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# Puthalika Patrika

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## PUTHALIKA PATRIKA

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Date would be Month of Edition of Puthalika Patrika

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# Editorial Column

Padmini Rangarajan



## **Puppetry as Global and Local Resonance**

This edition of *Puthalika Patrika* brings together voices and visions from across the world and India, weaving puppetry's threads of artistry, pedagogy, and resilience. From Konstantina Sofokleous' internationally acclaimed video puppetry to the grassroots revival of Bommallattam in Tamil Nadu, and

from UNESCO's recognition of puppetry in multilingual education to STEPARC's community engagements in Hyderabad, puppetry emerges as both timeless and transformative.

## **Spotlight: Puppetry as Therapy – I Can Volunteer**

On December 19, 2025, Sphoorthi Theatre–STEPARC was invited to Rainbow Hospital's Paediatric Oncology

# Editorial Column

## Padmini Rangarajan

Department in Hyderabad to perform a free puppet show for children battling cancer. The one-hour performance became a vessel of joy, imagination, and courage. Puppets narrated tales of resilience, friendship, and dreams, offering young patients a momentary escape from treatment routines. The participatory format allowed children to interact, smile, and feel celebrated. Volunteers and instructors witnessed how puppetry transformed the hospital environment into a space of comfort and creativity. This milestone event highlighted the therapeutic power of art and reinforced the conviction that collective compassion can make a profound difference.

### **Workshop Feature: Vande Mataram – Talking Rod Puppetry**

From December 10–12, 2025, the Centre for Cultural Resources and Training (CCRT) in Hyderabad commemorated the 150th anniversary of *Vande Mataram*. STEPARC led a unique puppetry workshop alongside theatre, rangoli, music, ceramics, and

dance. Around 75 students and teachers participated, learning to craft Talking Rod puppets from everyday materials like plastic bottles. Through collaborative skits, they explored how diverse professionals—farmers, doctors, teachers, scientists, activists—contribute to the nation's well-being. The closing chant, "*What we are or who we are, we don't know; we just tell*", echoed as a moving reminder of collective identity and resilience. Puppetry here became both a commemoration of history and a medium for cultural pride, freedom, and solidarity.

### **Global Echoes: Konstantina Sofokleous**

Visual artist Konstantina Sofokleous bridges puppetry with video, animation, and digital technologies. Her works—exhibited at the Venice Biennale and featured in *Le Monde*—embody nostalgia and improvisation through materials ranging from thread and clay to Lego and paper. Her practice demonstrates how puppetry can evolve with technology while retaining emotional depth and storytelling power.

# Editorial Column

**Padmini Rangarajan**

## **Indian Threads: Between Decline and Revival**

Puppetry in India stands at a crossroads. As explored in *Puppetry in India: A Tapestry of Fading Threads and Resilient Spirits*, traditions like Kathputli and Tholu Bommalattam face challenges of neglect, urban bias, and lack of institutional support. Yet, puppetry continues to thrive as pedagogy, therapy, and craft revival. Women artisans, educators, and rural craftsmen are reclaiming puppetry as livelihood and cultural continuity. Digital adaptation further extends its reach to global audiences.

## **Heritage Focus: Bommalattam**

The Tamil folk art of Bommalattam, once a powerful medium of mass communication, now survives through the dedication of puppeteers like Kudanthai Chandher. Rooted in myth, music, and moral philosophy, Bommalattam reflects wounds (*kayangal*) and justice (*njayangal*). Its revival through improvisation and topical storytelling shows how tradition adapts to contemporary realities while

retaining its ritual depth.

## **UNESCO Recognition: Puppetry as Pedagogy**

UNESCO's 2025 State of Education Report for India highlights Mother Tongue-Based Multilingual Education (MTB-MLE). Puppetry, as witnessed at STEPARC in Hyderabad, embodies this vision by enabling children to learn in their mother tongue while embracing linguistic diversity. Puppet plays in Telugu, Hindi, and English explored hygiene, numeracy, and emotional literacy, demonstrating how puppetry bridges policy and practice. UNESCO's documentation of these performances affirms puppetry's role as a joyful, inclusive pedagogy.

## **Conclusion**

This editorial page celebrates puppetry as a vessel of memory, resilience, and transformation. Whether in hospitals, classrooms, festivals, or international exhibitions, puppetry continues to inspire, heal, and connect. As STEPARC and its collaborators demonstrate, each puppet is more than an object—it is a voice, a thread of healing, and a beacon of rebirth.

## World Puppetry

### Konstantina Sofokleous

Sphoorthi Theatre STEPARC



**Konstantina Sofokleous** is a visual artist working with puppets through video puppetry, animation, and new technologies. Her work has been exhibited and awarded internationally, including at the Venice Biennale, and has been highlighted in esteemed publications, including Le Monde.

Konstantina uses a variety of materials for her puppets, such as thread, tights, ribbons, clay, paper, Lego, and the digital. She embodies childhood and nostalgia through a storytelling that is sometimes improvisational and at other times critical or emotional.

In addition to her artistic practice, Konstantina has been teaching in academia for over 15 years.



