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PUTHALIKA PATRIKA

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Editorial Column

Padmini Rangarajan

New Apps of Learning

I have a strong interest and excitement for using puppetry as a pedagogical tool. My interest is not only caused by teaching, but rather by the use of arts-based education, which adds a humanistic element. The art of puppetry is intended to be disseminated and conserved for subsequent generations. Given the rapid and relentless worldwide developments, there is a demand for innovative, interactive, and technology-driven media. Currently, 75% of the population possesses mobile devices

such as smart phones and tablets. These user-friendly digital devices have responsive touch screens that promptly react to a swipe of a fingertip. They are specifically designed to be manageable and operable by younger children. Toddlers have a strong affinity for voice messages. Currently, individuals mostly acquire knowledge through popular and engaging media platforms such as YouTube, Instagram, TikTok, and Facebook reels and shorts. These platforms serve as effective and interactive tools for autonomous study of puppetry arts. Unlike



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the tradition of learning from other experienced puppeteers in the puppetry arts in a studio, there are many individuals from different professions who find learning from Youtube is much easier than contacting the right individual and requesting to teach and other added hurdles like paying heavy fees or so. However, there were still numerous challenges in using alternative social media platforms in comparison to YouTube channels for online media learning, especially for learners residing in remote places with restricted access to gadgets and unreliable internet connections.

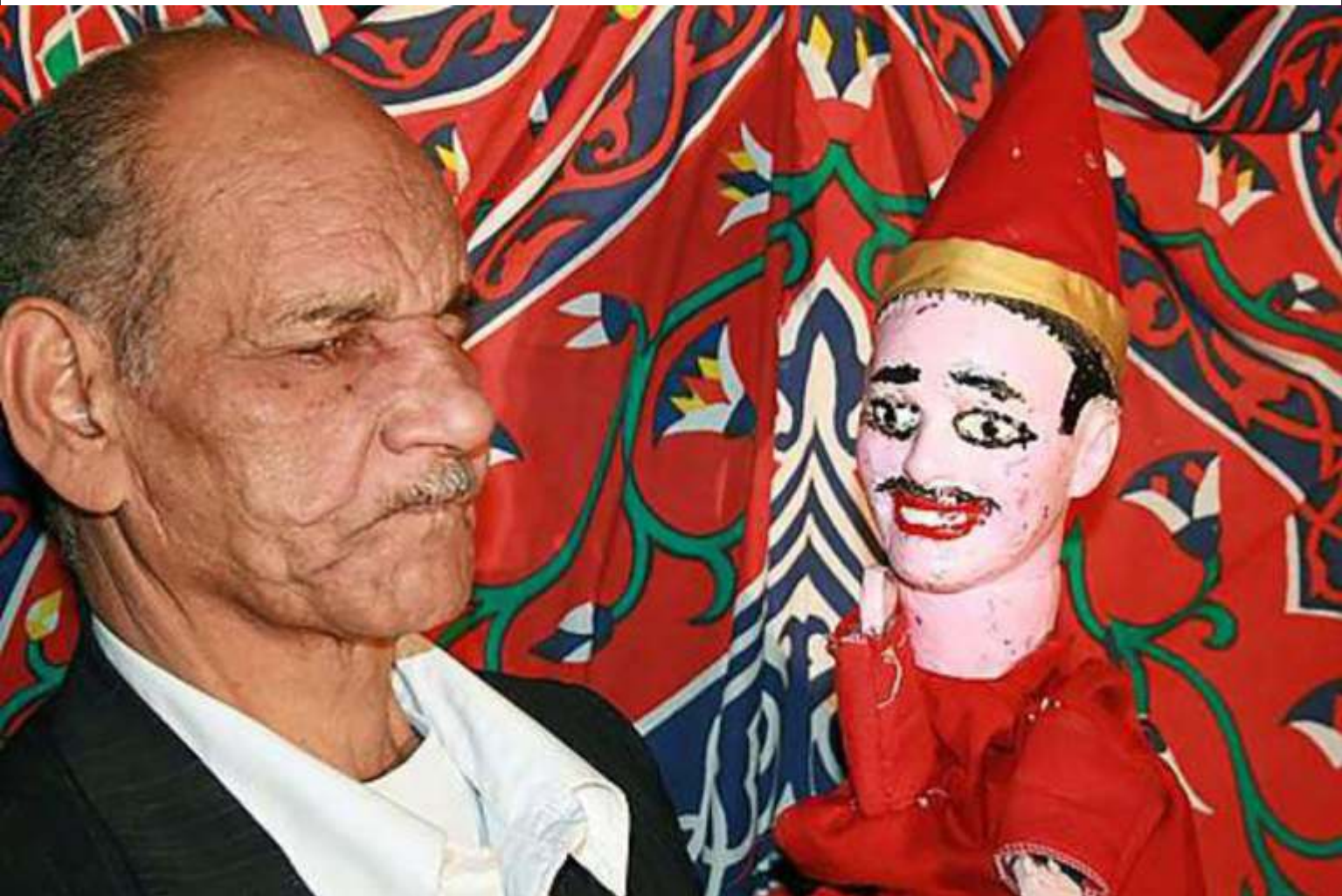
YouTube offers viewers the opportunity to experience a wide range of intriguing information on specific themes or subjects, including formal and non-formal educational contexts, as well as the arts and cultures. These social media platforms provide viewers with the opportunity to learn by viewing video demonstrations of puppet making, puppet shows, storytelling, and other forms of performing arts. The responsibility lies with the individual to enhance their skills and cultivate their own unique style, rather than simply imitating someone else's work and claiming it as their own.



World Puppetry

The Egyptian Al-Agorouz: Egyptian Puppetry

Dr. Arun Bansal



Al-Aragoz is a classic Egyptian theatre style that employs hand puppets. Puppeteers hide inside a tiny, movable stage during performances, which are very popular events. An assistant interacts with the puppets and audience. The primary puppet, Al-Aragoz, gets its name from the main puppet whose unique voice is created during the performance. In these comedic and lively presentations, performers and audience engage in dynamic interaction. Practitioners need to be adept at music and improvisation, as well as in controlling and sustaining the puppet. A recurrent topic in shows is the fight against corruption, while they cover a wide range of everyday themes. In the past, touring groups of artists would display the art at various folk festivals. But as the number of these performances decreased, actors and their

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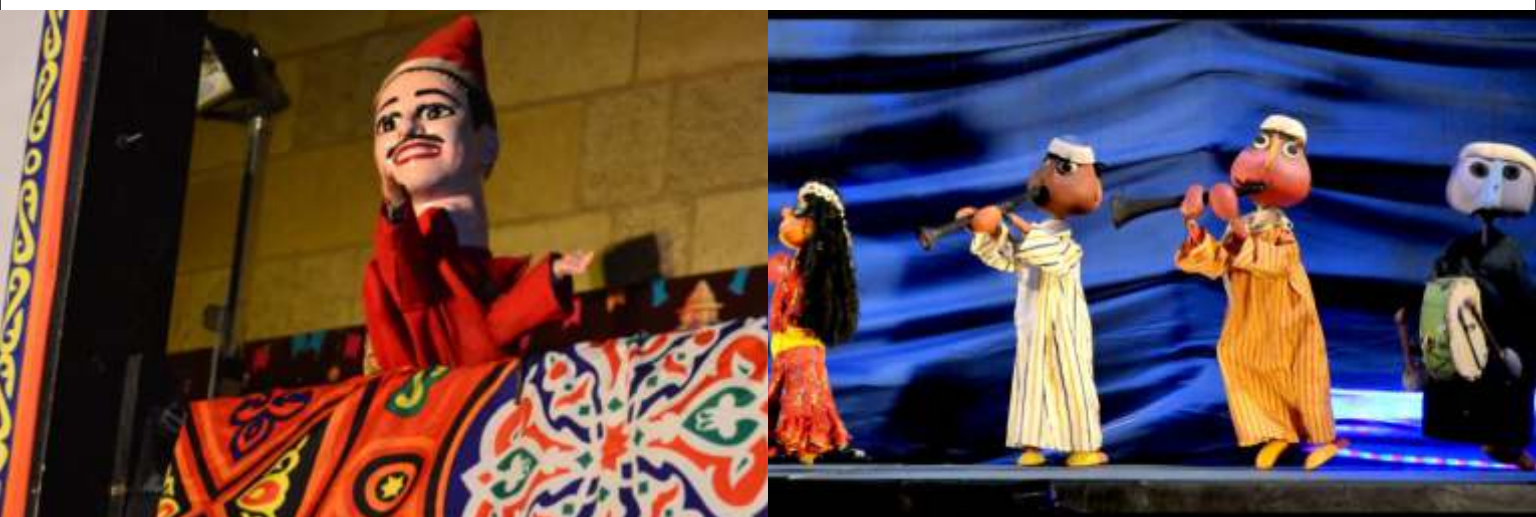


