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STEPARC



PUTHALIKA PATRIKA

Sep 2024



PUTHALIKA PATRIKA

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We are changing the nomenclature for edition's month. From hereon Month of Publishing

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Editorial Column

Padmini Rangarajan

Puppetry is more than an art form; it is a timeless bridge between imagination and reality, transcending cultural and linguistic barriers. Across the world, puppets have been used not only to entertain but to educate, inspire, and communicate profound truths. From the delicate strings of marionettes to the hand-held charm of sock puppets, every culture has its unique version of this ancient craft, each with stories that reflect the heart of its people.

As we delve into this issue of *Puthalika Patrika*, we celebrate both the preservation of traditional puppetry and the innovation driving its modern evolution. The art form, which once held the attention of emperors and common folk alike, continues to evolve, embracing new materials, technology, and narratives while still holding on to its roots. Digital puppetry, for instance, now breathes new life into this age-old craft, blending the tactile and virtual to reach wider audiences.

In this edition, we highlight the works of master puppeteers, explore the

symbolism behind iconic puppet shows from different cultures, and provide insights into how modern puppeteers are adapting to contemporary challenges. Our goal is to inspire readers—both seasoned professionals and budding artists—to see puppetry as a living, breathing art form, with stories that still need to be told, whether on the grand stage or through the intimate lens of a classroom.

As you turn these pages, we invite you to explore not just the artistry of puppetry, but its profound ability to teach, challenge, and change the way we see the world. Whether you're drawn to the intricate craftsmanship or the power of storytelling, may you find within these pages a renewed passion for the art of puppetry.

Let the puppets dance, speak, and move, as they have for centuries—and as they will continue to, in the hands of those who understand their true magic.

Happy reading!



World Puppetry:

Indian Theatre of Puppetry - STEPARC

Padmini Rangarajan



Sphoorthi Theatre for Educational Puppetry, Art & Craft STEPARC is constituted under the Society's Act 2001, Govt. of A.P., which comprises a President, Srinivasan Raghu a Post Graduate in Engineering. Presently working as, a Director at a Leading Software Development Company at Hyderabad. Has a lot of enthusiasm and interest in the knowledge addition through Visual arts for the school-going children?

Sphoorthi Vision:

Sphoorthi Theatre-STEPARC is dedicated to the revival, conservation, and promotion of the traditional art of puppetry, which holds a significant place in our nation's abundant cultural legacy. The objective is to improve the quality of life for students, individuals, the community, society, and beyond by integrating the practice of "educational puppetry" into an established academic training approach. This collaboration involves educational institutions, cultural institutions, and NGOs that share a belief in fostering traditional performing arts and assisting artists.

Sphoorthi Mission:

Fundamental to the vision, will strive to create an open platform to preserve, maintain and support the tradition of puppetry art by reaching out all the like-minded individuals, professionals, art lovers and amateurs.

World Puppetry:

Indian Theatre of Puppetry - STEPARC

Padmini Rangarajan



- To inspire, inform, nurture, and empower learners, audiences, artists and the growing numbers of people of all ages and from many different communities who amalgamate with us to take part in our mission.
- To earn the recognition and distinction as a "**CENTER OF EXCELLENCE**" for imparting Life Skills, Soft Skills, Communication Skills, Management Skills, and Moral & Cultural values by aesthetically re-presenting the Great Epics to folktales of Indian through this unique "Educational Puppetry" art.

About STEPARC Logo

Rainbow represents the colour and vibrancy that the organization aspires to bring about in the Educational domain through the medium of Puppetry.

"Two Puppets a Girl and a Boy symbolize the unbiased approach towards Children and giving equal importance to both. Further it also symbolizes the Heritage of Music / Dance. Puppetry being a Visual medium has the ingredients of



World Puppetry:

Indian Theatre of Puppetry - STEPARC

Padmini Rangarajan

the rich Dance and Music as an art form. These inspire us to have Music and art as part of our life.

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About Ms. Padmini Rangarajan

Puppeteer, Storyteller, Speaker, Presenter, and Scholar in the Field of Education. She has an M.Phil. in Sociology from Dr. B.R.Ambedkar Open University in Hyderabad, a Post Graduate degree in social work from Karnatak University in Dharwad, and a Post-Graduation Diploma in women's studies from the same institution. Her areas of expertise include puppetry, storytelling, folklore, sociology, and education, and she does her own research in these areas.



She's been an educator for a long time, nearly a decade. From 2005 through March of 2010, she taught at the Vivekananda Institute of Languages in Ramakrishna Math, Hyderabad, where she lectured in basic Chinese Mandarin and spoken English. From 2003 until 2010, she worked as a Resource Person for The Hindu's Newspaper in Education (NIE) programme. passion, vision, and a commitment to bringing about fundamental shifts in how individuals teach and learn in order to pass on our cultural heritage to the next generation.

She is a Director and a key figure in the organization's founding, and she has been crucial in its efforts to achieve its goals through the synergistic use of theatrical techniques, narrative storytelling, and puppetry in the classroom (together known as "Educational Puppetry").

About Puppets:

Shadow puppetry

Dr. Arun Bansal

Shadow puppetry is a traditional form of performance art where flat, cut-out figures are manipulated between a source of light and a translucent screen, creating shadow images that are projected onto the screen for the audience to see. This ancient art form has its roots in various cultures around the world, including China, India, Indonesia, Turkey, Greece, and others, each with its own unique traditions and techniques.



Here are some key features and aspects of shadow puppetry:

- 1. Materials and Construction:** Shadow puppets are typically made from thin, opaque materials such as leather, paper, or cardboard. The puppets are cut into intricate shapes representing characters, animals, objects, and other elements of the story. The puppet designs are often highly stylized and exaggerated to create clear and recognizable silhouettes when projected onto the screen.
- 2. Light Source and Screen:** Shadow puppet performances require a strong, focused light source positioned behind the puppets and a translucent screen or surface in front of the puppets where the shadow images are projected. Traditionally, oil lamps, candles, or lanterns were used as light sources, while screens were made from materials such as silk, cloth, or parchment. In modern shadow puppetry, electric lights and specialized screens are often used for enhanced visibility and control.
- 3. Manipulation:** Shadow puppeteers manipulate the puppets from behind the screen, using rods, sticks, or other devices to move the puppets' limbs and create movement. Puppeteers may also use their hands to manipulate the puppets directly or to create effects such as shadows of hands, objects, or scenery. The movements of the puppets are choreographed to synchronize with the storytelling, music, and other elements of the performance.

