and cultural programmes. To accomplish it, one needs to use a variety of different mediums. Dolls made of paper pulp were the ones that Deepali picked. They created dolls that children like and gave them humorous names. Some examples of these dolls are a rabbit, an alien, a girl, a mother, a grandmother, a father, and a grandfather. Examples include "Yeda Yakub, Pintu, Sonu-Monu", and others. Children like her talking puppets, including "Motupatlu, Mini, and Chingi". She also possesses other such dolls.

The plot is the most critical aspect of any puppet show. In preparation for this, a variety of social topics are prepared, including equality between men and women,

Deepali's Puppet world!

Padmini Rangarajan, Sphoorthi Theatre -STEPARC



saving the girls, saving the country, protecting the environment, ensuring the safety of girls, the significance of education, promoting health awareness, and de-addiction. This plot comprised reoccurring social problems as well as educational challenges that were tough to overcome. As a consequence of this, the significance of puppetry grew. It is not sufficient to simply have puppets and a story; instead, it is vital to have presentation skills in order to accomplish what you want, in addition talents in modulating one's voice and communicating effectively are to be acquired.

After being in the workforce for eight years, she was given the opportunity to take part in a training session on the function that puppetry plays in education. The session is conducted by the Centre for Cultural Resources and Training –CCRT centres across

Deepali's Puppet world!

Padmini Rangarajan, Sphoorthi Theatre -STEPARC



India. She was selected to undergo a sixteen days workshop course training at CCRT New Delhi on the **"Role of Puppetry in Education"**. This energized her even further to contribute to the flourishing of Maharashtra's many cultural traditions.

Another component that is essential to the production of a puppet show is the stage on which the show will be performed. Designed to have an attractive appearance while also being easy to transport. The moment a child mentions that they intend to watch the talking puppet game, their level of excitement skyrockets. *"When it is time for the children to expose each topic in front of different puppets, their delight knows no boundaries, and they participate by singing along with clapping tunes. This occurs*

Deepali's Puppet world!

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

after I have provided the context of the puppet show in the form of a genuine story. The enthusiasm, happiness, and pleasure that I see in their eyes invigorate me”---smile Deepali. After that, she continues her classroom instruction with another game, pausing for a few moments in between each subject to debrief the students. Children



are naturally inquisitive about the things they will get to see, play, and learn. Following the conclusion of each performance of the programme, a discussion with the children about the performance is held in order to emphasize various facets of puppetry. The ability to voice their opinions is provided to the children as a result of this. In addition to this puppetry, the children show the significance of washing one's hands, which is one of the most essential components of maintaining one's health.

"I put them to the test by announcing that I am going to provide a reward to the children who can demonstrate that they have clean hands. A significant number of the class members raise their hands and declare that our hands are spotless. The youngsters often insist that their hands are clean, but after seeing this presentation, they are able to see how much fine dust and germs are actually present on hands that appear to be clean. Puppets help us get kids in the habit of washing their hands regularly, which is a healthy habit”---shares Deepali.

The application of scientific knowledge was helpful in the creation of this entertaining experiment. Aside from this, the engaging songs and activities make the children wish that the performance would go on indefinitely. In addition to providing enjoyment, numerous educational topics, healthy habits, geometrical figures, proverbs, and things based on them, information about animals and birds may be

Deepali's Puppet world!

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

easily supplied to children. Children can easily benefit from the information that is provided to them through this medium. Children and their parents who get together after the programme has been presented in a variety of settings report that they remember the programme even after a few days and even years have passed.

Deepali organises demonstrations titled "Good Touch and Bad Touch" as part of the organisation known as "Meenaraju Manch." These demonstrations show puppetry, what to do for self-defense, my body and its identity, self-awareness, and how to express emotions, and they also add further information about the **Protection of Children from Sexual Offences Act-POSCO Act-2012**. In addition, Deepali provides the girls with information regarding this act.

The puppeteer, who is often also a teacher, should feel rewarded when they receive insightful information from the audience in the form of comments. Deepali relates an encounter similar to this one, which served as a wake-up call. *"I shared the information with the ladies attending one of these camps. During the lunch hour, a group of three or four young girls came up to me. They were thinking about the appropriate actions to take and the inappropriate ones to avoid. When we questioned*



Deepali's Puppet world!

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

them, the horrifying reality that the chef who had come there to serve the food had been harassing the girls by speaking in a slurred voice while they were eating came to light. As soon as the females learned the information that was shared in the camp, they voiced their opposition to him and were irate in front of everyone. Girls are candid with me about many things that, up until this point, they had not even disclosed to their own families. The puppet show was responsible for implanting this

misconception into the minds of young women. As girls get older, they are able to find the answers to the questions they have concerning menstruation and other issues in their heads. A student approached me after this performance, and at the end of the discussion she realized how horrible the situation was; yet, she remarked that after viewing the puppet play I had the strength to say **'NO'** and After participating in the National Service Yojana Camp programme, not only the college girls but even the college boys stated that we will no longer make fun of the girls”.