helpers moved into permanent locations, primarily in Cairo. The practice is facing threats to its survival from evolving social, political, legal, and cultural contexts; these include laws pertaining to public gatherings, the emergence of religious radicalism, a general decline in interest from younger generations, and the ageing of its active practitioners. Many of the people who used to tell stories have vanished, and the number of practitioners who are still active has decreased. It's also unclear where the widely used term "aragouz" came from. Egyptian puppetry has a long history that extends back to the Pharaohs' reign. Its origins are attributed by some to the Ottoman shadow theatre known as "Karagoz." In Egypt in the 1950s, modern puppetry made use of Egyptian culture and social issues for its themes and characters

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for the first time. Two years after the first glove puppet troupe was founded by the Egyptian government in 1957, Cairo Puppet Theatre hosted the world debut of Al Shater Hasan, one of the most well-known children's fables. Traditionally, the tartur (a pointed hat) and the attire of the puppets were constructed of fabric, while the heads of the puppets were crafted from wood. It is thought that in order to produce the characteristic voice of the aragouz, puppeteers would insert a piece of copper into their lips. However, as this practice became unfeasible and unhealthy, they started substituting it with a piece of stainless steel. Fans of the aragouz as well as others interested in the arts and culture have worked hard to preserve this art. The Wamda Band was founded in 2003 by Nabil Bahgat, and it presently presents puppet plays at

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Bayt Al-Suhaymi, a 1648 mansion in ancient Cairo. Prior to Egyptian puppetry's inclusion on UNESCO's Intangible Cultural Heritage List in 2018, Bahgat battled to keep it alive. El-Sakia Puppet Theatre was established in 2004 by Mohamed El-Sawy in an effort to preserve the traditional kind of entertainment.

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Indian Puppetry

Indian Puppetry-Kathputli Ka Khel Part-1

Dr. Anirudh Srinivasan

Puppet shows and dance performances have long served as a means of amusement throughout the ages. India possesses numerous art forms, and among them, Rajasthan is specifically known for being the birthplace of the Kathputli puppets. The art form originated in Rajasthan but has transcended geographical boundaries. Various states in India have developed their unique forms of puppets, but Rajasthan's Kathputli stands out as the exclusive embodiment of Indian Puppetry. The art form has successfully permeated over several regions in India, with areas like Jaipur and Udaipur in Rajasthan being particularly prominent.

According to local sources, Jaipur is a prominent destination for travelers seeking Kathputli performances and dolls, providing us with a substantial number of subjects for interviewing and analysis. Rajasthan, a desert region in India, is renowned for its esteemed art forms, including Kathputli, a captivating dance performed by string puppets. A stage would be constructed by puppeteers, who would then use strings to make the wooden marionette puppets dance. The tale of the Kathputlis of Rajasthan is an ancient narrative, tracing its origins back thousands of years. According to reports, the art form was exclusively practiced by a Bhat puppeteer. This desert region's Bhat community practiced and refined it. According to Radhe Dayal Bhatt and other Bhats



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from Nagore, Rajasthan claim that the art style originated in Iran, despite contradictory materials found during field research. Centuries ago, people from Iran established settlements in present-day Rajasthan. During the Maharaja period, they arrived and introduced their culture and habits, which had a significant impact on the people of Rajasthan, resulting in the widespread adoption of this art form in the region. The marionettes of Rajasthan are commonly seen in the lively and tumultuous ambiance of festivals, wedding festivities, and religious congregations, not just in Rajasthan but also in other parts of India. Their descent from the esteemed

role they once held as trusted counsellors to past rulers, to their current status as a mere tourist attraction. Tracing the history of these puppeteers allows one to get a general idea of their origins and socioeconomic standing. Marwar is home to a diverse group of semi-nomadic people known as Nat (now called Bhat), who have a rich creative heritage and are known for their tale compositions. The name Nat is derived from the word "dance" and "dancers". The western part of Rajasthan is home to several performing cultures who excel in the arts of puppetry, music, poetry, comedy, snake-charming, imitation, and more. For generations, these groups have been comprised of proficient storytellers, adept poets, and accomplished singers. The Nat



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community asserts its lineage from Brahmins who were responsible for composing Sanskrit hymns that praise kings and preserving their lineages by transcribing them in temples, books, manuscripts, and other mediums.

The Nat community asserts that their forefathers were bestowed with significant recognition and esteem by the rulers of Rajasthan, Punjab, Gujarat, and Madhya Pradesh. Their tale traces its origins to the era of King Vikramaditya of Ujjain, whose throne, known as Simhasan Battisi, included 32 ornamental dolls that performed intricate dances and acrobatic feats. Traditionally, Bhats have been and



continue to be employed as village genealogists, historians, entertainers, and praise-singers for a Dalit or formerly 'Untouchable' caste known as Bhambhis. Bahmbhis is a group of leather workers who were a part of a backward caste.

Under the rule of Prithviraj Chauhan, the Bhats received financial backing to create a theatrical production showcasing his achievements. Prithviraja III, alternatively referred to as Prithviraj Chauhan or Rai Pithora, was a ruler of the Chauhan dynasty. He ruled over the territory of Sapadalaksha, with his primary capital being at Ajmer, presently a constituent of Rajasthan. In subsequent eras, Rajasthan was divided into multiple kingdoms, one of which was ruled by Amar Singh Rathod of Nagore. Amar Singh Rathod, renowned for his courageous acts, provided patronage and assistance

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to the Bhats nearly 400 years ago. Even now, the Bhats continue to narrate the narrative of Amar Singh Rathod's heroic deeds through the traditional puppetry performance known as Kathputli ka khel. During the reign of Jahangir, the Mughal rulers did not support the Bhats, so the Bhats had to rely on wealthy zamindars. In a subsequent era, the Bhats, who were partially nomadic, would journey and perform regional legends and narratives for affluent merchants and military officials who had migrated from Rajasthan to Delhi, Calcutta, and Bombay.

The Kathputli of Rajasthan possesses their own distinctiveness. They bear resemblances to the celestial realm. Additionally, there is a reference in the Shiva Purana as well.

"Once in Kailasa, the Lord Shiva was engaged in Kathakalakshepam with his consort Devi Parvati and when devotees of Shiva came to ask for his help to protect them from the bothersome demons," according to Rangarajan (2014) from Shiva Purana. Shiva departed from Kailasa on Nandi Vahana to fulfil the wish of his devotees. Parvathi, feeling abandoned, voiced her grievances to Lord Shiva. With the intention of bringing joy to Parvati, Shiva crafted a collection of dolls and instructed them to amuse her and dutifully follow her commands until his return. Upon receiving lord Shiva's command, all the dolls obediently commenced their performance. After observing them for a



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while, Parvathi began contemplating Lord Shiva. While this was going on, dolls were playing all around her. She became very agitated and exclaimed to the dolls, "Could you please remain quiet for a while?" All the dolls remained silent in compliance with her command. Eventually, Parvati became aware of her error and requested the dolls to demonstrate their abilities. However, the dolls remained completely motionless. Although she made a request, they failed to take action. Upon his return to Kailasa, Lord Shiva inquired about the doll play. Parvati recounted the entire narrative and implored Lord Shiva to beseech them to participate. Lord Shiva said that the dolls are dutiful servants

who faithfully comply with the commands of their masters or mistresses. However, their primary objective is to provide amusement rather than create any trouble. Nevertheless, you can still compel them to perform and carry out tasks on your behalf. Thus, Lord Shiva proceeded to bind strings known as "Sutra" and instructed Parvati to manage them. Therefore, she assumed the role of the 'Sutradari'. The term 'Sutradhar' derives from the origin of puppets. Another traditional tale, which supports the previous version with minor differences, recounts that upon Shiva's return, he discovered the dolls remaining silent. Consequently, he declared that from that point forward, they would never autonomously speak, sing, dance, or provide



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amusement. Parvati, filled with remorse for her foolish behaviour, implored Lord Shiva to forgive her and restore life to the dolls. Lord Shiva promised that these dolls would be revived and perform singing and dancing by the intervention of a 'Manipulator', rather than through their own volition. Therefore, the 'Sutra-string' was created and attached to the dolls, while the 'Sutradhar-manipulator' also came into being. Various folk accounts present intriguing narratives regarding the genesis of Puppetry. However, all the myths centre around Lord Shiva and Parvati as the primary manipulators of the puppets, from whom this art form originated and was then passed on to humanity in the form of shadow or string puppets.