About Puppets:

Shadow puppetry

Dr. Arun Bansal

4. Narrative and Performance:

Shadow puppetry is used to tell stories, myths, legends, and folktales, often accompanied by music, narration, and sound effects. The puppets' movements, gestures, and interactions convey the narrative, characters, and emotions to the audience through shadow images projected onto the screen. Performances may include a variety of storytelling techniques, music styles, and visual effects to engage and entertain audiences.



- 5. Cultural Significance:** Shadow puppetry holds cultural significance in many societies, where it is considered a form of traditional entertainment, ritual, or artistic expression. Shadow puppet performances may be associated with religious festivals, celebrations, ceremonies, and community events, serving as a means of preserving cultural heritage and transmitting cultural values from one generation to the next.



Overall, shadow puppetry is celebrated for its captivating visual effects, storytelling, and artistic expression. It continues to be practiced and appreciated around the world, both in traditional contexts and in contemporary artistic productions that explore new themes, techniques, and technologies.

Special Article

Renaissance, Its Art & Artists: An Introduction

Aparjeet Nakai

Welcome, fellow art lovers, to an exploration of one of the most transformative periods in human history: The Renaissance. As we embark on this journey together, envision yourself strolling through the bustling streets of Florence, the cradle of this cultural rebirth, where the echoes of artistic innovation still resonate in every piazza and palazzo.

The term "Renaissance" literally means "rebirth" in French. This name signifies the period's revival of classical art, culture, and intellectual pursuits after the Middle Ages. This "rebirth" brought about significant developments in art, literature, science, and philosophy,

profoundly influencing the course of Western history. It was born in Florence, a city nestled in central Italy, which became the epicentre of this cultural revolution. Here, in the heart of Tuscany, the seeds of artistic, scientific, and intellectual pursuits were sown, ultimately blossoming into a movement that would shape the Western world. As we traverse through time and space, we will also visit Rome, the seat of the Catholic Church, where its influence and power were palpable, even as the city itself was experiencing a period of stagnation.

Our journey will not be confined to these major cities alone. We will explore other significant locales such as Arezzo and Orvieto, where pivotal artistic moments unfolded. In Northern Italy, we will delve into the rich traditions of cities like Padua,



Special Article

Renaissance, Its Art & Artists: An Introduction

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rejuvenated by Donatello's work at the Basilica of San Antonio, and Mantua, the illustrious court of the d'Este family. Venice, a city that has always danced to its own tune, will reveal its distinct artistic tradition that has left an indelible mark on the world.

From the early works of Masaccio to the unparalleled genius of Raphael, from the revolutionary sculptures of Donatello to the awe-inspiring creations of Michelangelo, and from the meticulous compositions of Piero della Francesca to the visionary inventions of Leonardo da Vinci, the



15th century in Italy witnessed an explosion of creativity unparalleled in the annals of art. We cannot discuss any subsequent Western art without acknowledging the profound influence of the Italian Renaissance, its rediscovery of classical antiquity, and its ground-breaking artistic innovations.

Central to this era was the concept of humanism—a harmonious blend of intellectual pursuit, dignity, and spiritual vitality. The paintings, sculptures, and buildings of the Renaissance continue to captivate us with their perfect harmony of drawing, colour, and proportion, embodying the very essence of humanism.

Over the past decade, I have had the privilege of travelling extensively through Italy, visiting the Vatican multiple times and immersing myself in the artistic treasures of Florence, Milan, Rome, and Naples. In this series, we will explore renowned ensembles such as the Brancacci Chapel in Florence and the Sistine Chapel in Rome,

Special Article

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as well as individual masterpieces like Michelangelo's "La Pietà." My goal is to introduce you to these masterpieces and their creators, to highlight the stylistic differences and similarities among various artists, and to delve into the mythologies that inform each piece—essential knowledge for fully appreciating these works of art.

It is important to recognize that Renaissance art, even though it was a period of secular expression, often carries a strong Christian theme, as it was predominantly commissioned by the Church, which was not only immensely powerful but also exceptionally wealthy during this period. To truly grasp the significance of these works, we must understand the Christian beliefs that were prevalent at the time.

Although architecture is not the primary focus of this series, certain works of art are best understood in the context of their architectural settings. Take, for example, the iconic dome of Florence's Cathedral, designed by Filippo Brunelleschi, or the majestic dome of St. Peter's Basilica in the Vatican, conceived by Michelangelo. These architectural marvels provide crucial context for the art they house and enhance our appreciation of their beauty and significance.

Lastly, we will take a closer look at the ceiling and wall of the Sistine Chapel (See Picture), two of Michelangelo's most celebrated works, created at different times and under the patronage of different popes. The ceiling, painted between 1508 and 1512, depicts scenes from the Book of Genesis, including the iconic image of the Creation of Adam. The Last Judgment, painted on the altar wall between 1536 and 1541, portrays the Second Coming of Christ and the final judgment of souls. Together, these works showcase Michelangelo's extraordinary skill and his ability to convey profound theological themes through the medium of fresco.

Join me on this journey through time and art, as we uncover the wonders of the Renaissance, its art, and its artists.

Special Article

Renaissance, Its Art & Artists: An Introduction

Aparjeet Nakai

About the Author:

Aparjeet Nakai, an Indian Army veteran, is a passionate history buff and an ardent lover of the arts. With a deep academic background, in the History of Christianity, albeit through informal education, Aparjeet is an expert in appreciating Gothic architecture, Renaissance art, and the intricate details that define these periods.

Aparjeet's extensive travels across Europe, especially to cultural hubs like France, Italy, and Spain, have enriched his understanding and appreciation of European art. His blog, 'Anecdotes of the Ages', captures interesting historical incidents and stories in English.

Fluent in French, Punjabi, and Hindi, Aparjeet's multilingual abilities add depth to his explorations and writings. His profound knowledge of Christian history allows him to offer unique perspectives on European art, making his observations both informed and captivating.



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

puthalikapatrika@gmail.com

ART OF STORY TELLING

Library movement to honour Dr. Panciker

M. Sunita



In July 2024, Oxford Grammar High School in Himayatnagar, Hyderabad, observed the library movement to honour Dr. Panciker, the pioneer of the library movement. Various activities were conducted under the guidance of Vice-Chairperson Mrs. Parthana Suresh Manikonda, Dean Ram Manjula, and S.S.C. Block principal Famida Ma'am.

On July 6, students in grades 4 and 5 participated in a narrative exercise. Maleeha and Kavita, the diligent English instructors, collaborated to organize the lessons in the library, distribute materials, and document the event. M. Sunita assumed the role of leading the tale.