The speciality with Deepali's puppet plays are that she goes beyond her investigation of puppet figures that are accepted by her kids in order to make her students more aware of the "Importance of Hygiene" in the classroom. In one such instance, she created a puppet of the legendary Indian cricketer **"Sachin Tendulkar"**, who played internationally and captained the Indian national team. Tendulkar is an ex-international cricketer from India. He is widely recognized as one of the best batsmen in the history of cricket's long and glorious past. He has scored more than 18,000 runs in one-day international cricket and more than 15,000 runs in test cricket, making



Deepali's Puppet world!

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

him the all-time leading run scorer in all formats. Additionally, he is the pride of Maharashtra, which is something that all of the students can identify with. She fabricated a tale in which Sachin became ill, was given a diagnosis of jaundice, and was unable to play



in a few international matches due to the fact that he had neglected the hygiene aspect of his preparation. Consequently, this is how her Sachin Puppet has come to the rescue in terms of dealing and discussing worrying topics with her children when engaging in puppet play with them. "Motu and Paltu" are two of her other beloved cartoon characters, and they are the ones who come to her aid. When they see their most treasured Motu Patlu, sonu monu, children tend to ignore everything else.

Importance of TOILET-Restrooms/washrooms use and construction- as part of the community development Programme

Through the use of her puppet play, Deepali was able to successfully bring attention to the issue of the necessity and significance of toilet use during community development programmes held at *Gram sabhas* at village levels, *Palak Sabhas*, and the government welfare schemes geared towards the construction of toilets. With the help of children and puppets deliver the message of cleanliness from house to house. The song '***Sakal Sakali Gele Bai, Sapach Dishala Mala Ga Ai Mala Sandas Bandhoon Hawa***' is famous in every household. Deliver the message of the

Deepali's Puppet world!

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

importance of cleaning from house to house with the assistance of youngsters and puppets. Zilla Parishad Amravati has provided an important social awareness programme called **'Amravati Akashvani'** through the use of our puppet play in the programme 'Swachhchecha Jagar'. The notion that cleanliness is important was helped to spread, both in urban and rural communities. The dissemination of information to the general public is currently being assisted by the frequent airing of this programme. Additionally, those who have listened to the programme have provided it with overwhelmingly positive comments.



Deepali has received many awards, rewards, and recognitions from dignitaries, including the Honourable Secretary of Education for the state of Maharashtra, Shri Nandkumar, and Shri Dhiraj Kumar, Commissioner of Education for the state of Maharashtra. Additionally, on the occasion of "Shikshan Vari," she got a distinct identity as a puppet artist throughout the entire state of Maharashtra. This is all thanks to the growing importance of "Child education."

Puppet play has been shown to be effective in preventing children from dropping out, particularly girls, from giving up on their education. Children who remain absent from school for relatively significant and insignificant reasons began attending class on a daily basis so that they could interact with the puppet. When asked why they came to school, a child by the name of Palsingh responded, *"I come to school not to talk with you, but to talk with the puppet... Isn't it great!"*----Deepali gives a happy smile.

Deepali's Puppet world!

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

In addition, Deepali was given the chance to perform at the first World Conference on Physical Education, which was held at Hanuman Vyamya Prasarak Mandal. She did so in front of representatives from twenty-eight countries who were participants in the conference, as well as approximately fifty thousand people who visited the exhibition and learned about the

possibility of presenting a puppet show on the significance of Health and Education. Every year at the Shree Sant Achyut Maharaj Sansthan, I have the opportunity to perform a puppet play in front of hundreds of schoolchildren from the surrounding community during the Balmahotsav. During this event, Maharaj himself joins the children as audience members and enjoys the programme.

To this day, Deepali has been successful in introducing puppetry into over 350 schools, which has resulted in children having opportunity to express them via the medium of puppetry. The puppets are actually made available to the children for them to play with and manipulate. Finding children who are not participating in other programmes and having teachers help those children with opportunities to talk and handle puppets so that their confidence can grow and more children can join in on the fun. It is helpful in integrating them into the normal course of educational activities.

As part of her "FOOTPATH PUPPET SHOW" series, Deepali has also put on performances for homeless and disadvantaged children who are often found begging or peddling trinkets on the streets and in the local community. In order to get these children enrolled in the regular educational system, this activity was carried out as part of a larger plan that focused on health and education awareness.