## World Puppetry

### Konstantina Sofokleous

Sphoorthi Theatre STEPARC



<http://www.konstantiasofokleous.com>

<Http://www.linkedin.com/in/konstantina-sofokleous>

#### **Puppets**

1. ANIMATION, Clay, 'ALOUETTE'
2. ANIMATION, Thread/Tights, 'THREAD THREAT'
3. DIGITAL, 'RETRO REDRAW' I
4. DIGITAL, 'RETRO REDRAW' II

## World Puppetry

### Konstantina Sofokleous

Sphoorthi Theatre STEPARC



5. VIDEO PUPPETRY - TEATRO LAMBE LAMBE, Lego, 'GOODNIGHT CHILDREN EVERYWHERE' I
6. VIDEO PUPPETRY - TEATRO LAMBE LAMBE, Lego, 'GOODNIGHT CHILDREN EVERYWHERE' II
7. VIDEO PUPPETRY - TEATRO LAMBE LAMBE, Paper/Ribbon, 'GOODNIGHT CHILDREN EVERYWHERE' III
8. VIDEO PUPPETRY, Paper, 'DOILY DOLLY' I
9. VIDEO PUPPETRY, Paper, 'DOILY DOLLY' II
10. VIDEO PUPPETRY, Ribbon, 'IMPROVISATION' I
11. VIDEO PUPPETRY, Ribbon, 'IMPROVISATION' II

## Indian Puppetry

# The Living Tradition of Katta Bommalattam in Tamil Nadu

Sphoorthi Theatre STEPARC



texts such as Silappadhikaram and Thirukkural, references to puppetry can be found. Additionally, throughout the battle for independence, puppetry was utilised as a means of communicating both nationalistic and moral values.

A highly recognised multi-generational exponent hailing from the village of M. Jalagandapuram, K. Periyasamy is the person who stands at the centre of Salem's well-established heritage. The art was passed down to him by his father, M. Kuppuswamy, and he has been engaging in performance ever since he was a teenager. Periyasamy, who is well-known for his amazing power to modulate his voice, brings wooden figures to life by acting out roles that include masculine, female, and malevolent characters. It was in 1965 that actor M.R. Radha, who was amazed by the company's abilities, presented a gold coin to their clown puppet (komali). This event brought his troupe a significant amount of attention. Currently, the group does performances at temple festivals and cultural events such as the South Indian Puppet

## Indian Puppetry

# The Living Tradition of Katta Bommalattam in Tamil Nadu

Sphoorthi Theatre STEPARC



The traditional art of katta bommalattam, which is a distinguishing kind of rod and string puppetry that originates from Tamil Nadu, continues to thrive in spite of the challenges that are posed by modern entertainment. Particularly in places such as Salem, Thanjavur, Kumbakonam, and Dharmapuri, there are certain groups of people that are committed to maintaining the craft throughout the state. M. Jalagandapuram, which is located close to Vazhapadi, is one of the villages in Salem that is home to the famed Sri Rama Krishna Bommalattam company.

This troupe is directed by master puppeteer K. Periyasamy and his sons. Salem continues to be a bastion for the art. Additional centres of activity include Chinna Siragapatti, which is the location of the Sri Rama Vilasa Kattabommu Nataka Sabha,

## Indian Puppetry

# The Living Tradition of Katta Bommalattam in Tamil Nadu

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and Kongupatti. Additionally, performances are held in the villages that are located in the vicinity of Omalur region. Traditions of puppetry have been fostered for a long time in Kumbakonam, which is located in the central area. Puppet troupes like as the Mangala Gana Bommalattam Sabha and the Sri Murugan Sangeetha Bommalatta Sabha continue to perform.

This latter organization, which is currently under the direction of T.S. Murugan, continues the heritage of the nationally renowned T.N. Sankaranathan while also including contemporary features in order to appeal to audiences in the present day.

## Indian Puppetry

# The Living Tradition of Katta Bommalattam in Tamil Nadu

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The Dharmapuri region is particularly well-known for its usage of larger wooden puppets in street presentations. These displays are frequently put on during temple festivities that last for at least a week and go beyond midnight.

These troupes also make appearances in cultural events held in large cities such as Chennai, including the DakshinaChitra Heritage Museum, which they visit. The technique of Bommalattam puppetry is noteworthy because it combines the use of



## Indian Puppetry

# The Living Tradition of Katta Bommalattam in Tamil Nadu

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rods and strings to manipulate the figures used in the performance. Puppeteers are need to wear an iron ring on their head in order to secure the strings and enable them to do intricate feats. It is not uncommon for the puppets themselves to be among the largest in India, with some of them weighing as much as ten kilogrammes and standing as tall as four and a half feet.

To give them rounded forms, they are stuffed with paper and dressed in extravagant costumes. They are crafted from lightweight wood and are dressed in elaborate costumes. Traditionally, performances involve the narration of Hindu epics and mythical stories, such as Valli Kalyanam and Harichandra. These performances frequently take place over the course of several days and nights. In traditional Tamil

## Indian Puppetry

# The Living Tradition of Katta Bommalattam in Tamil Nadu

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Festival held at DakshinaChitra. Additionally, they travel to Chennai and the villages that are located in the surrounding area.