Storytelling is greatly esteemed and held in high regard as an artistic expression. Throughout history, this topic has enthralled individuals of every generation. "Throughout the storytelling, I

ART OF STORY TELLING

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M. Sunita



employed a combination of props, music, vocal variations, facial expressions, and humorous physical gestures to achieve the desired results."

The narrative of a story has a profound influence on youngsters, since it enhances their literary abilities and emotional intelligence. Listening to stories enhances children's listening abilities, concentration, and attention span. It improves their lexicon and understanding abilities.



Library movement to honour Dr. Panciker

M. Sunita



Students establish a sense of identification with the characters, experiencing their emotions in ordinary circumstances, relating to their family members, and connecting with the others in their immediate environment. They acquire the ability to react, display benevolence, and possess empathy, thereby fostering robust emotional intelligence.

Storytelling encompasses various forms of engagement, including group discourse, collaborative sharing, introspection, and individual involvement. These principles necessitate effective communication, tolerance, patience, appreciation, and a diverse set of social skills that empower kids to readily embrace problems and overcome them. They also improve their communication skills.

Storytelling encompasses collective deliberation, foster collaborative sharing, introspection, and individual engagement. These principles necessitate effective communication, tolerance, patience, appreciation, and a diverse set of social skills that empower kids. They also improve their communication skills.

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Stories enrich cultural awareness in children by introducing them to diverse cultures, customs, and individuals from throughout the globe, highlighting the unique distinctions between them. This emulates the development of cultural awareness in individuals. Students acquire the ability to show reverence towards individuals who engage in diverse cultural activities.

Children acquire accurate pronunciation, appropriate pauses, diverse language structures, and rhythmic patterns through reading. They highly appreciate language and have a strong inclination to learn it with tremendous enthusiasm.

Engaging in storytelling enhances kids' creativity and imagination. They construct their own realm, infuse it with vibrant hues, and construct their groundbreaking ideas. This promotes the development of their critical thinking and problem-solving skills. They produce cognitive representations, illustrating the efficacy of visualization.

ART OF STORY TELLING

Library movement to honour Dr. Panciker

M. Sunita



Students acquire the ability to possess strong moral and ethical values. They acquire the ability to distinguish between what is morally right and wrong. They cultivate virtues by encountering different individuals in the narrative.

The practice of actively engaging in the act of listening to tales and sharing them develops the retention of information in one's memory over an extended period of time. Additionally, it endorses effective collaboration within a group and encourages logical and organized thought processes. Primarily, the process of listening and narrating anecdotes serves as a means to divert pupils from tedium and monotonous routines, while also ensuring their active participation.

Educational Puppetry

A Marvelous Tale Revealed-Part-1

Dr Anirudh Srinivasan

Puppetry: Inter exchange A Marvellous Tale Revealed-Part-1

Art education is distinguished by the provision of knowledge and instruction in several artistic fields, such as music, theatre, dance, and visual arts. Given the current societal framework, machines are now capable of completing the bulk of the physical and technical activities that were formerly done by humans manually. Highly sought-after qualities include innovation, creativity, unconventional thinking, and excellent interpersonal abilities.

The Oxford Grammar School, situated in Himayathnagar, Hyderabad, has advanced the innovative concept of "Puppetry Inter exchange learning" by providing support to recently founded

educational institutions. This year, a month-long collaborative method is employed in this process with the Aarunya Montessori School, situated in the D.D. community. As a



Educational Puppetry

A Marvelous Tale Revealed-Part-1

Dr Anirudh Srinivasan

fervent supporter of bringing back into existence traditional performing arts, the Oxford Grammar School regularly offers puppetry classes, storytelling with puppets, and hands-on puppet-making workshops in addition to hosting puppet shows under the direction of Ms. Padmini Rangarajan from Sphoorthi Theatre for Educational Puppetry, Art, and Craft—STEPARC.

Oxford Grammar School students have also performed in a variety of settings and taken part in national and international puppet festivals. Students in Grades 6 through 8 at both schools are training in rod and shadow puppetry this year, and they will be performing scenes from the Shiva Purana including Ganesha the elephant-headed and Ganesha and Karthikeya: the story of



Educational Puppetry

A Marvelous Tale Revealed-Part-1

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the fruit of wisdom. Oxford Grammar School students also provided the play's voiceover. Adding voices to the appropriate characters, recording in a studio, and putting on a puppet play in line with it is yet another unforgettable event. Through this special project, students from both schools have learnt how to collaborate, recognize their talents and weaknesses manage their time well, comprehend a wide range of concepts better, and support learning in general.

Educational Puppetry

A Marvelous Tale Revealed-Part-1

Dr Anirudh Srinivasan



The pupils of these two schools have been undergoing intense rod puppetry training for the past month. The rod puppets are large, and each puppet is manipulated by two pupils. They were therefore trained in the stories of "Ganesha-the elephant-headed one" and "Ganesha-Karthikeya-the fruit of wisdom story," which are found in the Shiva and Skanda Puranas. This year, seventeen students in total have been trained to become Sphoorthi Theatre Youth Brigades 2024-25 members.

As young puppeteers, they have performed twice: once for the

pupils of Oxford Grammar School on August 29, 2024 and once at Our Sacred Space, a cultural venue in Secunderabad on August 31, 2024

. There are still some to come.

---- To be continued



Educational Puppetry

Puppetry: Inter exchange Programme- Feedback - experience

Dr Anirudh Srinivasan

Pranvi S. Kalariya

Class: 8B

School: Oxford grammar high school (SSC).

The training in puppetry was not only very enjoyable for me, but it also provided me with a great deal of knowledge. I made some new acquaintances and had a good time.



Preyasi S. kalariya

Class 8 B

Oxford grammar school (SSC)

O!! I thoroughly enjoyed this puppetry practice and gained a wealth of new knowledge from it. Made so many new friends and my speaking skills are also improved.



Name: S. Vagdevi

Class/Sec: 8F

Oxford Grammar School

Last month, I joined puppetry; it was quite fun and very relishing. In the beginning, the movements of the puppets gave me the impression that they were real beings, which amazed me. The coordination with my teammates and teacher was a wonderful experience.