According to traditional puppeteers known as 'Bhats' in Rajasthan, the genesis of Indian puppets is attributed to the region due to their performance of string puppets called 'Katpulti Naach Pradarshan'. After originating in Rajasthan, it proceeded to several regions across the country. They assert that string puppets are the earliest and most fundamental form of puppets. As per the findings of Mahender Bhanawat, a renowned folklorist and folk art scholar in 2012, Lord Shiva, not Brahma, created Bhat to entertain his consort, Goddess Parvati. The Bhat, a fervent follower of Lord Shiva, delighted the deity by employing wooden dolls that sang praises of Lord Shiva while

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disregarding Goddess Parvati. Shiva, filled with intense anger, banished the Bhat puppeteer to the earthly realm. Nevertheless, Bhat captivated the general public with his wooden dolls while recounting the magnificence of Lord Shiva and Goddess Parvati. Consequently, the Bhat-Puppeteer Community was formed in Rajasthan. Consequently, the Bhat-Puppeteer Community was formed in Rajasthan. The Bhat, a devout follower of Lord Shiva, entertained the Lord by utilizing wooden puppets that sang praises of Lord Shiva while disregarding Goddess Parvati. Enraged, Shiva banished the Bhat puppeteer to the soil. Nevertheless, Bhat captivated the general public with his wooden dolls by recounting the magnificence of Lord Shiva and Goddess Parvati. Consequently, the Bhat-Puppeteer Community was founded in Rajasthan. Another narrative from the same area recounts the visit of celestial entities, namely God and Goddess, to Bhuloka. Sevakram, a skilled carpenter, crafted



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exquisite wooden dolls using waste wood. The dolls crafted by him had such exquisite beauty and lifelikeness that each doll bore an identical appearance, rendering them indistinguishable from one another. However, he experiences a persistent feeling that his dolls, despite their beauty, lack vitality and he is unable of infusing them with life. This concept greatly troubled him. During their voyage to Bhuloka, Shiva and Parvati encountered exquisitely crafted dolls. Parvati expressed her desire for these dolls to possess the ability to sing and dance. Parvati beseeched Shiva to infuse vitality into inanimate figurines

----To be Continued

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Therapeutic Puppet Play

A study of Socio-Emotionally Disturbed Type 1 Diabetic Children and Families

Padmini Rangarajan, Senior Fellowship Awardee 2021-22

Therapeutic Puppet Play: A study of Socio-Emotionally Disturbed Type 1 Diabetic Children (T1D)-An Empirical Study(Socio-emotional well being support to Type 1Diabetes T1D - Significance and Importance of puppets in awareness campaign of Type 1 Diabetes)

Introduction:

Folklore, folk arts, and folktales hold significant significance in the lives of ordinary individuals throughout. India is a nation renowned for its abundant and varied folklore traditions. India's folk religion elucidates the underlying reasoning behind the existence of prevalent beliefs and practices. Some examples include the prehistoric cave paintings of *Bhimbetka* and *Madhubani*, the art forms of *Harikatha Kalakshepam*, tribal folk dances, *Yakshagana*, *Vedhi Bhagavatham*, folk songs and music, and the traditional puppetry known as *Bommalata* or *Bommalattam* in regional languages like Kannada, Telugu and Tamil and Puppetry in English.

from left

Ms. Amita Talwar Trustee of Art for Cause,
Padmini Rangarajan with T1D puppet Sanjay

Ms.Aditi Talwar (T1D), Trustee of Art for Causes and Professional Photographer.



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At Unicorpus Poly Clinic , YMCA Secunderabad



Each folklore presentation is characterized by its unique historical context and artistic elements of performance. Every branch of folklore or folk art holds regional relevance and plays a crucial role in defining the identity of the place. Similarly, this applies to the traditional puppetry of India.

Indian Puppetry represents a multitude of cultural customs from the Indian subcontinent. Various regions are making efforts to safeguard their abundant cultural history and artistic traditions in the most optimal manner. India is renowned as the birthplace and genesis of Puppetry, sometimes referred to as the cradle of this art form. However, the precise date of the origin cannot be determined. Moreover, it has gradually gained recognition and established itself as a preeminent art form worldwide.

What is Puppetry?

Puppetry, an age-old method of narrative, has endured to this day in a limited number

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of puppeteer communities. Thanks to the dedicated endeavours of enthusiastic puppeteers who perceive it as something beyond a mere toy or a form of child's amusement. Every state possesses its unique approach of crafting puppets and showcasing puppet performances. The tale behind each puppet style and its inception is of interest.

Puppetry is a genre of theatrical performance that involves the use of puppets to convey narratives. It occurs at the point where traditional oral storytelling performances such as Sarada Rupa Katha, Burra Katha, or Harikatha connect with folk theatrical productions. Moreover, this art form is unique in that it incorporates all the fundamental components of various art forms, such as sketching, painting, sculpting, carving, moulding, narration, theatrical adaptation, storytelling, character development, screenplay writing, dialogue creation, voice modulation, rhythm, music, dance, colouring, ornamentation, and costume design.

The Dolls-Putul, bommalu or Bommai, sometimes referred to as puppets, are controlled by human operators positioned backstage or behind a white screen. The individuals who manipulate others are commonly referred to as Puppeteers. In summary, puppets are conventionally crafted from wood or depicted on leather sheets. The puppeteers are credited with animating the puppets throughout the performance, which is also regarded as a religious act. There are primarily four classifications of puppetry: Glove/Hand Puppet, String Puppet, Rod Puppet, and Shadow Puppet forms. Primarily, puppet shows encompass episodes from the Ramayana, Mahabharata, and Puranas. Additionally, puppetry is utilised to present well-known regional folktales in Tamilnadu, Telangana, and Karnataka, as well as scenes from epics and Puranas. The narratives are Through their puppet shows, puppeteers can play parts that are both educational and entertaining, drawing from Puranas and epics. Over time, puppetry has taken on a more significant role in addressing social concerns, raising awareness, and launching campaigns, rather than

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only serving as a vehicle for maintaining folktales or providing entertainment.

Therapeutic Puppetry:

The literature includes extensive documentation of the use of puppetry as a diagnostic and therapeutic tool for emotionally troubled youngsters. An essential component of caring for young children with diabetes is patient education. Using toys and leisure pursuits to assist youngsters integrate the paradox of needing to become compliant with therapy and medicine while growing up independent is a useful strategy for promoting harmonious development in children. Research on therapeutic efficacy and applied art therapy is exploding, and as a result, acceptability is still developing overall. Additionally, little study has been done on the design of puppets for therapy or the application of puppetry in art therapy, as well as restrictions in therapeutic research projects.

Scope of the Study:

The scope of the study is mainly focusing on Type 1 Diabetes-T1D children, their



At Unicorpus Poly Clinic , YMCA Secunderabad

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families and support institutions.

Objective of the proposal study:

All four types of puppetry are still practiced in India, and modern puppetry is growing rapidly. "Puppetry in Education," "Puppets in Classrooms," "Puppets as Social Awareness Campaigners," and so on. Puppetry's therapeutic value has been further explored in modern times. In this proposed study, children will be able to express themselves on many elements of challenges associated to diabetes that they face on a daily basis through the use of puppets. The goal of the current study is to describe how group art therapy sessions using puppetry can be used with children with Type 1 Diabetes (T1D) who have experienced socio-emotional disruption.

What is therapeutic puppet play?