Even though the economy is difficult, Periyasamy is still dedicated to preserving the skill, and he is pleased that his sons, P. Thangadurai and P. Chakravarthy, have joined him in carrying on the cultural tradition that has been passed down through the generations. It is important to note that members of the group frequently work in agriculture when they are not performing, which highlights the fragile livelihood of folk performers. Their unwavering commitment, on the other hand, guarantees that katta bommalattam will



continue to be a living tradition, thereby preserving the cultural soul of Tamil Nadu for future generations.

Location: M. Jalagandapuram, close to Vazhapadi, in the Salem District of Tamil Nadu

For enquiries regarding the performance, please contact: 9843595643

## Article of The Month

# A Tapestry of Fading Threads and Resilient Spirits

Sphoorthi Theatre STEPARC



### A Tapestry of Fading Threads and Resilient Spirits

**Emphasising India's vibrant traditions and the worldwide resonance of rejuvenation**

#### **Abstract**

Puppetry in India is at a significant crossroads; its threads are fraying as a result of cultural neglect, but its spirit is sparking afresh as a result of educational innovation, emotional healing, and the resurgence of craft. The dual reality of puppetry is investigated in this study. Puppetry has been on the decline owing to relocation and disdain, but it also has the capacity to serve as a living pedagogy, therapeutic medium, and cultural bridge. This article provides a positive perspective on restoration by drawing from grassroots practices and global echoes around the world.

## Article of The Month

# A Tapestry of Fading Threads and Resilient Spirits

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### Introduction

Not only is puppetry considered an art form in India, but it also serves as a ritual of resiliency, a mirror of memory, and a bridge between different generations. India's puppetry traditions span ages and geographies, from the shadow play of Tholu Bommalattam in Andhra Pradesh to the stringed Kathputli of Rajasthan. These traditions are woven from myth, music, and movement. Nevertheless, this dynamic form is currently confronted with a crisis about its visibility, viability, and price. Into the Web of Possibilities: The use of puppetry as a form of pedagogy and healing

### Education in many languages and emotional learning

When it comes to children from disadvantaged backgrounds, puppetry is especially

## Article of The Month

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beneficial since it encourages cognitive growth, emotional expressiveness, and cultural rootedness. Through the use of storytelling and symbolic play, it provides support for multimedia education that is based on the mother tongue (MTB-MLE).

### **Counselling Based on Social Awareness**

A number of topics, including mental health, environmental stewardship, and gender equality, have been discussed in different puppet plays. The application of puppet therapy in educational and clinical contexts demonstrates that it has the potential to be a therapeutic medium.

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# A Tapestry of Fading Threads and Resilient Spirits

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### **The Revival of Crafts and the Empowerment of Women**

Sewing, woodworking, and painting are all components of the puppet-making process. The revitalisation of traditional crafts provides rural craftsmen, particularly women, with a means of subsistence and maintains their dignity.

### **Digital Adaptation and Communication with the World**

Puppetry is able to transcend geographical borders and reach new audiences because to the use of animated puppets, virtual performances, and hybrid storytelling formats.

### **Decline, displacement, and disregard are all examples of frayed edges.**

- The diminution of patronage and platforms

There is a significant shortage of institutional support, consistent performance places, and sustainable income for many puppeteers. The art of puppetry is infrequently observed at schools and festivals.

- Amnesia for other cultures and urban bias

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# A Tapestry of Fading Threads and Resilient Spirits

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Urban audiences frequently disregard puppetry as being out of date, which undermines the transmission of talents from one generation to the next.

- Craftsmanship that is in jeopardy

There has been a decline in the oral transmission of complex skills. In the absence of documentation and apprenticeships, traditions run the risk of being lost.

- Deficiencies in Policy and Obstacles in Funding

The national arts policy continues to have a lack of representation for puppetry. In addition, there is a lack of long-term support and grants are sparse.

### **Paths to Revival: Reweaving the Future of the Future**

- Include Puppetry in educational programs and activities

In order to facilitate the acquisition of linguistic skills, emotional intelligence, and cultural studies.

## Article of The Month

# A Tapestry of Fading Threads and Resilient Spirits

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## How to make Fabric Puppet

- Establish Puppet Hubs in the Territories spaces for training, performances, and recording, particularly in regions that are rich in traditions.
  - Contribute to Puppet Festivals Along with Fellowships
- Puppeteers, educators, and academics should be encouraged to work through collaborative projects.
- Convert to digital format and archive

In order to maintain endangered forms, it is important to record oral histories, scripts, and procedures.

### Conclusion:

The revitalisation of puppetry in India requires more than just financial support; it also requires reverence. A receptacle of memory, a spark of cultural continuity, and a

## Article of The Month

# A Tapestry of Fading Threads and Resilient Spirits

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ritual of resiliency are all characteristics of this practice. My work with Sphoorthi Theatre and Puthalika Patrika, in which I play the role of Puppeteer, already personifies this spirit. Each puppet that I direct have the potential to become a voice for those who do not have one, a thread of healing, and a beacon of rebirth.