Educational Puppetry

Puppetry: Inter exchange Programme- Feedback - experience

Dr Anirudh Srinivasan

Name: Tanveer Singh

Class: 8 'F'

Mother: Ms. Ritu Kaur

Father: Mr. Inderpal Singh (Hyderabad)

School: Oxford Grammar School, CBSE Himayatnagar

When I first came for puppetry training, I thought that it was going to be boring, but after 10–15 days, I started to develop interest and learn many things. They also chose me to provide the dubbing voices for the puppet show. I was thrilled, and the

experience at the recording studio was totally different. In a confined space, she repeatedly records and rerecords my voice until I achieve the desired modulation and pitch. For the puppet play 'Ganesha and Kartikeya: The Fruit of Wisdom', I lent my voice to Ganesha. I made many new friends from both my school and Aarunya Montessori School. Puppeteering big-size Rod puppets with my friends were a real experience in terms of coordination, timing, and correct movement. Overall, my experience was excellent, and I enjoyed a lot.

Name: Dishanth Rajpurohith

Class: 7 'F'

School: Oxford Grammar School, CBSE Himayatnagar

Namaste !! Dishanth Rajpurohith, from 7th grade at Oxford Grammar School, Himmayatnagar, Hyderabad. The puppet show was a fresh and new experience for me, and it was a great pleasure for me. Lord Ganesha is my best friend and favorite festival; I love to be part of this fine art and puppetry. Thank you.



Educational Puppetry

Puppetry: Inter exchange Programme- Feedback - experience

Dr Anirudh Srinivasan

Name: Lakshit Jain

Class: 7th F

School: Oxford Grammar School CBSE Himayatnagar

Introduction:

I recently had the opportunity to participate in a comprehensive puppetry program, encompassing training sessions, performances, and hands-on learning. This experience not only honed my skills in puppet manipulation but also deepened my understanding of storytelling and audience engagement.

Training Sessions:

The training sessions were intensive and insightful, covering various aspects of puppetry, including

Our trainer Padmini Ma'am, an experienced puppeteer, guided us through practical exercises and demonstrations, helping us grasp the nuances of puppetry.

Performance:

The culmination of our training was a live performance, where we showcased our skills to an audience. I was part of a team that performed a short skit using BIG SIZE ROD puppets. I participated in four performances, but one I could not due to heavy rains and no mode of transportation available to reach the venue. The experience was exhilarating, and I felt a sense of accomplishment as we received applause and appreciation from the audience.



Educational Puppetry

Puppetry: Inter exchange Programme- Feedback - experience

Dr Anirudh Srinivasan

Learning:

Through this program, I learned valuable lessons about:

- The power of storytelling and its impact on audiences
- The importance of teamwork and collaboration in puppetry
- The need for creativity and improvisation in performance
- The value of feedback and continuous learning

Conclusion:

My journey in puppetry has been enriching and entertaining. I discovered a new language of expression and a unique way to connect with audiences. I look forward to applying my skills in future performances and continuing to learn and grow as a puppeteer.

Parents:

Mrs Pinky Jain

Lakshith's Mother

Oxford Grammar School

मैडम, लक्षित को बहुत मज़ा आया और उसने बहुत कुछ सीखा। गणेश की कहानी के बारे में उसे पहली बार इतना कुछ पता चला। उसे तो यह भी नहीं पता था कि गणेश की कहानी में क्या है, कैसे उसका सिर हाथी का बना। बच्चों ने मिलकर जो प्रदर्शन किया, उससे मैंने भी बहुत कुछ सीखा और उसे खेलने में बहुत मज़ा आया। मैडम, हम लोगों ने भी बहुत मज़ा किया। मैंने ऐसा शो पहली बार देखा है क्योंकि मुझे पहले कभी ऐसा करने का मौका नहीं मिला। मैंने राजस्थानी कठपुतली शो देखा है लेकिन कागज़ से बनी गुड़िया पहली बार नहीं देखी, इतनी बड़ी रॉड वाली कठपुतलियाँ, भाव बहुत अच्छे थे। लक्षित बहुत उत्सुक था, क्योंकि उसे हमारी अपनी कला के बारे में जानने का ये अद्भुत अवसर मिला और मैडम आपके बारे में क्या कहूँ, मैडम आप इतनी मिलनसार हैं, आप कैसे बात करती हैं,

Educational Puppetry

Puppetry: Inter exchange Programme- Feedback - experience

Dr Anirudh Srinivasan

दोस्त, मैं सही कह रहा हूँ, अगर बच्चा देर से भी आता तो मैं आपकी हँसी का दीवाना हो जाता, मैडम क्या हुआ, आप इतनी अच्छी बात करती हैं, मैडम हम लोग इतनी देर से आए, फिर भी आपकी इतनी अच्छी थी कि कुछ भी दिमाग में नहीं आया

English Translation

Madam, Lakshit enjoyed a lot and he enjoyed learning a lot. He came to know so much about the story of Ganesha the first time. He did not even know what is there in the story of Ganesha, how he got elephant head. I also learnt a lot from the performance that the children all together were performing and he enjoyed a lot playing it. Ma'am, we people also enjoyed a lot. I have seen such a show for the first time because I never got a chance to do it before. I have seen Rajasthani Katputli show but not the dolls made from paper for the first time such big rod puppets expression was very nice. Lakshit was very interested, as he got this wonderful opportunity to learn about our own art form and ma'am what should I say about you, ma'am you are so friendly, how do you talk, friend, I am right, even if the child has come late then I would have become crazy about your laughter, ma'am what happened, you talk so nicely, ma'am we people came so late, still yours was so good that nothing came to mind

Ms. Komal Jain

Mother of Divyanshu Jain

Aarunya Montessori School, D. D colony Hyderabad

Thank you for giving a wonderful platform for kids to explore and learn about puppetry. Your efforts in providing puppetry training helped him overcome his nervousness, increase his presence of mind, and enhance his listening skills. Honestly, this is such a thoughtful gesture. It's not about money—but values. This is

Educational Puppetry

Puppetry: Inter exchange Programme- Feedback - experience

Dr Anirudh Srinivasan

also what I teach my children, but in today's world, very few of them follow upright morals.

Audience:

Dr. Keerthi Addala

Namaste Padmini Garu!

Thank you so much for the puppet show at Lamakaan. My 6-year-old kid remembers the Ganesha story so well now. He keeps talking about the characters and what they did. Thank you so much for this experience. Please share the details of your puppet shows.





On the occasion of 5 September

Bharat Ratna Sarvepalli Radhakrishnan Birthday Celebration & Award Ceremony



National Teacher's Day



NITI Aayog

(National Institution for Transforming India)
Government of India



National Innovative Teacher's Award



Puneet Madan

Educationist, Artist and Social Worker Mohali, Punjab

On the occasion of National Teacher's Day, 5th September, you are honored with "National Innovative Teacher Award 2024" by the Innovative Teachers Group of India for your PNA theatre events as well as excellent work in Education.

a bright future.