Deepali's Puppet world!

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

She also provided the youngsters with a taste of puppetry through the use of technology such as Skype, Google Meet, Zoom, and a Video Call. She is herself a tech-friendly person. During the COVID-19 Pandemic, classes and summer camps were held virtually instead of in traditional classrooms. The children gave very positive feedback, and



several of them even constructed the puppets themselves by learning from her YouTube channel. One of them is Aradhya Wankhade, who appeared in Jeevan Shikshan's issue with a puppet at the 6th National Puppetry Festival, telling on the children's safety section of the programme Mere Duniya Bolkya Bahulya garnered an overwhelming response.

In addition to the aforementioned achievements, Deepali was given the chance to represent the state of Maharashtra alongside her Chingi puppet at the National Level Education Exhibition that was recently conducted at Savitribai Phule Pune University on the occasion of the 4th Task Force Group conference of G20 nations.

She also gained recognition and fame as the only female puppet artist in Vidarbha region of Maharashtra. A relationship of trust has been formed between the children and her. This is the biggest success being a teacher, a puppeteer, an artist, she easily mingles with the children, understand their feelings, understand their problems closely, befriend them, convey the various subjects of the curriculum very easily in a pleasant manner to the children, explain even the difficult concepts in an easy.

Deepali's Puppet world!

Padmini Rangarajan, Sphoorthi Theatre -STEPARC

Puppet play has the potential to bring joy into the lives of children, which is one of its most significant achievements. Watching children's faces light up with happiness and curiosity inspires one to maintain a youthful appearance. Children's psychological development is profoundly impacted by the presence of puppets. As a result, the maintenance of the Puppet Theatre art form and the preservation of it should be considered an essential component of our culture as well as our obligation.

As a famous poet Nida Fazli says, "***Ghar se masjid bahot door hai chalo, Kisi rote hue bachche ko hasaya jaye***", meaning "***The mosque is far away from home, let's make a crying child laugh***".

Let's take this world forward by being a joyrider...Let's experience the wave of happiness. . . .

To reach out to Ms. Deepali Dilip Babulkar contact her on her mobile handset number: +91-8805410887 and her email Id :





Art in School Education

Dr. Arun Bansal, Social Substance



PNA Theatre
Events of the Month

Mentor: Subhasis Neogi

Events in July 2023



Government Model Senior Secondary School, Dhanas
organises

Production Oriented
**Object Drama
Workshop**

DATE:
28th July to 15th August 2023

TIME:
11:00 AM to 12:30 PM

VENUE:
Government Model Senior Secondary
School, Dhanas, Chandigarh

Resource Persons:
Subhasis Neogi, Assistant & SOEFA
Awardee
Devayan Sati,
Founder of Eppuray
Productions