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## About Puppets:

# Renowned puppeteers of the world

### Dr. Arun Bansal

There have been many renowned puppeteers throughout history, each contributing to the art form in their own unique way. Here are some of the most notable puppeteers from around the world:

- 1. Bil Baird (United States):** A pioneer of American puppetry, Bil Baird was known for his innovative puppet designs, intricate performances, and contributions to film and television. He created memorable puppet characters and productions, including the "Lonely Goatherd" sequence in the film "The Sound of Music."
- 2. Julie Taymor (United States):** Julie Taymor is a renowned director, designer, and puppeteer known for her groundbreaking work in theater, opera, and film. She is best known for her visually stunning puppetry designs in productions such as "The Lion King" on Broadway, for which she won a Tony Award for Best Director.
- 3. Sergei Obraztsov (Russia):** Sergei Obraztsov was a Soviet puppeteer and founder of the Central Puppet Theater in Moscow. He revolutionized Russian puppetry with his innovative techniques, imaginative productions, and influential contributions to puppet theater.
- 4. Phillippe Genty (France):** Phillippe Genty is a French puppeteer and visual theater artist known for his surreal and dreamlike puppetry productions. His performances



## About Puppets:

# Renowned puppeteers of the world

Dr. Arun Bansal



combine puppetry, dance, music, and visual effects to create mesmerizing and immersive theatrical experiences.

- 5. Bread and Puppet Theater (United States):** Founded by Peter Schumann in the 1960s, Bread and Puppet Theater is a renowned political puppet theater company known for its large-scale outdoor performances, giant puppets, and social activism. The company's productions often address contemporary social and political issues.
- 6. Huang Yi (Taiwan):** Huang Yi is a Taiwanese puppeteer known for his mastery of traditional glove puppetry, a classical form of Taiwanese puppet theater. He has preserved and revitalized this ancient art form through his performances, workshops, and educational initiatives.
- 7. The Little Angel Theatre (United Kingdom):** Founded by John and Lyndie Wright in 1961, The Little Angel Theatre is a renowned puppet theater company based in London. It is known for its innovative puppetry productions for children and families, as well as its contributions to puppetry education and outreach.

## About Puppets:

# Renowned puppeteers of the world

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- 8. Ronnie Burkett (Canada):** Ronnie Burkett is a Canadian puppeteer known for his remarkable skill as a solo puppeteer and his emotionally resonant performances. He is renowned for his intricate marionette designs and his ability to bring characters to life with depth and nuance.
- 9. Heather Henson (United States):** Daughter of Jim Henson, Heather Henson is a puppeteer, producer, and founder of IBEX Puppetry. She has created innovative puppetry productions that combine puppetry with dance, multimedia, and environmental themes, promoting conservation and awareness through the arts.
- 10. Wayang Kulit Performers (Indonesia):** Wayang Kulit is a traditional form of shadow puppetry from Indonesia, particularly Java and Bali. Performers known as dalang manipulate intricately crafted leather puppets behind a backlit screen, accompanied by traditional music and storytelling.
- 11. Jim Henson (United States)** - Creator of the Muppets and pioneer of puppetry in television and film.
- 12. Richard Teschner (Austria)** - Renowned for his innovative work in modern puppetry and the development of the "Viennese Mask Theatre."



## About Puppets:

# Renowned puppeteers of the world

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**13. Bunraku Puppeteers (Japan) -**

Puppeteers who specialize in Bunraku, a traditional Japanese puppetry form known for its intricate puppet manipulation and storytelling.

**14. Wayang Kulit Puppeteers (Indonesia) -**

Puppeteers who perform Wayang Kulit, a traditional shadow puppetry form from Indonesia, often accompanied by music and storytelling.

**15. Ronnie Burkett (Canada) -**

Internationally acclaimed for his adult-themed puppetry performances and innovative puppetry techniques.

**16. Julie Taymor (United States) -**

Known for her groundbreaking work in puppetry and theatrical productions, including the puppetry designs for the stage adaptation of "The Lion King."

**17. Philippe Genty (France) -** Renowned for his visually stunning and surreal puppetry performances that blend puppetry, dance, and visual art.

**18. Dadi Pudumjee (India) -** Noted Indian puppeteer known for his contributions to contemporary puppetry and the revival of traditional Indian puppetry forms.

**19. Sergei Obraztsov (Russia) -** Considered one of the greatest puppeteers of the 20th century, known for his mastery of puppet manipulation and innovative puppetry techniques.



## About Puppets:

# Renowned puppeteers of the world

Dr. Arun Bansal



**20. Albrecht Roser (Germany)** - Noted German puppeteer and puppet maker known for his contributions to modern puppetry and puppetry education.

These puppeteers have each left an indelible mark on the world of puppetry, inspiring audiences and fellow artists with their creativity, innovation, and dedication to the art form.