Congratulations

Anand
(Secretary)

Innovative Teacher's group of India



Sunilk
(President)

Innovative Teacher's group of India

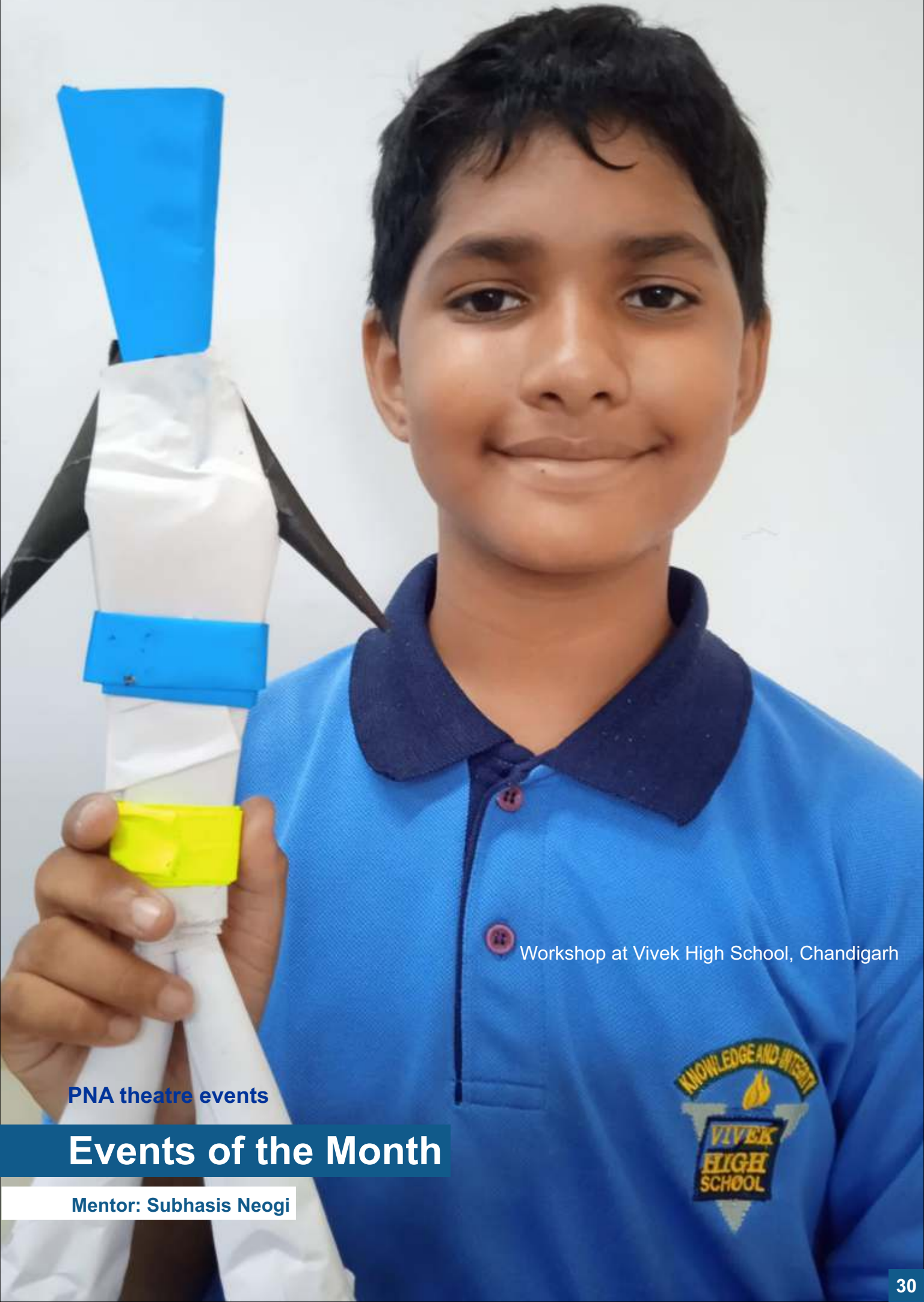
Organise by:



Innovative Teacher's Group of India

Ashokpur Tikiva Wazirgani Gonda U.P. (Work's in All India)