PUTHALIKA PATRIKA

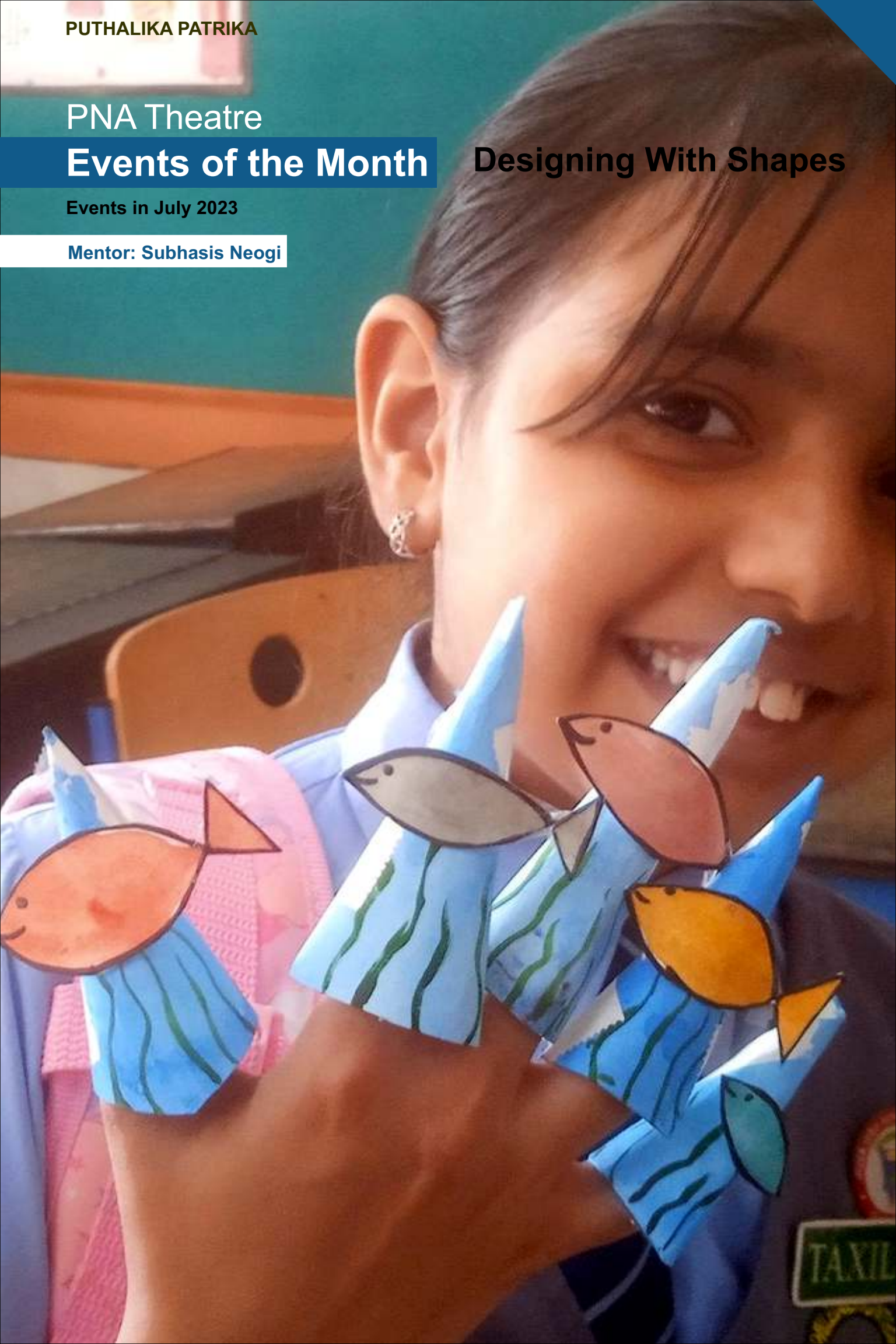
PNA Theatre

Events of the Month

Designing With Shapes

Events in July 2023

Mentor: Subhasis Neogi



Social Substance Events of the Month



Social Substance Activity in July 2023



Social Substance Events of the Month

Social Substance Activity in July 2023



social
substance

SPHOORTHY THEATRE FOR EDUCATIONAL PUPPETRY and ART & CRAFT
SOCIAL SUBSTANCE

Session Suitable for all age groups

Storytelling in Telugu

Sunday, July 16, 2023 11 AM



Shri U.ve.Komandur Elayavalli T.Rangarajan
Sri Vaishnava Scholar, Vedantic Discourse render, Theatre artist, Storyteller

Google Meet Session
meet.google.com/vgy-asht-rxx

Language: Telugu

FB LIVE at
facebook.com/groups/socialsubstance



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SPHOORTHY THEATRE FOR EDUCATIONAL PUPPETRY and ART & CRAFT
SOCIAL SUBSTANCE

Session Suitable for all age groups

Storytelling in Tamil

Sunday, July 23, 2023 11 AM



Shri U.ve.Komandur Elayavalli T.Rangarajan
Sri Vaishnava Scholar, Vedantic Discourse render, Theatre artist, Storyteller

Google Meet Session
meet.google.com/vgy-asht-rxx

Language: Tamil

LIVE at
facebook.com/groups/socialsubstance



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SPHOORTHY THEATRE FOR EDUCATIONAL PUPPETRY and ART & CRAFT
SOCIAL SUBSTANCE

Session Suitable for all age groups

Storytelling in Kannada

Sunday, July 9, 2023 10:30 AM



Shri U.ve.Komandur Elayavalli T.Rangarajan
Sri Vaishnava Scholar, Vedantic Discourse render, Theatre artist, Storyteller

Google Meet Session
meet.google.com/vgy-asht-rxx

Language: Kannada

FB LIVE at
facebook.com/groups/socialsubstance

Social Substance Events of the Month

Social Substance Activity in July 2023



सिटी लाइफ 26-07-2023

स्पेशल बच्चों को सिखाई स्टेशनरी से बैलून, डॉट, रिफ्लेक्शन आर्ट करना

Workshop

विज्ञान ह्यूमैनिटी और सोशल सब्सटॉस ने जीएमएचएस-41 में स्पेशल बच्चों की वर्कशॉप का आयोजन किया। इसमें 22 जरूरतमंद और स्पेशल बच्चों ने हिस्सा लिया।