- According to C G Jung "A form of play and art therapy oriented towards psychotherapy based among other things on the fundamentals of developmental psychology". Known as a Jungian Analysis and Jungian Analytic art therapy promotes personal discovery through the use of the arts. Jung himself sculpted, painted, and created artistic representations of his own emotions and experiences to help him deal during difficult times in his life.
- The hand puppet / play figure serves as a therapeutic medium
- Other interactions such as telling stories (especially fairy tales), painting and drawing, kneading and modeling, with older children writing, can accompany the therapeutic process.
- The child chooses from a large selection of hand figures, animal figures and props those that correspond to their inner needs.

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- The inner knowing / subconscious influences his/her choice.
- The child gives shape to his/her inner experience through play and modeling of his/her own figures.
- It plays its own stories and courses of action, in which its problems and conflicts can be symbolically reflected.
- Children are often not yet able to express in words the worries, fears and difficulties that burden them. There is a lot that they are not even aware of.
- The child's stories are symbolic messages.
- The child can play stressful things off his mind in role play
- It can relieve tension, play through difficult situations several times and thus

from left

Ms. Amita Talwar Trustee of Art for Cause,

Padmini Rangarajan with T1D puppet Sanjay

Ms. Aditi Talwar (T1D), Trustee of Art for Causes and Professional Photographer.



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find ways to process and solve its problems.

- It is thus promoted on its development path and can gain strength in the process.
- Under the guidance of the therapist, the child is given the opportunity to understand his / her conscious or unconscious conflict situation and to find and try out possible solutions.

I began reestablishing contact with the volunteer organizations that are assisting T1D after receiving an email on August 18, 2023, confirming the award. During the Covid-19 Pandemic, the virtual groups like, Sweet Souls and Typeone thriving-TOT, to which I belonged proved to be highly productive. However, the group or groups are now restricted to WhatsApp groups and calls as a result of schools reopening and offices returning to regular operations. As a result, the group's regular meetings would provide some challenges because members are dispersed around the city and its surrounding areas. I therefore began corresponding with T1D groups in order to establish a working plan for my research. I could get a couple of those who volunteer for T1D together on a group WhatsApp call on September 20, 2023, and talk to them about the fellowship study and the best way to move it forward. Well, in this context, I could meet **Ms. Aditi Talwar** from Art for Causes organization. Ms. Aditi Talwar was diagnosed as T1D and now she is a law graduate, has transitioned into a professional photographer specializing in infant and maternity photography. With a daring spirit, she has a fondness for backpacking and venturing off the beaten path. Aditi possesses a fervent interest in a multitude of social problems. Ms. Aditi Talwar is one of Trustees of Arts for Causes. The other trustees of the organization are- Ms. Amita Talwar, Ms. Renu Swarup, Shri Shailendra Swarup and Shri Karan Talwar.

After a career spanning more than twenty years in the publishing sector, **Ms. Amita Talwar** made the decision to transform herself and establish Art For Causes. She

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possesses a fervent enthusiasm for art, music, and films, and engages in painting, playing the flute, and pursuing photography with a dedicated commitment. Her artwork has been seen in numerous major cities in India as well as in New York. She has been providing her expertise and soliciting donations for many philanthropic endeavours. **Ms. Renu Swarup** is a highly experienced individual who has been involved with numerous NGOs and has dedicated her efforts to working with Non Profits in the health and educational sectors. She possesses considerable expertise in organizing events and implementing successful fundraising activities. Her meticulousness and exceptional organizational skills make her highly sought after by numerous forums. She has actively participated in the Crafts Council of India, the Multiple Sclerosis Society - A.P.Chapter, and Sanskruti Shikhar, a non-profit organisation that provides training and education to children with mental disabilities. With a strong inclination towards travelling, she possesses a plethora of captivating travel anecdotes. **Shri Shailendra Swarup** is a chemical engineer who holds a Post Graduate Diploma in Business Administration (PGDBA) specialising in Production and Marketing from XLRI Jamshedpur. He is a highly accomplished entrepreneur who established Printers Den and Printers Den Packaging, the leading maker of Induction Sealing Wads serving the top consumer goods sectors in India. We highly appreciate his expertise and leadership. **Shri Karan Talwar** is an active attorney who has his own legal practice, known as Karan Talwar & Associates. He has a strong appreciation for art, films, music, and drama. Furthermore, he is pleased to offer his small contribution to causes, in addition to resolving prominent complications.

One of the programmes of the organization is related to Type 1 Diabetes named **Sweet Buddy Programme**, helping children with Type 1 Diabetes. A significant number of children, who come from underprivileged backgrounds, face difficulties in meeting their fundamental healthcare and nutritional needs, and lack the knowledge to effectively manage diabetes. Under the *Sweet Buddy Programme*, the enrolled

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children and their parents have monthly **meetings with a Paediatric Endocrinologist** and a *Dietitian* to closely evaluate their progress. Patients are supplied with essential medicine, glucometers, and subsequently connected to a support group for the purpose of discussing and acquiring knowledge on how to effectively manage Type 1 Diabetes. It is **imperative for children with T1Ds** to take insulin as a part of their treatment to manage blood sugars. These children/teens are entirely insulin deficient and need insulin injections every day to control their blood sugars. Currently, there is no established remedy for T1Ds, and these children will require ongoing care throughout their lifetimes. As part of this programme, our goal is to educate and empower young children to independently comprehend and regulate their blood sugar levels, enabling them to live a typical life similar to any other child. Sweet Buddy Programame that takes place on every second Saturday of the month at Unicorpus Senior Citizen Polyclinic, a non-profit organization located in YMCA, Secunderabad.

The medication cost areas under:

- 1) Medication for one child for 12 months for Rs. 42,000.00
- 2) Medication for one child for 6 months for Rs. 21,000.00

Ironically, there exist families with more than two T1Diabetic children who are unable to afford the necessary insulin and medication to ensure the children's survival.

How different are T1Dibetes children from others?

These children exhibit typical desires for play, such as engaging with cars and balloons, and like indulging in chocolates and cakes when offered by friends or family during birthday celebrations. However, they are unable to consume food without carefully measuring and planning each meal. Children with Type 1 Diabetes rely on insulin for their survival. There is a growing number of youngsters worldwide who are

Therapeutic Puppet Play

A study of Socio-Emotionally Disturbed Type 1 Diabetic Children and Families

Padmini Rangarajan, Senior Fellowship Awardee 2021-22

affected by T1D. The growth of children is contingent upon maintaining blood sugar levels within the appropriate range. Inadequate care may lead to potential organ deterioration.

Collaborative Approach:

The art for Causes organization collaborates closely with Unicorpus Senior Citizen Polyclinic, a non-profit organization located in YMCA, Secunderabad. They have the capacity to provide medical care, including medicine, insulin, and exams, to 22 children with Type 1 Diabetes, without charge. The joint venture, launched 24 months ago, has successfully expanded its services to assist individual from underprivileged backgrounds on a regular base. Unfortunately, the organization is unable to provide assistance to other T1D children in need due to insufficient money. They are unable to expand their service unless they receive adequate financing. The primary obstacle is in the inability to perceive anything externally. They appear entirely ordinary to such an extent that the primary challenge is in training not only the children but also these families. The parents possess an extremely limited source of income and can scarcely pay their own meals, let alone provide for insulin and test strips.

The whole activity is well planned and executed with the support of Core Group of Type 1 Diabetic Volunteers, namely Mr. V. Lakshminarayana, Mr. Girish Jain , Mr.Rudra Varun, Ms. K Vaishnavi, Ms. Madhuri, Ms. A Ramya and Ms. Bhavani

➤ First Visit on October 31, 2023

On October 31, 2023, I met Ms. Aditi Talwar and Ms. Amita Talwar at their home in Banjara Hills, Hyderabad. The in-person meeting was a commendable endeavour to establish a programme timetable and collaborate more effectively. I was instinctively drawn to the art for causes projects, particularly the one focused on children with diabetes. This presents a significant opportunity and challenge to utilize therapeutic

Therapeutic Puppet Play

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Padmini Rangarajan, Senior Fellowship Awardee 2021-22

puppetry.