Workshop at Vivek High School, Chandigarh

PNA theatre events

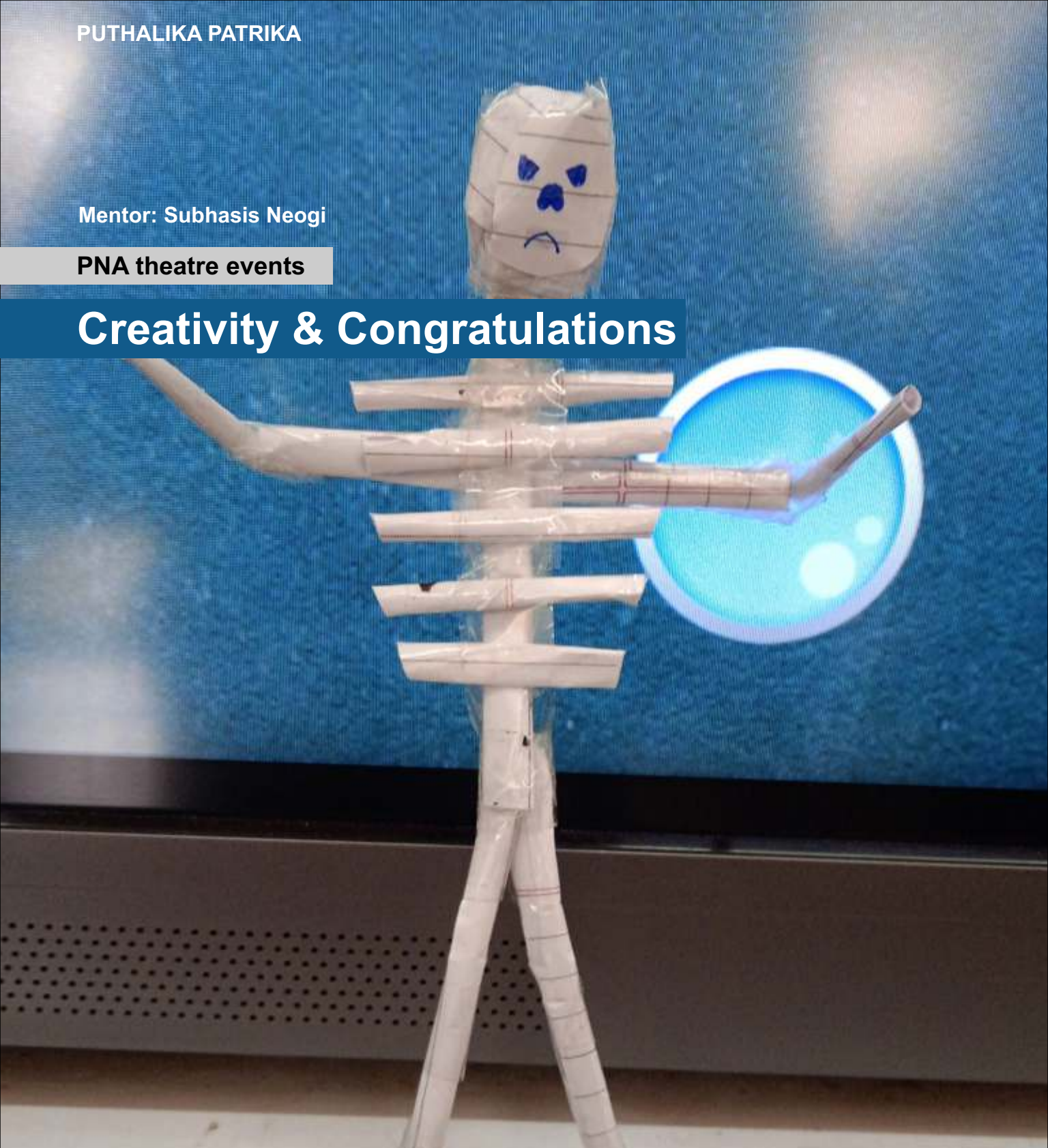
Events of the Month

Mentor: Subhasis Neogi

Mentor: Subhasis Neogi





PNA theatre events

Creativity & Congratulations



सम्मान : इंपैक्ट आर्ट्स को मिला कला पारखी पुरस्कार-2024

चंडीगढ़ संगीत नाटक अकादमी ने पहली बार की विशेष पुरस्कारों की घोषणा

<p>संवाद नटूज एगेंसी</p> <p>चंडीगढ़। चंडीगढ़ संगीत नाटक अकादमी सहर में सन 1980 से कार्यरत है। अभी तक अकादमी के अपने कोई विशेष पुरस्कार नहीं दिए थे। इस वर्ष अकादमी ने पहली बार एक विशेष निर्णय लिया। अकादमी के पहले कला पुरस्कारों की घोषणा की। टाइमिटी के बड़ी संख्या में कलाकारों ने अपने कला विश्व क्षेत्र के अद्भुत</p>	<p>आगेदान किए। अलग-अलग विधाओं के प्रसिद्ध एवं पारंगत ख्यात कलाकारों को एक चयन समिति ने कई दिनों के परिश्रम के बाद उन पुरस्कारों के विजेताओं के नाम तय किए। अकादमी के संस्थापक वरिष्ठ अध्यक्ष ने बताया कि अकादमी को और से कुल ग्यारह पुरस्कारों की घोषणा की गई। इनमें से एक सोल्डरन्ट कला विभूति पुरस्कार (सहज टाइटम अचीवमेंट अवॉर्ड), एक कला पारखी पुरस्कार (अर्ट प्रेमीटर अवॉर्ड) और नृत्य, संगीत एवं अधिनय</p>	<p>विधाओं में तीन-तीन अर्थात नौ कला प्रतिभा पुरस्कार सम्मिलित हैं। वरिष्ठ अध्यक्ष ने बताया कि इन पुरस्कारों के लिए आवेदन करने के लिए एक से 31 जुलाई 2024 तक का समय निर्धारित किया था। इन्हें मिला पुरस्कार : वर्ष 2024 के लिए कला पारखी पुरस्कार (अर्ट प्रेमीटर अवॉर्ड) इंपैक्ट आर्ट्स को दिया गया है। इस संस्था संस्थापक संसंध एवं पंजाबी फिल्मों के प्रसिद्ध कलाकार बनिंदजीत सिंह बन्नी हैं। इसके</p>	 <p>अरुणिमिका शर्मा</p>	 <p>बनिंदजीत सिंह बन्नी</p>	 <p>उमेश कान्त</p>	 <p>शुभराजित नियोजी</p>	
<p>अलका नाटक क्षेत्र में प्रथम सोल्डरन्ट कला प्रतिभा पुरस्कारों की श्रेणी में निरंजन वर्मा में खीपट निर्देशक उमेशकान्त को दिया है। अधिनय के वर्म में प्रसिद्ध कलाकार अरुणिमिका शर्मा को मिला है। साथ ही प्रकाश, मेकअप, सेट, साज सज्जान, संगीत, वेसथूष, फटेटी एवं ड्राफ्ट वर्म में सुप्रशोष नियोजी को चर्चनित किया है। ये सभी कलाकार अपने क्षेत्र में कई वर्षों से कार्यरत हैं। अपनी कला के प्रदर्शन के अतिरिक्त नई पीढ़ी को शिक्षित भी कर रहे हैं। इन सभी चर्चनित कलाकारों को विशेष सम्बोध में सम्मानित किया जाएगा।</p>							

Events of the Month

Mentor: Subhasis Neogi



STEPARC

Sphoorthi Theatre for Educational Puppetry, Art and Craft

www.sphoorthitheatre.com steparc1@gmail.com

Hydrabad, Telangana, India

Events of the Month



Ganesha and Karthikeya

the story of Fruit of Wisdom

A classic tale of never-ending hilarity and enchantment
from the Indian Ithihaasa Puranas.

September 6, 2024

6:30 PM - 7:30 PM Friday

Lamakaan-Open Cultural Space
Near GVK One, Road 5
Banjara Hills, Hyderabad,
Telangana

Sphoorthi Youth Brigades



For Registration

+91-9866081172



STEPARC

Sphoorthi Theatre for Educational Puppetry, Art and Craft

www.sphoorthitheatre.com steparc1@gmail.com

Hydrabad, Telangana, India

Events of the Month



“Ganesha” : The Elephant-Headed One

A classic tale of never-ending hilarity and enchantment
from the Indian Ithihaasa Puranas

September 5, 2024

6:30 PM - 7:30 PM Thursday

Lamakaan-Open Cultural Space
Near GVK One, Road 5
Banjara Hills, Hyderabad,
Telangana

Sphoorthi Youth Brigades



For Registration

+91-9866081172



STEPARC

Sphoorthi Theatre for Educational Puppetry, Art and Craft

www.sphoorthitheatre.com steparc1@gmail.com

Hydrabad, Telangana, India

Events of the Month



Ganesha and Karthikeya the story of Fruit of Wisdom

A classic tale of never-ending hilarity and enchantment
from the Indian Ithihaasa Puranas.