सिटी रिपोर्टर | शशीश



ऐसे बनती है डॉट पेंटिंग और रिफ्लेक्शन आर्ट

पुनीत ने बताया- स्टेशनरी की जितनी भी चीजें हैं, उनकी मदद से हर तरह की टेक्नीक पर काम किया जा सकता है। डॉट पेंटिंग की जाती है इंडर ब्रश और टूथपिक की मदद से। इसी तरह कॉफी पेंटिंग कर सकते हैं। इसके लिए कम से कम कॉफी पाउडर को पानी के साथ मिलाकर बच्चों को दिया और उससे पेंटिंग करनी सिखाई। कॉफी पेंट से एक लड़की ने बुद्ध को बनाया। इसी तरह पेंट से रिफ्लेक्शन को दिखाया। इसके लिए पहले एक पेपर को आधा टर्न किया, फिर उसे खोलकर उसमें कलर लगाया और उसे दोबारा प्रेस किया। इससे एक्सट्रेक्ट पेंट का आर्टवर्क बन जाता है।

पेस्टल, पोस्टर कलर की मिक्सिंग सिखाई। फिर पैब्रिक पेंट्स से पोर्ट्रेट बनाने के लिए गाइड किया। कुछ स्टूडेंट्स ने पेंटिंग से इंडिपेंडेंट डे

बनाया तो कुछ ने धरती को दिखाया। वर्कशॉप में आर्टिस्ट पुनीत ने बैलून पेंटिंग, डॉट पेंटिंग और फ्लूइड आर्ट की टेक्नीक बच्चों को सिखाई।

उन्होंने बताया- असल में बच्चों के दिमाग में किसी तरह की टेशन नहीं होती। उनकी एकदम आजाद सोच होती है। बच्चों को बताया कि बिना

ब्रश और पेंसिल के भी ड्राइंग शीट पर कुछ आर्ट कर सकते हैं। उन्हें आसपास मौजूद विभिन्न चीजों से पेंट करना बताया।



Upcoming Events

PUPPET THERAPY

NEW ONLINE COURSE
8th English version

SEPTEMBER TO DECEMBER 2023

THE THERAPEUTIC DIMENSION OF ANIMATED FORMS



RESEARCH



CREATION



THERAPY



EDUCATION,
DEVELOPMENT
& THERAPY COMMISSION
Education, Development & Therapy
Education, Development & Therapy
Education, Development & Therapy

puppettherapybcn@gmail.com
www.munecoterapia.cl
@munecoterapia

Upcoming Events



NEW PUPPET THERAPY ONLINE COURSE SEPTEMBER TO DECEMBER 2023

www.munecoterapia.cl

INTERNATIONAL ONLINE DIPLOMA IN PUPPET THERAPY 2023 – 8th

English versión

Puppet Therapy Barcelona calls for applications to the **8th edition** of its International Online Course in Puppet Therapy.

Called and organized by: Puppet Therapy Braceñpna & Puppets In Transit

Sponsored by: UNIMA Education, Development and Therapy Commission

This Online Diploma is designed and focused on the use of puppets and objects in the expressive and therapeutic dimension; to rescue memory and learnt hopelessness. The Puppet Therapy course invites you to be part of a journey where creativity, and the exchanging of experiences between students and teachers from different fields and places around the globe are combined.

- **THE DIPLOMA COURSE IN PUPPET THERAPY COMBINES**

Theory, practice and research on the therapeutic potential of puppets and animated forms.

- An extensive and current bibliography.
- 3 International seminars with experts.
- Support for 8 creative explorations.
- A puppet construction workshop.
- 7 Workshops

Upcoming Events

- Guidance and mentoring for the design and writing of a puppet therapy group intervention model.
Advice on the creation of a therapeutic micro-theatre piece with puppets and objects.

GENERAL INFORMATION

12 Online sessions conducted via Zoom

Classes are on Wednesday

Scheduled dates

September 13th, 20th, 27th

October 4th, 11th, 18th and 25th

November 8th, 15th and 22nd

December 6th and 13th

Class times: from 10 AM to 2 PM – Spanish time.

SEMINARS: In addition to the classes, this version of the program includes the following seminars:

- Matthew Bernier (United States). The psychological functions of puppets and puppetry.
- Cariad Astles (United Kingdom). Puppetry within applied theatre.
- Raven Kaliana (United Kingdom). Puppetry as Public Testimony for Social Change.