- November 11, 2023 At Unicorpus Senior Citizen Polyclinic, YMCA building Secunderabad

I arrived at Unicorpus Senior Citizen Polyclinic, located in the YMCA building in Secunderabad, at 11:00 am. The parents and children were seated, and the Paediatric Endocrinologist, together with the Dietitian Ms. Kavita David, Ms. Aditi Talwar, Mr. Lakshmi Naryana, and Ms. Bhavani, were in attendance. The Paediatric Endocrinologist initiated communication with parents regarding the difficulties. Subsequently, I was acquainted with the group and following a concise introduction, the individuals with Type 1 Diabetes (T1Ds) formed a queue for their medical examinations. The volunteers individually inspected the monthly schedule record that each individual with T1D is required to keep. Here, I observed and engaged with a few parents who travel a distance of 70 kilometres to the city in order to obtain free medication and insulin.

More to come in the December 2023, article.

---To be Continued



At Unicorpus Poly Clinic , YMCA Secunderabad

Therapeutic Puppet Play

A study of Socio-Emotionally Disturbed Type 1 Diabetic Children and Families

Padmini Rangarajan, Senior Fellowship Awardee 2021-22

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At Unicorpus Poly Clinic , YMCA Secunderabad



Puppets in Education

Puppetry-a Pedagogical tool in the Management Studies

Padmini Rangarajan, STEPARC

A puppet is created by a puppeteer using a mobile figurine. Physical gestures generate visual perceptions; for example, a puppet can communicate emotions and concepts through the manipulation of its hands and head. In addition, a puppeteer bestows upon the puppet the ability to vocalize. In essence, a puppet is an inanimate object that, when manipulated by a puppeteer, becomes animated and appears to be alive.

Puppetry is a reasonable teaching tool for elementary school kids, but its applicability to students pursuing management degrees is a little unclear. The Department of Business Management at Kasturba Gandhi Degree and P G College for Women in Secunderabad invited me to give a guest lecturer at the "Induction Programme of Freshers" on October 11, 2023. I experienced some initial hesitation and began reflecting on how to establish a connection between Puppetry and Business



Hyderabad, Telangana, India

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Telangana 500026, India

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Puppets in Education

Puppetry-a Pedagogical tool in the Management Studies

Padmini Rangarajan, STEPARC



Management. Prior to delivering a lecture on the *"Role of puppetry in Management Studies"*, I had to thoroughly prepare. Having studied psychology, I could relate the *"Social and Behaviour Change"* and *importance of Communication* techniques to young people in general.

I began by establishing a concise set of inquiries, such as: What types of puppets are used to tackle issues related to social and behavioural transformation, which social and behavioural change messages can be effectively communicated through puppetry, what impact did puppetry have on social mobilization and communication around behaviour change?

Puppets in Education

Puppetry-a Pedagogical tool in the Management Studies

Padmini Rangarajan, STEPARC



Initially, I encountered a lack of knowledge regarding the application of puppetry art in business management studies. However, there is now a significant expansion in the utilization of puppetry in the field of business management. The primary emphasis of business management revolves around communication, and proficiency in language is essential to excel in this area. Currently, English is widely recognized as the global language. However, it is crucial for individuals to speak any language they are proficient in with utmost confidence. The essence of Business Management studies is on the activities of product development, sales and procurement, and ensuring customer satisfaction.

Puppets in Education

Puppetry-a Pedagogical tool in the Management Studies

Padmini Rangarajan, STEPARC

I began by telling an engaging tale about a farmer who had trouble selling his gathered grain. Then, gradually, the focus shifted to basic communication methods that support the growth of strong interpersonal bonds, marketing plans, and organizational conduct. With puppets in hand, I could, however, effectively illustrate the ambiguity that can occur when employing particular terms.

In order to build in the confidence of the freshers' I could relate the course and arts in various dimension and stressed the importance of art forms in management studies.

Then, the students did try out a role play using puppets and this led to the interaction of application of storytelling, puppetry in general as well as in management studies as every affair of help we imply management skills to a great extent.

I thank Prof. Neela Gollapudi Garu, Director and Staff of MBA Course, Kasturba Gandhi Degree and P G College for Women



GPS Map Camera

Hyderabad, Telangana, India

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Art Teacher in School

Art in School Education



Ms. Puneet Madan



Events of the Month

Mentor: Subhasis Neogi



Community children of New Chandigarh

Experience SCIENCE

LEARNING WHILE DOING

Sincere Thanks to Anupama Madam & Onkar Sir

Events of the Month

Mentor: Subhasis Neogi



Events of the Month

Mentor: Subhasis Neogi

Tue-5th Dec, 23

THE SCARECROW

Written by - Sudhaswatta Basu
Directed by - Subhasis Neogi



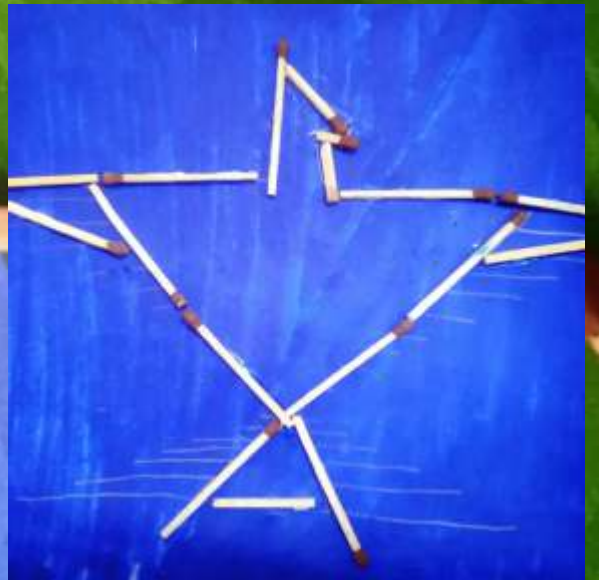
**Giant Puppet Exhibited
at 18th TFT**

WINTER NATIONAL THEATRE FESTIVAL

Ghost Samrat 8 ft x 5 ft



Events of the Month



Events of the Month

**Artwork of "Fingers At Work"
Students of Vivek High School, Chandigarh**

Social Substance Events of the Month



SAMRIDDIHI

A Brighter Diwali



A vibrant celebration featuring drawing, painting and rangoli competitions, NIIFT creative display, Sanskar Bharti exhibition by renowned as well as young artists, cultural performances, and Entrepreneurship Summit! An evening of creativity, culture and community.

10 November 2023, 4 pm - 8 pm
Tagore Theatre, Sector 18 A, Chandigarh

JOIN US !

Vridddhi Educational and Social Welfare Society, M: 9915341911

**ENTRY
FREE**

**OUR
PARTNERS**



Northern India Institute of
Fashion Technology, Mohali



**MAA TARA WELFARE
FOUNDATION**



Waste to Wealth Event

Social Substance Events of the Month



Interactive Bioscope Talk Show Series

T.S. CENTRAL STATE LIBRARY, SECTOR 17 CHANDIGARH
SPHOORTHI THEATRE FOR EDUCATIONAL PUPPETRY and ART & CRAFT
SOCIAL SUBSTANCE

Session Suitable for all age groups

How to write creative poetry

Dr Ramesh Sharma

Educator and Poet

Sunday, Nov 5, 2023 11 AM

Google Meet Session

meet.google.com/vgy-asht-rxx



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

FB LIVE at

facebook.com/groups/socialsubstance
facebook.com/cslchd

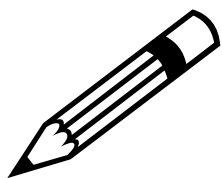
Library Whatsapp: +91 77195 98009

8360188121 for any technical assistance





Creative Corner:



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

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

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

(Free to use colour pencils, crayons or paints)

Post the completed pictures and give full details:

Name, Parent/s name, Age of the child, Class,

School, Place and State

Contact number to

puthalikapatrika@gmail.com

The best six will be issued e-Certificate

Final Submission Date: Dec 22, 2023



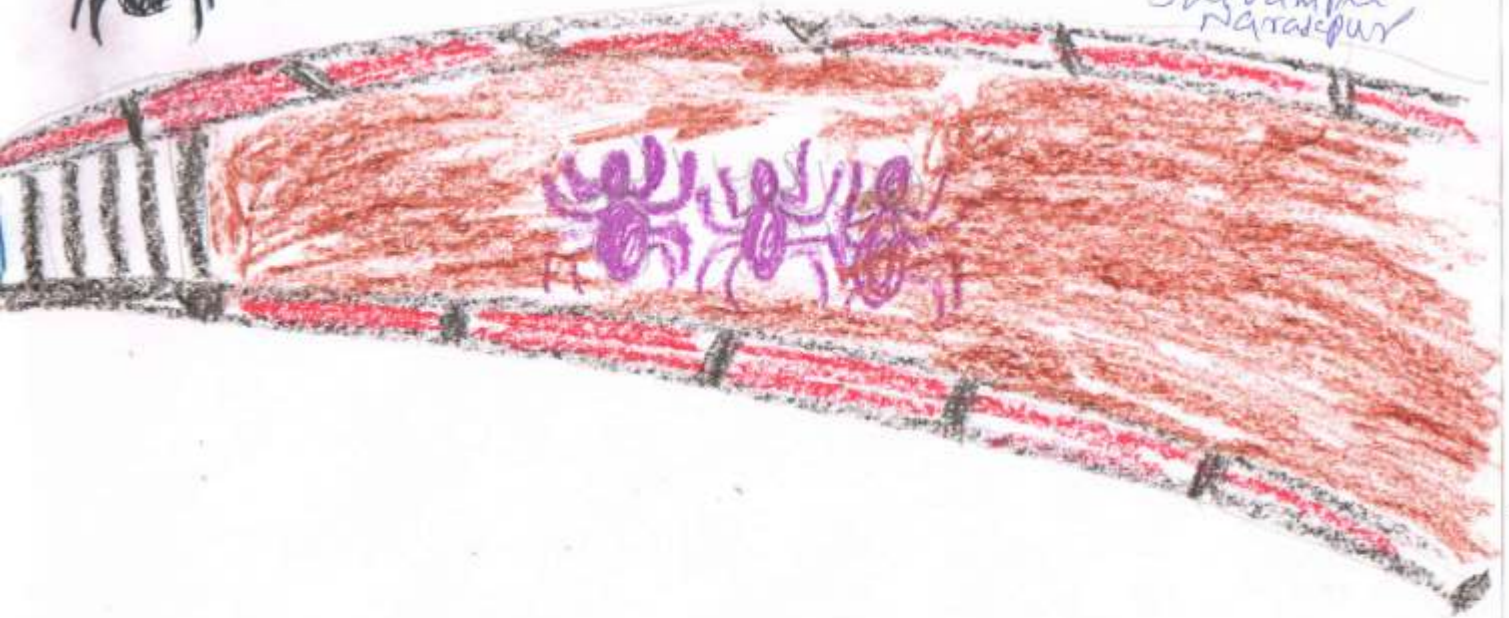
Creative Corners Clue - Oct 2023



Name: Manasvini

class: 2nd class

school: Pethara
Planer
Shivampet
Narasapur



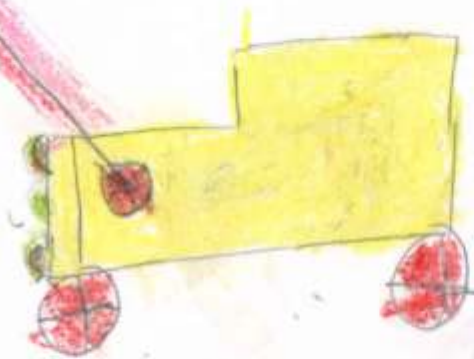
Creative Corners Clue - Oct 2023



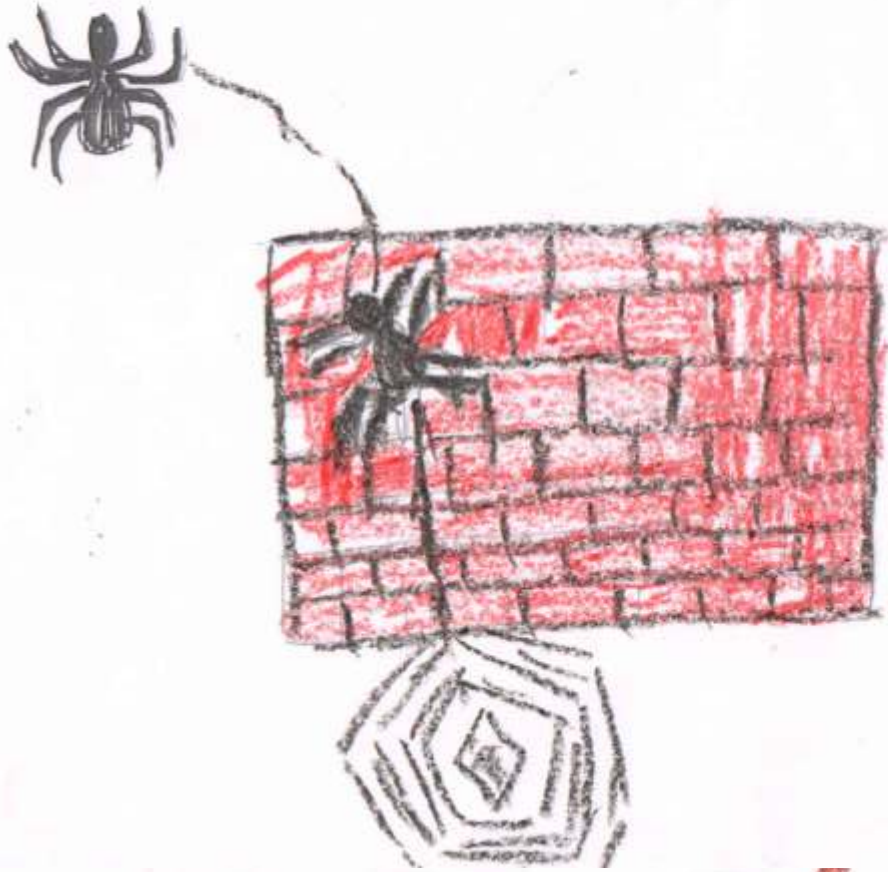
Name: Bhatmaragade

class: 1st

school: Golt Primary
School
Pedda Bsnavade,
Godwal District



Creative Corner clue. Oct 2023



Name: Devid
class: LKG
school: Injiniyam
Aminpur Bandamkonda
Chandanagar,
Lingampally, Hyd

Creative Corner clue. Oct 2023



Name: Blessy
class: 7th
school: Balaji High School
Malleshpalli, Hyd

Creative Cornery clue. Oct 2023



Name : B. Durga prasad

class : 10th

school : Z.P.H.S

Nehru Nagar
Sri Chitla

Creative Cornery clue. Oct 2023



Name : Dharani

class : 5th

school :
Mother Savitri
Lingamai colony
Oppram Guda

Creative Cornery clue. Oct 2023



Name: Mohd. Mohamed
class: ^{pre}CKG
school: Bright High School
Vatapally, Falaknagar, nyd.