September 1, 2024

6:00 PM - 7:00 PM Sunday

Our Sacred Space

--9-1-84/1/a/1 Sardar Patel Road,
Ring Road, Next To Orchids Florist,
Secunderabad, Telangana, 500003.

Sphoorthi Youth Brigades



For Registration

+91-9866081172





Events of the Month











Bhai Ghanayia Ji Care Service & Welfare Society - Regd.



PRASANCHETAS FOUNDATION PLANTATION DRIVE



**New Park
Village Behloipur
Mohali**

**Aug 26, 2024
9 AM**

**KK Saini
8847592491**

**Sarpanch Manjit Singh
and Team Members**

Events of the Month

POST-DIPLOMA PUPPET THERAPY 3^o VERSION 2024

Who is it intended for?

It is aimed exclusively at former students of the Course of Puppet Therapy who have completed and passed the entire program.

What language will the program be taught in?

In English

How many meetings?

6 sessions

What days will the classes be held?

On Saturdays

On what dates will it be held?

October 5 - 12 - 19 -26

November 9 - 16

At what time?

From 10.30 a.m. to 12.30 p.m. Spanish time.

How will it take place?

Online via Zoom

Will the classes be recorded?

Yes, in this version the sessions will be recorded and can be reviewed during the whole period of the course.

Will there be evaluations?

No, it is a study program that will not have grades.

INTERNATIONAL ONLINE COURSE IN

PUPPET THERAPY 2024

Will I receive a certificate?

Yes, a certificate of participation will be provided and signed by me as the person in charge.

How do I receive the certificate?

Once the course is finished you will receive your certificate via email.

Who sponsors and supports this program?

The Commission on Education, Development and Therapy of UNIMA International.

What is the cost of the program?

240 euros (divisible in 2 payments of 140 euros each).

How can I pay for the course?

Through bank transfer or deposit to the PayPal account MUÑECOTERAPIA CHILE.

What is the Post-diploma Puppet Therapy?

It is a virtual program that aims to give continuity and update the knowledge acquired in the course.

We will work with a theoretical-practical methodology; we will review academic articles; we will update our knowledge; and we will deepen in the views of new authors that allow a better understanding of the use of puppetry and contemporary animated forms for therapeutic and transformative purposes. Updated theoretical material will be provided for reading, study, and group discussion. All practical exercises will be reviewed and discussed in class.

This specialization course will include analysis and updated reflection on the following topics:

- The Expressive Therapies Continuum (ETC) applied to FAT (Therapeutic Animated Forms).
- The object as post witness.
- Memory and Trauma in adults.
- The object of childhood.
- Puppet & Embodiment.
- Therapies in action.
- Portable study.
- The self-portrait object.
- From chaos to animation.
- Materialities and emotions.
- Animation, silence and metaphor.
- Puppets with older adults. Technical aspects of puppets and their use in improvised and directed animation. Observation based on practice.
- Presentation of the results of the research: "Puppets in Art Therapy: Exploratory Study of Therapeutic Dimensions for Working with Adults with Traumatic Experiences". Andrea Markovits (2022).

INTERNATIONAL ONLINE COURSE IN

PUPPET THERAPY 2024



ANDREA
MARKOVITS

PhD student, University of Barcelona (UB). Line of research application of art for psychosocial improvement and in therapeutic contexts.

Founder and director since 2017 of the International Puppet Therapy program, today Puppet Therapy BCN. She holds a Master's degree in Arts in Health and Art Therapy (Finis Terrae University). Puppet and object theatre studies at the School of Puppetry and Drama in Tel Aviv. Postgraduate degree in Dramatherapy (Universidad de Chile). Teacher of special education with theatre studies. She was invited to do puppet therapy & Trauma training at the School of Therapeutic Figures in Olten, Switzerland (2024), a course "Objects speak of war" organised by Unima Ukraine for puppeteers from Kiev (2023), and to create the Puppet Therapy Academy at the Puppet Festival Chuncheon (2022) in South Korea. Since 2023 in Barcelona, she has been guiding different international bilingual trainings for Therapeutic Animated Forms.

She worked as a puppet therapist and drama therapist at the Reuven Feuerstein Centre in Jerusalem (ICELP). She volunteered as a puppeteer

INTERNATIONAL ONLINE COURSE IN PUPPET THERAPY 2024

with children victims of the Syrian civil war. Furthermore, she performed puppet shows at the National Association for the Habilitation of Children and Adults with Intellectual Disabilities program.

She has developed research on memory with puppets with relatives of the disappeared and victims of political violence in Chile, sponsored by the Ministry of Culture and the Arts of Chile and PRAIS Program. She has been invited to present at different international puppetry and therapy meetings and in postgraduate programs at universities.



POST DIPLOMA PUPPET THERAPY

3rd VERSION 2024

“THE EMERGENCE OF THE OBJECT”

Led by
Andrea Markovits

SATURDAYS

October
5th-12th-19th-26th

November
9th-16th

HOURS

From 10.30 to 12.30
Madrid time

Program designed for former students of the
Puppet Therapy course.

CONTENTS

Seminars & Workshops

- ETC Applied to TAF (Therapeutic Animated Forms)
- The object as post witness
- Memory and Trauma in adults
 - The object of childhood
 - Puppet & Embodiment
 - Therapies in action
 - Portable studio
- The self-portrait object
- From chaos to animation
- Materialities and emotions
 - Puppets with seniors
 - Animation, silence and metaphor