Application- form link

<https://docs.google.com/forms/d/1Qelay2RY9Eaek7VWTSOEr4qKIIK7p588nuB7eOLukdQ/edit>

Method of payment: transfers via PayPal or Swift/BIC Code

Academic director: Andrea Markovits

puppettherapybcn@gmail.com

Web: www.munecoterapia.cl

Instagram: @munecoterapia

<https://www.facebook.com/munecoterapiachile>

Upcoming Events



ISHARA

INTERNATIONAL PUPPET THEATRE FESTIVAL

The Ishara Puppet Theatre Trust

SAVE THE DATE

16th to 28th February 2024*
 India Habitat Centre, New Delhi
 & Tagore Theatre, Chandigarh



*Programme subject to change

Upcoming Events

The Katkatha Puppet Arts Trust
presents

MASTERCLASS IN TABLE TOP PUPPETRY

using Bunraku style puppets

TRAINING INCLUDES:

- Understanding of Anatomy and Movement
- Puppet building in wood, foam and thermocol
- Storyboard making and using puppets to tell visual stories
- Scenography
- Culminating performances

Conducted by: Anurupa Roy and Asha

Venue: Savitri Villa, Mussoorie

Dates: Oct 28 - Nov 10, 2023

**Workshop cost: 25,000/-
Twenty Five Thousand only**

This includes the stay, meals, and materials only. Participants will have to take care of their travel.

Deadline: 25/08/23

Note: No previous experience in Puppetry required.

For queries, e-mail at katkathapuppet@gmail.com



Upcoming Events



NEW PUPPET THERAPY ONLINE COURSE SEPTEMBER TO DECEMBER 2023

www.munecoterapia.cl

POST DIPLOMA PUPPET THERAPY - SECOND VERSION 2023

PROGRAM CONTENTS

- Animation object, material and Puppet (diploma).
- Opening explication of the play "Yo niño y mi estrella amarilla" by Andrea Markovits and Polo Fernández in relation to Marianne Hirsch's theory of Postmemory.
- Approach to trauma in adults.
- Group work theory.
- The therapist's empathic role
- The therapist's metaphors
- ETC (The Expressive Therapies Continuum, ETC).
- Work with group (open/close).
- Creation of therapeutic scenes.
- Exoloration creative:
- Archeology night table (SEPTEMBER)

Upcoming Events

- Mi body my home (OCTOBER)
- Objectual mapping of autobiographical memory (NOVEMBER)
- Analysis of the results of the thesis on Puppets, Adults and Trauma

Who is it intended for?

It is aimed exclusively at former students of the Diploma in Dietetic and Diocese Therapy who have completed and passed the entire program.

How many meetings?

8 sessions

On what dates will it be held?

September 12, 19 and 26

October 10, 17 and 24

November 7 and 14

What days will the classes be held?

Wednesday

At what times?

From 10.00 a.m. to 12.30 Spanish time

How will it take place?

Online via Zoom

Will the classes be recorded?

Yes, in **this version all sessions will be recorded** and the student will be able to watch them again or receive the link in case he can attend the class.

Will there be evaluations?

No, this is a study program that will not have marks.

Upcoming Events

Will I receive a certificate?

Yes, a certificate of participation will be provided via email.

Sponsored by:

UNIMA International Commission on Education, Development and Therapy.

What is the price?

440 € (payment in 1 instalment)

Divisible in 2 payments 240 € each one

Transfer direct to bank account Spain or via PayPal

DISCOUNTS

Discount of 20% payment until July 31

Discount of 10% payment until August 18

www.munecoterapia.cl



EDUCATION,
DEVELOPMENT
& THERAPY COMMISSION
Éducation, Développement & Thérapie
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Creative Corner:



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

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

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

(Free to use colour pencils, crayons or paints)

Post the completed pictures and give full details:

Name, Parent/s name, Age of the child, Class, School, Place and State

Contact number to

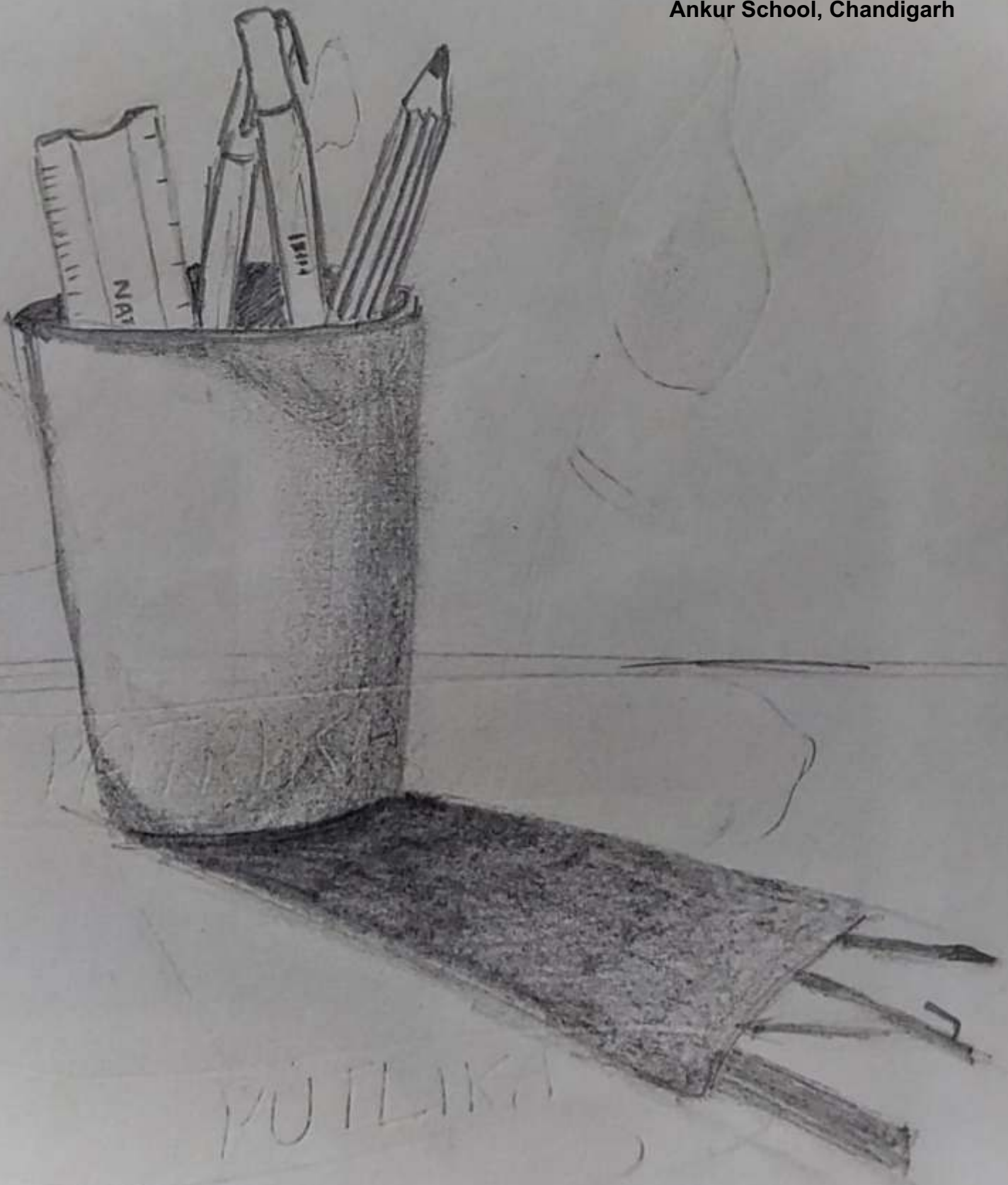
puthalikapatrika@gmail.com

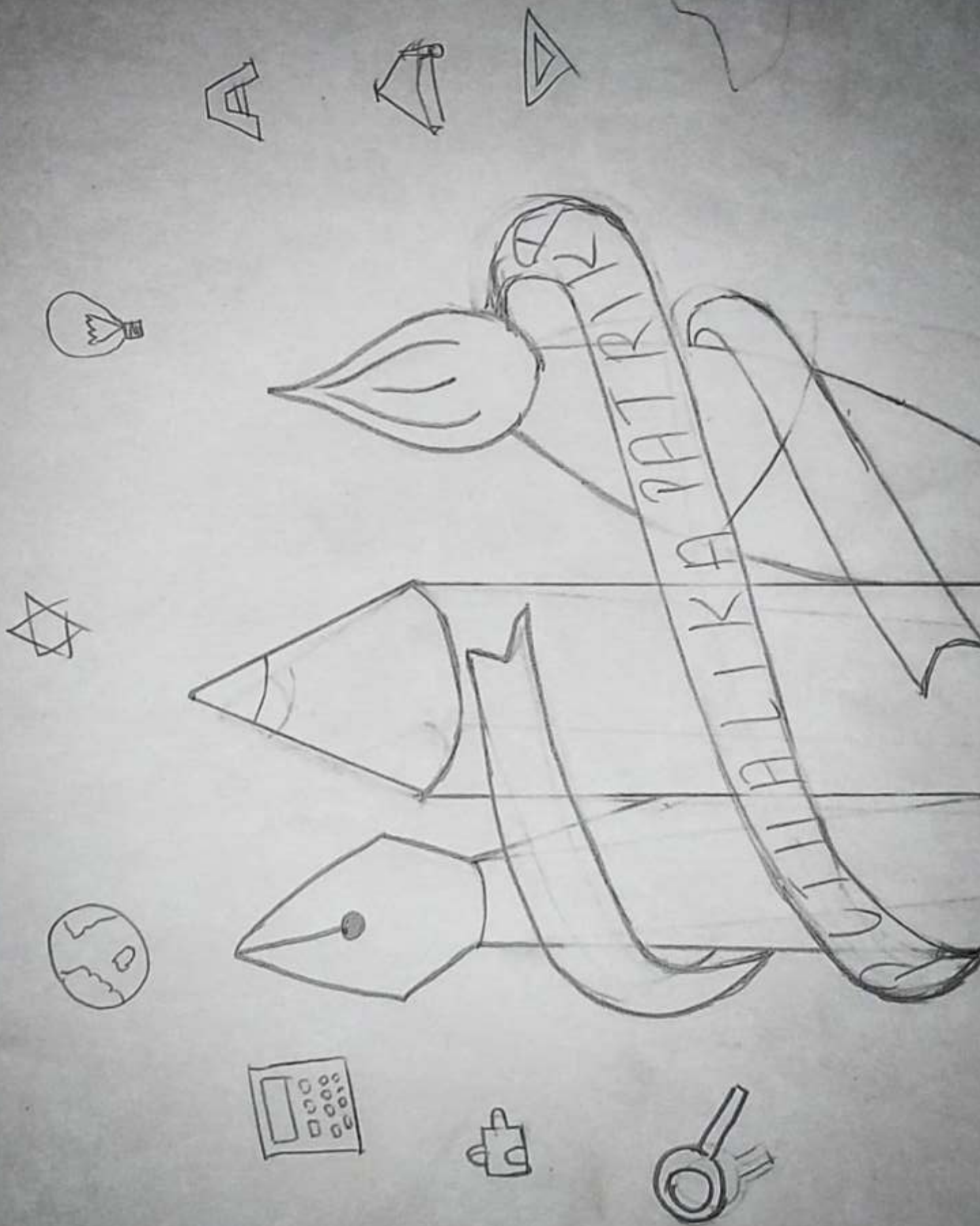
The best six will be issued e-Certificate