Creative Cornery clue. Oct 2023



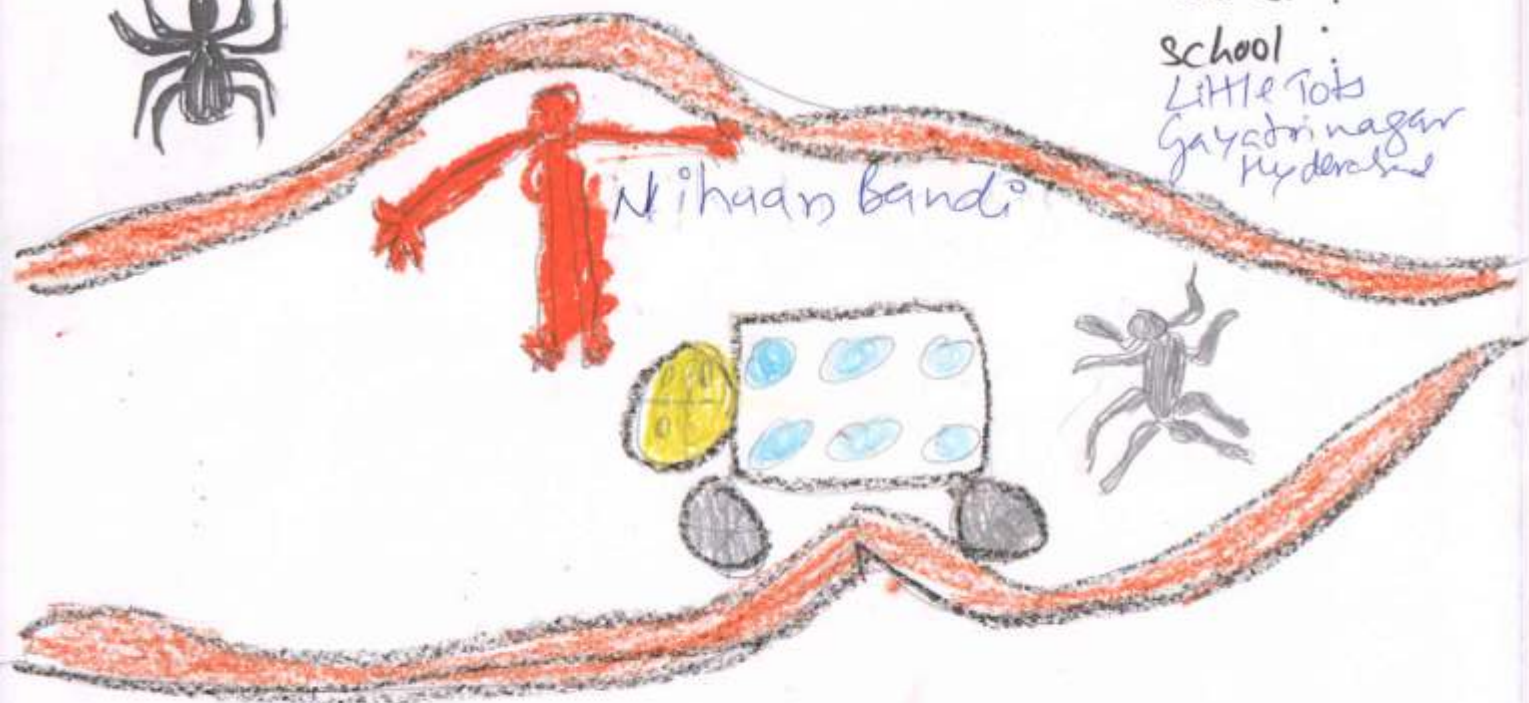
Name: P. Lasyasri
class: 5th
school: Balaji
Kranthi High School
Devanur, Bank
Jagadgiri Sutta

Creative Cornery clue. Oct 2023



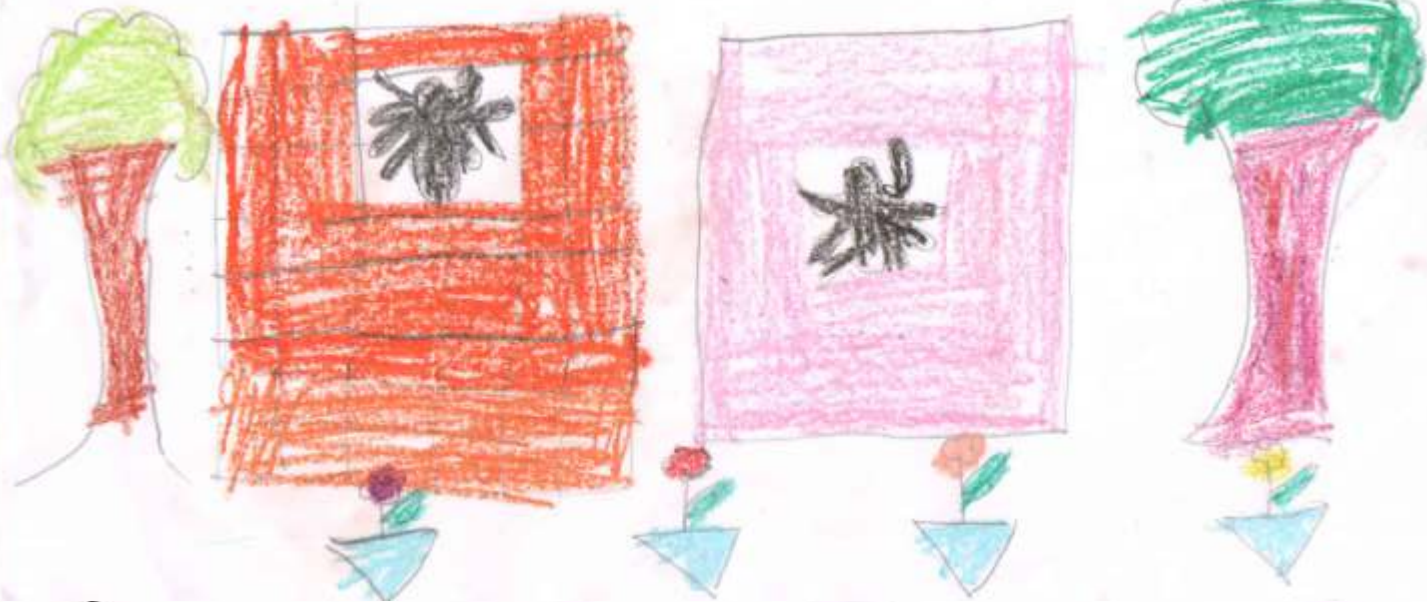
Name: Pragnyal
class: 1st
school: Goodwill High
Malkapalli, Hyderabad

Creative Cornery clue. Oct 2023



Name: Nihuan
class: 1st
school: Little Tots
Gayatri Nagar
Hyderabad

Creative Cornery clue. Oct 2023



Name: Pithika
Kishan
class: 2nd
school: Indian School
Guntkal
Ananthpur
Dist. Andhra Pradesh

Creative Cornery clue. Oct 2023



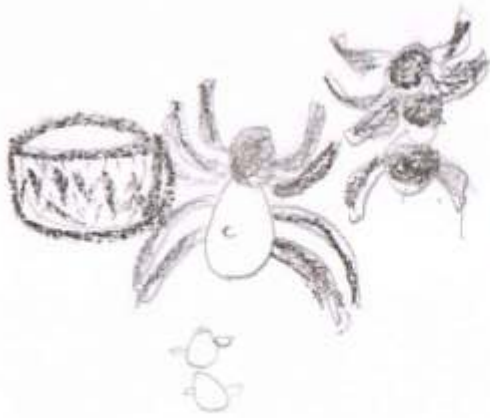
Name: Aravindh
class: 5th
school: New Bloom High
School -
Konda pur, Hyd

Creative Cornery clue. Oct 2023

Name: Jaymay Shree

class: LKG

School: Mother Savitri
Belramnagar



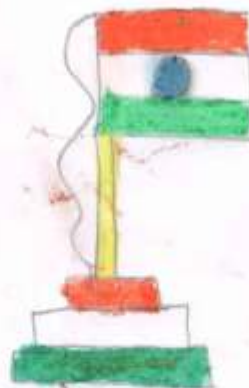
Creative Cornery clue. Oct 2023

Name: Samiuddin

class: 4th

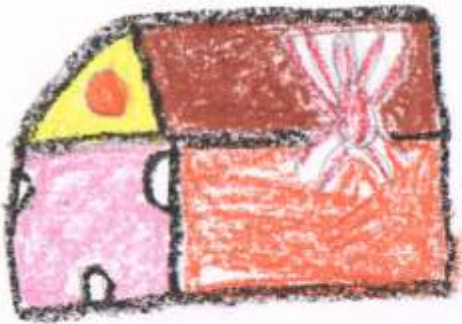
School: Creative High

School



Creative Cornery clue. Oct 2023

Name: ^Gvaishnavi
class: 8th
school: ^{Manjere} Manjere School



Creative Cornery clue. Oct 2023

Name: ^{Vaibhavi} Vaibhavi
^{Jamapur} Jamapur
class: PP 1
school: ^{Hyderabad} Millennium
Shivaram palle, Hyd