## Workshop of the Month

# 150 years of Vande Mataram-Puppetry Workshop

Padmini Rangarajan Educational Puppeteer, Cultural Mentor, and Heritage Storyteller



## Workshop of the Month

# 150 years of Vande Mataram-Puppetry Workshop

Padmini Rangarajan Educational Puppeteer, Cultural Mentor, and Heritage Storyteller



The Centre for Cultural Resources and Training (CCRT) in Hyderabad held a lively event that lasted for three days, from December 10 to December 12, 2025, to mark the 150th anniversary of the Vande Mataram organisation. As a component of this event, Sphoorthi Theatre-STEPARC was invited to lead a unique workshop on puppetry, in addition to other creative sessions centred on Vande Mataram, including those in the fields of theatre, rangoli, music, ceramics, and dance. Participating in the puppetry sessions were approximately fifty to sixty pupils and fifteen teachers, among whom were students from ZHPS Kodada who were in the ninth grade.

## Workshop of the Month

# 150 years of Vande Mataram-Puppetry Workshop

Padmini Rangarajan Educational Puppeteer, Cultural Mentor, and Heritage Storyteller



## Workshop of the Month

# 150 years of Vande Mataram-Puppetry Workshop

**Padmini Rangarajan Educational Puppeteer, Cultural Mentor, and Heritage Storyteller**



In the beginning of the session, we enquired into the deeper meaning of Vande Mataram by asking questions such as why, how, and about who the song was made for. The next step was for the participants to acquire the skills necessary to design figures and transform ordinary plastic bottles into expressive Talking Rod puppets. The sixty students were separated into five groups of ten, with each group being led by three professors. Together, they conceived of the ways in which various professionals, such as farmers, doctors, teachers, scientists, environmental activists, carpenters, and many others, contribute to the development and well-being of the motherland. In order to set the atmosphere for a short drama in which every character voiced their contributions through brief conversations, a narrator provided

## Workshop of the Month

# 150 years of Vande Mataram-Puppetry Workshop

**Padmini Rangarajan Educational Puppeteer, Cultural Mentor, and Heritage Storyteller**

an introduction to the historical context of Vande Mataram and its poet. "What we are or who we are, we don't know; we just tell," was the closing repeated of the performance, which was a really moving and moving chant.

As a result, approximately seventy-five students and instructors from a variety of schools participated in the session. Through a combination of traditional and forward-thinking techniques, they were educated in the skill of building and animating Talking Rod puppets. The workshop not only commemorated a significant historical event, but it also provided young students and



teachers with the opportunity to enhance their narrative skills, emotional expression, and sense of cultural pride via the use of puppetry. The ageless message of Vande Mataram was echoed by the puppets that were produced, which expressed themes of freedom, resiliency, and community peace. It was a collective gesture that expressed the pride and solidarity of individuals all across the Holy Land, proclaiming their shared commitment to the growth and development of the nation.

## Celebrations of the Month

# I Can Volunteer – Puppet Play for Cancer Children

Dr Anirudh Srinivasan

### Rainbow Hospital, Pediatric Oncology Department (Dec 19, 2025)

Sphoorthi Theatre–STEPARC was invited to convey joy and hope through the art of puppetry as part of the sixth annual year celebration of I Can Volunteer, an organisation that is dedicated to providing assistance to children in Hyderabad who are battling cancer. A puppet show was presented at Rainbow Hospital's Paediatric Oncology Department on December 19, 2025, and it was free of charge. The performance lasted for one hour.

The purpose of the play was to provide young patients with a moment of fun, imagination, and emotional connection while they were in the midst of their treatment journeys. The puppets became companions of bravery, telling tales of overcoming adversity, discovering the power of friendship, and the significance of



## Celebrations of the Month

# I Can Volunteer – Puppet Play for Cancer Children

**Dr Anirudh Srinivasan**

dreams. As a result of the participatory structure, children were able to actively connect with the programme, which resulted in smiles and interest. Meanwhile, instructors and volunteers were able to observe how puppetry could transform the hospital environment into one that was creative and comfortable. With the help of this effort, the role of art as therapy was brought to light, demonstrating how performance can foster emotional resilience and bring solace when confronted with difficult circumstances. The puppet show was as more than simply a source of entertainment for the children; it also served as a reminder that they are recognised, valued, and celebrated. This event served as a significant milestone for I Can Volunteer, which is dedicated to bringing light and caring to the lives of young people. It also served to reinforce the conviction that collective compassion has the potential to make a significant difference.



## Celebrations of the Month

# I Can Volunteer – Puppet Play for Cancer Children

Dr Anirudh Srinivasan



## Puppetry as Pedagogy

A Living Case from Sphoorthi Theatre, Hyderabad

# Why UNESCO Is Turning to Multilingual and Mother Tongue Education

Padmini Rangarajan



## Puppetry as Pedagogy: Why UNESCO Is Turning to Multilingual and Mother Tongue Education

In classrooms across India, a quiet revolution is unfolding—one that speaks in Telugu, Hindi, English, and the many mother tongues of children who have long waited to be heard. At the heart of this movement is UNESCO's 2025 *State of the Education Report for India*, which places Mother Tongue-Based and Multilingual Education (MTB-MLE) at the centre of inclusive, effective learning.

On October 29, 2025, the UNESCO India team visited **Sphoorthi Theatre for Educational Puppetry, Arts and Crafts (STEPARC)** in Hyderabad to witness how puppetry can embody this vision. Closely associated with **Oxford Grammar School, Himayathnagar** and **Cremon Montessori Life School, Mehdiapatnam**, Sphoorthi Theatre mentors' children in using puppetry as a tool for emotional, cognitive, and linguistic growth.