Final Submission Date: Aug 22, 2023



Eshit Bansal
Age: 14
Ankur School, Chandigarh





Aadvik Rengan's activity

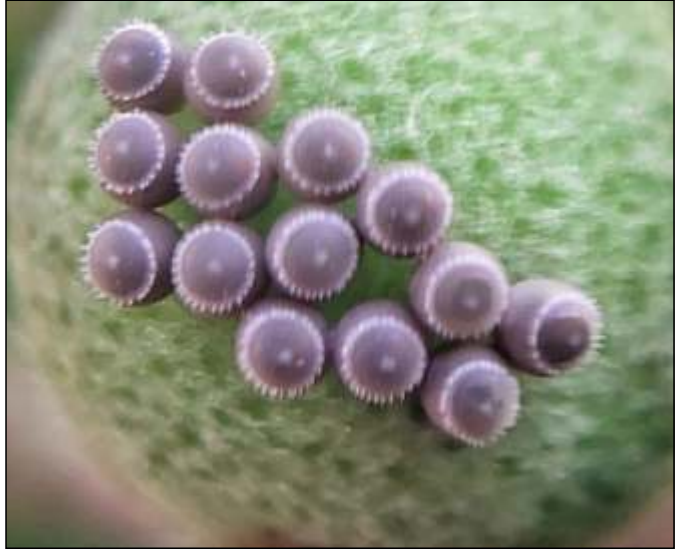
Storytelling with Finger Puppets



Nature's Lap

facebook.com/groups/naturalbiodiversity

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal



Cam Art

facebook.com/groups/naturalbiodiversity

Dr. Arun Bansal



Watercolor Art

Jyothi Sharma



JS 2011

Weekend Canvas

Rita Isaac



Rita

Dr. Arun Bansal

Place to visit



WASTE TO WEALTH TIPS

Soumitra
LKG, Ashiyana Toddlers School
Sector 9 Chandigarh

Pen Stand



- Material needed :**
- Cardboard Roll/2 inch
 - Adhesive Tape's Holder
 - Scissors
 - Sketch Pens
 - Fevicol
 - Art Sheet 01
 - Decorative Materials, Paint & Brush

- Step 1: Draw a circle of size of the Circular Shaped Cardboard Holder on an Art Sheet
- Step 2: Cut the Art sheet bigger than the drawn Circle & cut the paper as shown in figure
- Step 3: White Circular Shaped Art paper to be paste on a Cardboard Circular Holder with Transparent Adhesive Tape or fevicol
- Step 4: 2 Cardboard Cylinders to be fixed together with Adhesive Tape.
- Step 5: Any design can be drawn, painted, Cut & pasted on the outer side of Pen Holders for beautification or you can Paste Stickers
- Step 6: Your creation PEN-STAND is ready.. N'joy

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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