Nature's Lap

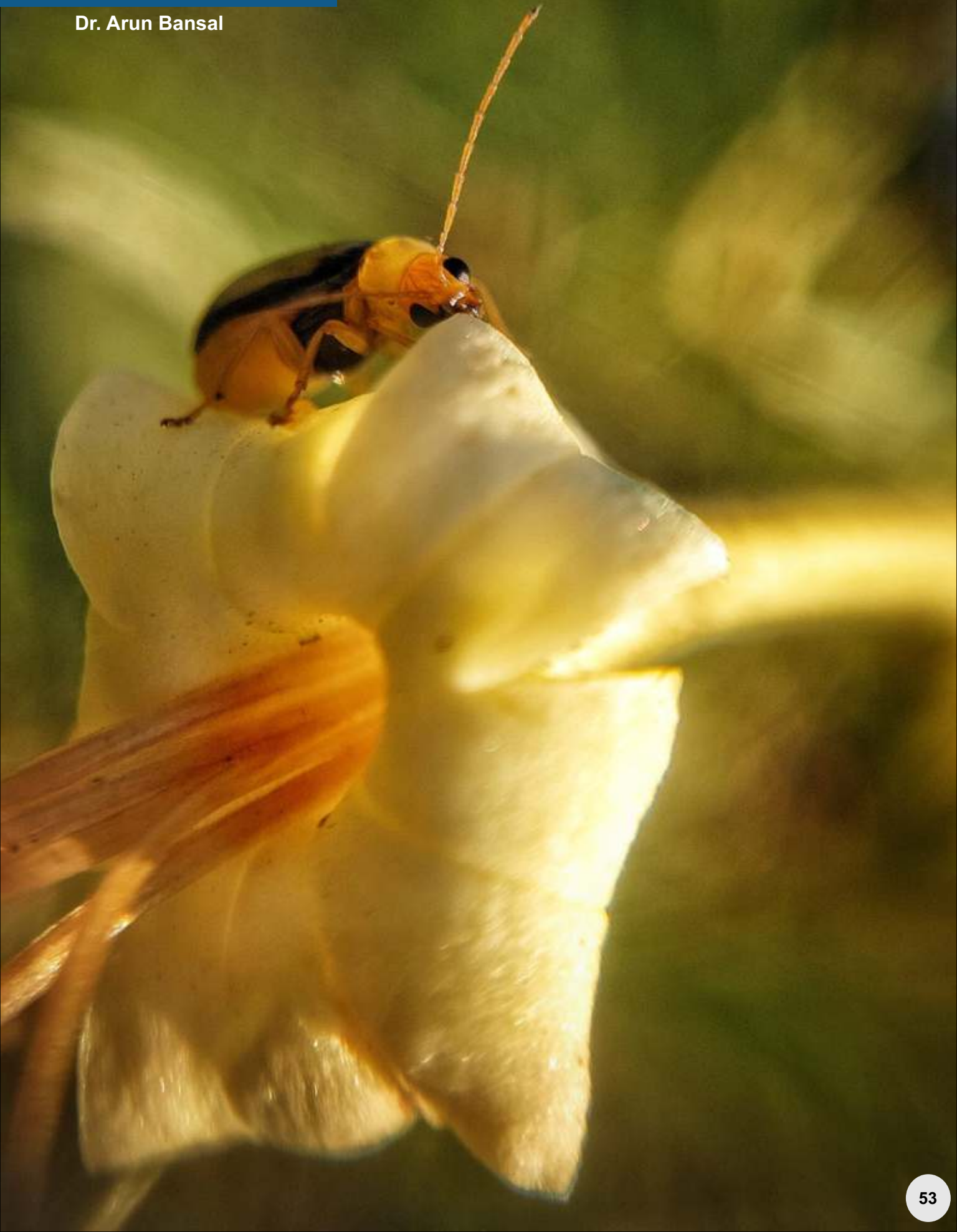
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Dr. Arun Bansal



Cam Art

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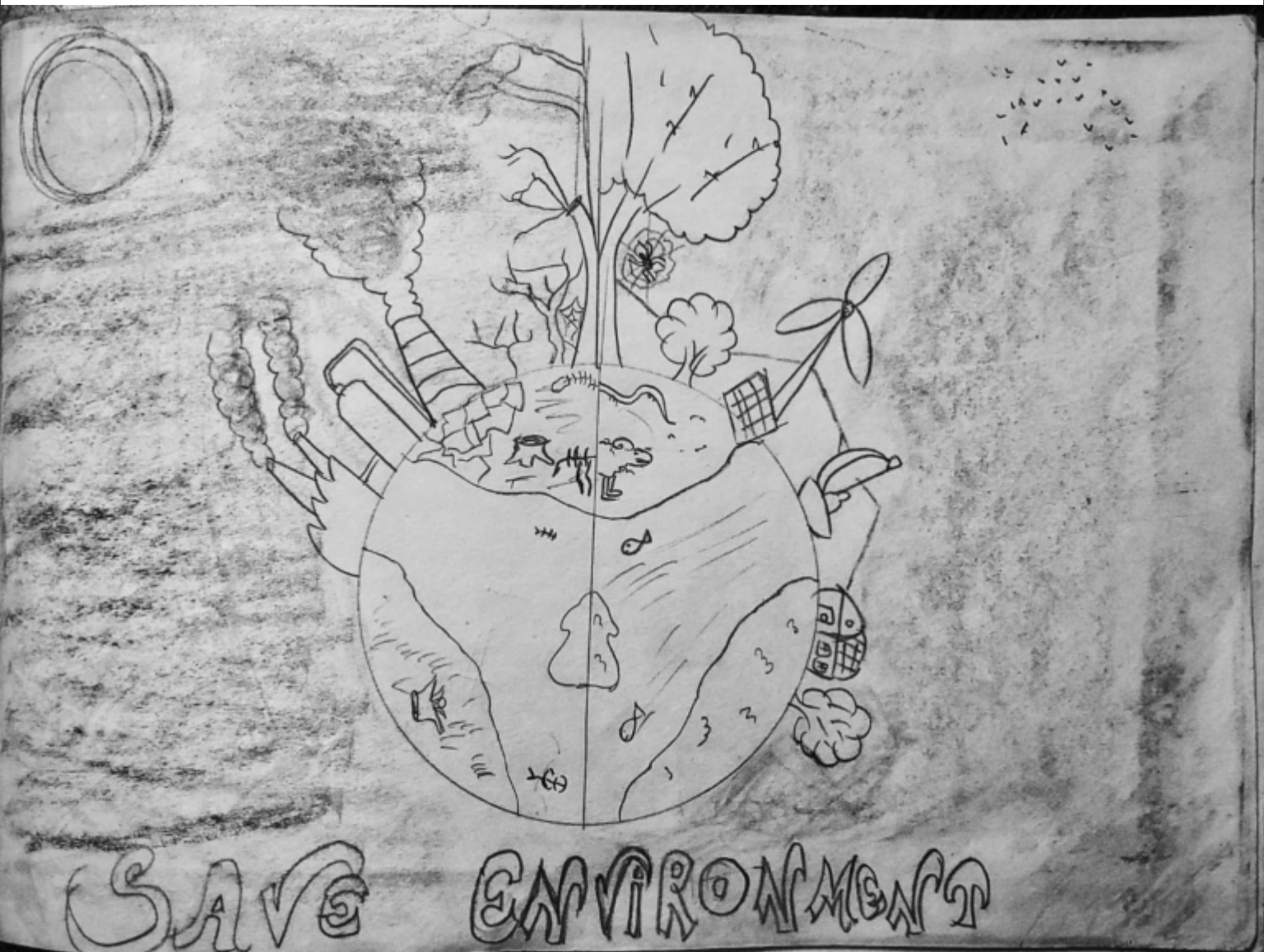
Weekend Canvas

Rita Isaac



Message of the month

Dishant Bansal, Ankur School, Panjab University, Chandigarh



SAVE ENVIRONMENT
STAY DISCIPLINED



WASTE TO WEALTH TIPS

Material Required:

White paper, scissor, acrylic/fabric paint, brush, market/sketch pen, stone, pencil

Step 1: Paint the Stone with Flat Brush

Step 2: With a Scissor & pc of paper (1/4 inch)

Cut 2 eyes in Oval/Circle or any shape according to your Choice of Character

Step 3: With a Scissor & piece of paper (1/2 inch), cut Whiskers

4 or 6 paper strips rectangular shape according to your choice of Character

Step 4: With a Scissor & 2 pcs of paper (1/2 inch), cut ears. Draw a shape according to your choice of character's ear. Leave a rectangular space to paste the ears with Stone..

Initially you can follow the strategy (as per the photographs)

Step 5: Paste the whiskers, eyes directly on the Stone. Don't forget to draw eyeballs with sketch pens/markers/paint. Paste the ears. Folded part to be paste on the stone..

Now your uneven canvas is ready. .. N'joy



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