## Puppetry as Pedagogy

*A Living Case from Sphoorthi Theatre, Hyderabad*

# Why UNESCO Is Turning to Multilingual and Mother Tongue Education

Padmini Rangarajan



The UNESCO team was led by **Ms. Huma Masood**, National Programme Officer – Gender and Education, and included **Ms. Urvashi Dinkar**, UNESCO Volunteer, along with a four-member audio-visual crew. They watched the performances with deep interest, captured photographs and video recordings, and conducted interviews—including a reflective conversation with the puppeteer-mentor behind the plays.

During the visit, students from the two schools performed **four multilingual puppet plays**—in Telugu, Hindi, and English. These plays explored themes of hygiene,



## Puppetry as Pedagogy

A Living Case from Sphoorthi Theatre, Hyderabad

# Why UNESCO Is Turning to Multilingual and Mother Tongue Education

Padmini Rangarajan



numeracy, emotional literacy, and linguistic diversity. Each play became a thread in the tapestry of MTB-MLE, showing how puppetry can bridge cognitive learning, emotional connection, and cultural pride.

Puppetry transforms language into gesture, rhythm, and story. It allows children to express in their mother tongue without fear of error or judgment, absorb new languages through repetition and role-play, and connect meaning to movement, deepening memory and comprehension. Whether it's *Chakkaga Cheyyi Kudaadu* in



## Puppetry as Pedagogy

A Living Case from Sphoorthi Theatre, Hyderabad

# Why UNESCO Is Turning to Multilingual and Mother Tongue Education

Padmini Rangarajan



Telugu, *Bhasha ka Chamatkar* in Hindi, or *The Magic in Our Hands* in English, each puppet play carries its own rhythm—one rooted in bodily care, the other in linguistic wonder. Together, they form a compelling case for MTB-MLE through puppetry.

Globally, nearly 40% of learners lack access to education in a language they understand. In India, this gap is even more pronounced in tribal, rural, and low-income communities. UNESCO's 2025 report responds to this crisis by advocating for



## Puppetry as Pedagogy

*A Living Case from Sphoorthi Theatre, Hyderabad*

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mother tongue instruction in early grades, multilingual classrooms that honour linguistic diversity, and culturally rooted pedagogies like puppetry that make language joyful and inclusive.

UNESCO's documentation strategy includes capturing visuals of children learning in their mother tongue, recording interviews with educators who blend tradition and



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innovation, and showcasing multimedia examples that make policy feel personal. Sphoorthi's puppetry work aligns beautifully with these goals.

Puppet scripts and visual prompts in Telugu, Hindi, and English can be adapted into illustrated primers for early-grade MTB-MLE. Math and hygiene plays teach sequencing, counting, and care through rhythm and repetition, making abstract concepts emotionally accessible. Plays like *Bhasha ka Chamatkar* explores identity



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and empathy, offering thematic content suitable for middle-grade discussions on social studies and language appreciation.

Puppet shows also create interactive, child-led learning environments. Teachers can observe language use, emotional response, and peer translation during performances—offering informal, observation-based assessment tools that honour linguistic diversity. Sphoorthi's workshops mentor educators and artisans in using



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puppetry for emotional healing and multilingual teaching, blending craft, pedagogy, and cultural continuity.

Recorded puppet plays in multiple languages can be used on digital platforms, mobile apps, and community radio—making puppetry a scalable, inclusive method for multilingual education, especially in remote and tribal communities.

Each play is a vessel—not just of language, but of emotion, memory, and meaning. Children don't just learn *in* a language—they learn *through* it. Puppetry allows us to

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honour the mother tongue while gently introducing other languages, creating a multilingual rhythm of learning.

**On Dec16, 2025**

Sphoorthi Theatre's work with Oxford Grammar School and Cremon Montessori Life School is a living example of how policy can meet practice—and how puppetry can become a bridge between tradition and transformation.



er Tongue and Multilingual Education.....

Bhasha Matters: Launch of the !

# काफी से भी बनाई जा सकती है खूबसूरत पेंटिंग्स

• सेक्टर-15 में आर्ट एग्जीबिशन के दौरान लाइव डेमोंस्ट्रेशन

• इसे कंडक्ट किया है आर्टिस्ट पुनीत मदान ने

लाइव डेमोंस्ट्रेशन देते हुए आर्टिस्ट पुनीत मदान - आयोजक

स्पाइस रिपोर्टर, चंडीगढ़ : पेंटिंग बनाने के लिए आर्टिस्ट की ओर से अलग-अलग प्रयोग किए जा रहे हैं। ऐसा कभी डिजाइन के साथ किया जाता है तो कभी मटीरियल के साथ। यह सब इसलिए ताकि आर्ट का दायरा बढ़ता रहे और लोगों को पेंटिंग का एक नया अंदाज देखने को मिले। इसी बात को ध्यान में रखकर आर्टिस्ट पुनीत मदान की ओर से लाइव डेमोंस्ट्रेशन किया गया। इसमें लोगों को बताया गया कि किस तरह से काफी के इस्तेमाल से पेंटिंग बनाई जा सकती है। यह आयोजन हुआ सेक्टर-15 स्थित अरविंद मेहता मेमोरियल ट्रस्ट चंडीगढ़ में। दरअसल यहां पर आर्ट एग्जीबिशन लगी है और रोजाना धर्कशाप भी हो रही है। इसी बीच डेमोंस्ट्रेशन भी हुआ। बता दें कि यह आयोजन ट्रस्ट, सोशल सबटांस ग्रुप, माई घनैया जी केयर सर्विस एंड विलफेयर सोसायटी की ओर से करवाया जा रहा है। इस उद्देश्य के साथ कि लोगों को कला से जुड़े हर क पहलू के बारे में जानने और