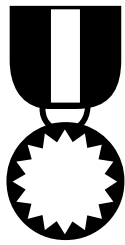
ORGANIZES & CERTIFIES
Puppet Therapy - BCN

puppettherapybcn@gmail.com





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

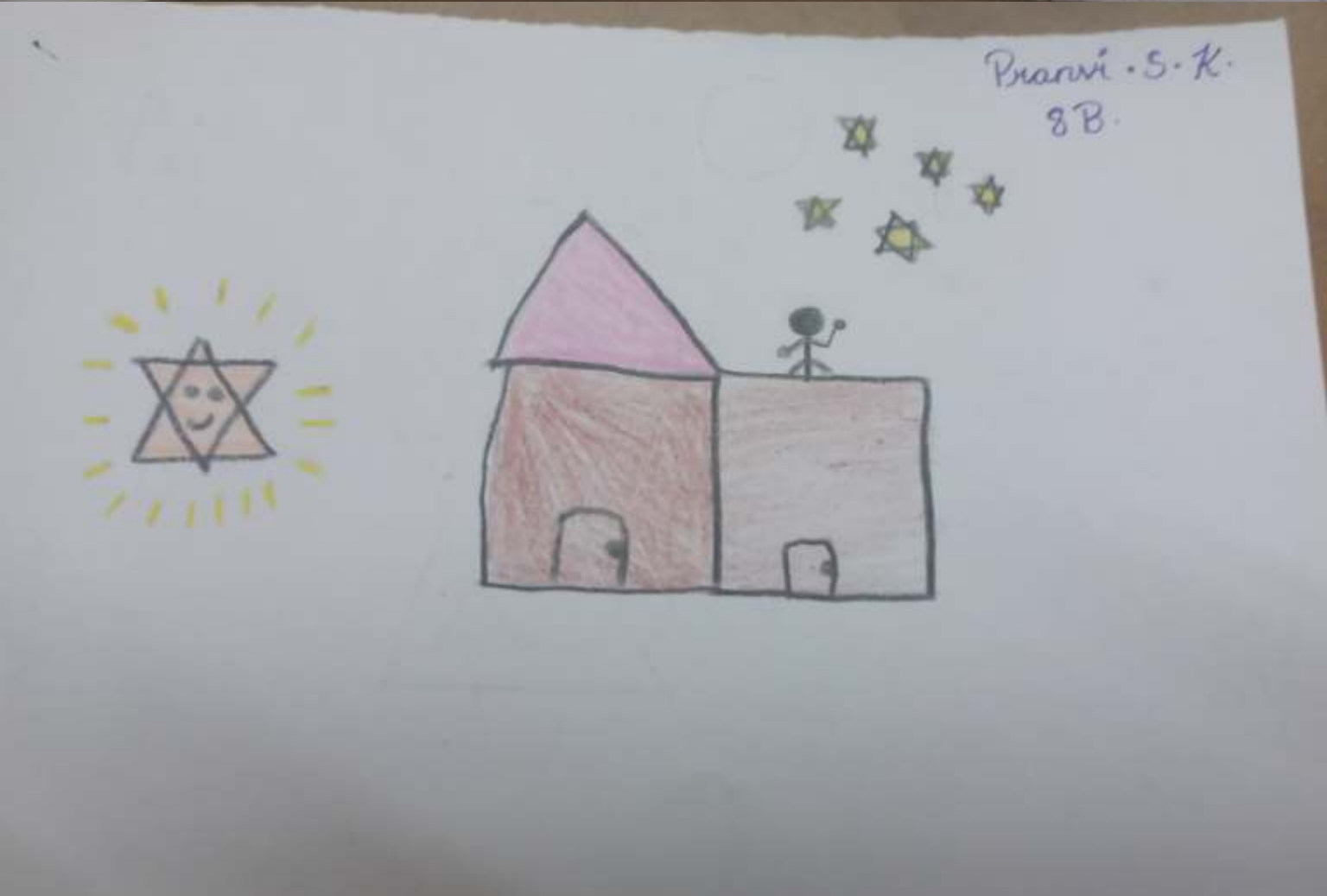
puthalikapatrika@gmail.com

The best six will be issued e-Certificate

Final Submission Date: Sep 22, 2024



Creative Corner:



Creative Corner:

Abhisaj Narayan Dev
VII F
Oxford Grammar School



M. Advait 8 F
(Oxford Grammar School)



Creative Corner:



Creative Corner:

13.08.24

Buyasi K. 8th B
Oxford Grammar
High School (SSC)



- A. Sahu

2/3
13-8-24

- 8D OXFORD
GRAMMER
SCHOOL
CBSC



Nature's Lap

facebook.com/groups/naturalbiodiversity

Dr. Arun Bansal



Cam Art

Dr. Arun Bansal



Cam Art

facebook.com/groups/naturalbiodiversity



Cam Art

Dr. Arun Bansal



Poetry

पुल्वामा

कितनी खुशी होगी उनको ,
अपने घर आने की।
दिल होगा बग बाग उनका,
और खुशियों से भरा होगा।
यह जरूरत नहीं हमें बताने की ।
कितनी खुशी होगी उनको,
अपने घर आने की।

वह खतरे से अनजान थे,
क्या पता था कि वह अगले ही पल ,
खुद लहू लुहान थे।
और वह और किसी के लिए नहीं।
हमारे लिए ही उनके बलिदान थे।
चारों तरफ फैले इंसान थे ।
यह जरूरत नहीं हमें बताने की,
कितनी खुशी होगी उनको ,
अपने घर आने की।
सांसे जब उनकी टूटी होगी ,
आखिरी इच्छा भी ना ,

किसी ने ना पूछी होगी।
आंखों में न जाने ,
किस-किस की तस्वीर होगी।
यह जरूरत नहीं हमें बताने की ,
कितनी खुशी होगी उनको ,
अपने घर आने की।

कुछ आंखें देखते रही रास्ता तुम्हारा ,
थक गई आंखें नहीं दिखा चेहरा तुम्हारा ।
किसी की मांग का सिंदूर ,
तो किसी का बुढ़ापे का सहारा।
सब कुछ लुट गया हमारा ।
यह कैसा लम्हा आया,
यहां सहारे को ही ,
सहारे की जरूरत हो गई
यह जरूरत नहीं हमें बताने की,
कितनी खुशी होगी उनको,
अपने घर आने की ।

Ravi Ktariya

WASTE TO WEALTH TIPS

Lavanya
Class 4
Vivek High School
Chandigarh

Step 1:

Take A5 White paper Make Cones for LEGs 4 pcs
& 1 A5 paper for BODY

Cut the conical part.

Step 2:

Take 1pc A5 White paper

Make Cones for NECK &

Cut the conical part.

Step 3:

Take After pcs 5 White papers

Make 2 Cones for BEAK & be CAREFULL

One Cone Should be LARGE (as Upper Jaw) &

One Cone Should be BIG (as Lower Jaw).

Step 4:

Take 2 pcs A5 White paper Make Cones for Horns or EARs

Step 5:

Paste all he cones together & your Paper Cone Puppet is ready. All the Best.



We are changing the nomenclature for edition's month. From hereon Month of Publishing
Date would be Month of Edition of Puthalika Patrika

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

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