काफी के इस्तेमाल से यह पेंटिंग बनाई है - आयोजक

## इस तरह से बना सकते हैं काफी पेंटिंग

- सबसे पहले पानी में काफी को मिलाना है।
- पानी गर्म भी हो सकता है या ठंडा भी।
- इसके बाद यह तय करना है कि बेस क्या है। जैसे कैनवास पर बनाना है या हैंडमेड शीट पर।
- रही डिफरेंट शेड्स देने की बात, लाइट शेड के लिए पानी में कम काफी मिलानी है।
- डार्क शेड के लिए ज्यादा काफी मिलानी है।



PNA theatre events

## Events of the Month

Mentor: Subhasis Neogi



citylife

### Creative Minds

पपेट्स बनाकर  
जाना कीट पतंगों  
की दुनिया को



चंडीगढ़ | घास फूस में छिपे रहने वाले कीट पतंगे। जिनसे बच्चे डरते ज्यादा हैं और अकसर उन्हें मार देते हैं। बच्चों को कीट पतंगों की दुनिया से मजेदार अंदाज में मिलाने के लिए ही विवेक हाई स्कूल द्वारा दो हफ्ते की वर्कशॉप का आयोजन हुआ। जिसमें स्कूली बच्चों ने 10 परफॉर्मिंग पपेट्स भी तैयार किए। जो आस पास के कीट पतंगों पर आधारित रहे। इसमें चींटी, तितली, स्पाइडर, कैटरपिलर, ग्रास हॉपर इत्यादि शामिल रहे। इसके अलावा 12 पपेट्स एग्जिबिशन के रूप में भी एग्जिबिट किए गए। इस एक्टिविटी को इनक्रेडिबल इनसेक्ट्स नाम दिया गया। जिसमें पपेटरी क्लब की शरनजीत कौर ने बच्चों को पपेट मेकिंग की गाइडेंस दी।

PNA theatre events

## Events of the Month

Mentor: Subhasis Neogi



PNA theatre events

# Creativity





Mentor: Subhasis Neogi

PNA theatre events

**Creativity**

PNA theatre events

# Events of the Month

Mentor: Subhasis Neogi



# प्रदर्शनी में 13 कलाकारों की पेंटिंग्स में दिखे विविध रंग

Social Substance events

## Events of the Month

Mentor: Puneet Madan



सेक्टर-15 में लगी प्रदर्शनी में कलाकृतियों के साथ कलाकार। आर्येन्द्र

चंडीगढ़। सेक्टर-15 ए में सोशल सब्सटेंस और अरविंद मेहता मेमोरियल ट्रस्ट चंडीगढ़ की ओर से प्रदर्शनी और कार्यशाला चल रही है। इसमें 13 कलाकारों की प्रदर्शनी लगी है।

कलाकार पुनीत मदान ने बताया कि सभी कलाकारों ने अपनी सोच से पेंटिंग और स्कल्पचर बनाए हैं। सुबह 11 बजे से दोपहर 1 बजे तक कार्यशाला का आयोजन होता है। कार्यशाला सात दिनों तक चलेगी इसमें नौवीं कक्षा से लेकर सीनियर सिटीजन तक हिस्सा ले सकते हैं। पुनीत मदान ने बताया कि उन्होंने कैनवस पर जिंदगी के उतार-चढ़ाव को दिखाया है।

उन्होंने अपनी पेंटिंग्स ब्रश का इस्तेमाल किए बिना बनाई है। इंद्रजीत कौर ने अपनी कला में पंजाबी की फुलकारी दिखाई है। इसके एक कपल को भी पंजाबी ड्रेस में दिखाया है। शरणजीत सिंह ने लकड़ी पर एक लेड बनाई है। उसकी बाजू दिखाया है।

इसी प्रकार इसमें सुरिंदर कौर, हरशरणजीत सिंह, इंद्रजीत कौर, रीता तूर, डॉ. सुनीत मदान, नौवीं कक्षा के विद्यार्थी सचाय, डॉ. पुष्पिंदर कौर, मास्टर माही गोविंद सिंह, सृष्टि, पुनीत मदान और एक एनजीओ के दिव्यांग कलाकारों की कलाकृति शामिल की गई हैं। संवाद

# YOU ARE INVITED!

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 **Location:** Punjab Kala Bhawan, Sector 16, Chandigarh



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- Digital Artwork
- Alcohol Ink Art
- Sculpture Art
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Looking forward to See You There!

# दैनिक सवेरा

जिंदगी से जगने की ओर... टाइम्स

## दुर्घटना के समय प्राथमिक सहायता हेतु स्कूल के अध्यापकों के लिए फर्स्ट ऐड प्रशिक्षण आयोजित



विद्यार्थियों एवं अध्यापकों को फर्स्ट ऐड संबंधी जानकारी देते हुए केके सैनी। (बब्बर)

**सवेरा न्यूज़/कौशिक** मोहाली, 24 दिसम्बर : चंडीगढ़ के सैक्टर 37 डी स्थित सरकारी मॉडल सीनियर सेकेंडरी स्कूल में प्रिंसिपल आशा रानी के नेतृत्व में अध्यापकों के लिए दुर्घटना समय प्राथमिक सहायता हेतु फर्स्ट ऐड प्रशिक्षण आयोजित किया गया। इसका मुख्य उद्देश्य अध्यापकों को स्कूल के अन्दर व बाहर अचानक होने वाली घटनाओं के दौरान तुरंत, सुरक्षित व प्रभावशाली सहायता देने योग्य बनाना था। इस प्रशिक्षण सेशन में अनुभवी फर्स्ट ऐड ट्रेनर केके सैनी, डिप्टी सेक्रेटरी (सेवामुक्त), पंजाब राज्य शाखा, चण्डीगढ़ द्वारा अध्यापकों सैद्धांतिक और प्रायोगिक दोनों तरह प्रशिक्षण दिया गया। इस अवसर पर उन्होंने बताया कि फर्स्ट ऐड का मूल उद्देश्य घायल व्यक्ति की जान बचाना, हालत को बिगड़ने से रोकना एवं मेडिकल हेल्प आने तक मरीज को स्थिर रखना है। इस अवसर पर सैनी ने इस बात पर भी जोर दिया कि फर्स्ट ऐड करते समय अपनी सुरक्षा का ध्यान रखना बहुत जरूरी है और बेवजह गलत तरीके नहीं अपनाने चाहिए। इस प्रोग्राम में लगभग 25 अध्यापकों ने हिस्सा लिया और प्रायोगिक प्रदर्शनों के जरिए फर्स्ट ऐड की प्राथमिक सहायता के तरीके सिखे। अन्त में स्कूल प्रिंसिपल ने कहा कि ऐसे प्रशिक्षण कार्यक्रम अध्यापकों को जिम्मेदार तथा जागरूक नागरिक बनाते हैं और विद्यार्थियों की सुरक्षा के लिए बहुत उपयोगी साबित होते हैं।



# वर्कशॉप में क्रिसमस ट्री, थ्रीडी स्टार और सांता बनाना सिखाया

## Art Workshop

एनजीओ वृद्धि की ओर से बुधवार को क्रिसमस आर्टवर्कशॉप आयोजित करवाई गई। यह एनजीओ जरूरतमंद बच्चों को शिक्षा से जोड़ता है।

सिटी रिपोर्टर | चंडीगढ़



बस एक सपना लेकर चलने की देर होती है, पूरा करने में सारी कायनात साथ जुड़ जाती है। तकरीबन 10 साल पहले मैंने दिहाड़ी करके रोजी-रोटी कमाने वाले लोगों के बच्चों को देखा कि वह भी छोटे होते अपने माता-पिता के साथ जुड़ जाते हैं और कोई पढ़ाई नहीं कर पाते। ऐसे में जब मैंने उनके पेरेंट्स से पूछा कि पढ़ाते क्यों नहीं तो बताया कि आधार कार्ड ना होने से स्कूल में

रखा नहीं जाता और कुछ पढ़ाने में ही दिलचस्प नहीं थे। तब मैंने 9 साल पहले वृद्धि एनजीओ की शुरुआत की, जिसके तहत जरूरतमंद बच्चों को पढ़ाना शुरू किया। यह बताया परनीता बिस्वास ने, जिनके सेंटर में बुधवार को आर्टिस्ट स्वाति चावला ने आर्ट वर्कशॉप कंडक्ट की। इसे आर्ट सिनर्जी और सोशल सब्सटांस के सहयोग से करवाया गया। स्वाति चावला ने बच्चों को क्रिसमस ट्री, थ्रीडी स्टार और सांता क्लॉज

बनाया। इसमें 50 बच्चे 13-18 साल के बच्चे शामिल हुए। इसका मकसद बच्चों को क्रिसमस से जोड़ना रहा। स्वाति पिछले 8 साल से लगातार स्टूडेंट्स को आर्ट व इंग्लिश सिखाती हैं। बच्चों को साथ में बताया गया कि जैसे हमारे जीवन में एक सांता होता है, ठीक वैसे ही हमें भी किसी के लिए सांता बनना होगा। इसके साथ बच्चों ने ओरिगामी क्राफ्ट भी सीखा। इसमें पेपर को फोल्ड करके क्राफ्ट करते हैं।

# ਸਰਕਾਰੀ ਸਕੂਲ ਵਿੱਚ ਕਿਤਾਬਾਂ ਦਾ ਮੇਲਾ ਲਗਾਇਆ



ਚੰਡੀਗੜ੍ਹ, 16 ਦਸੰਬਰ (ਸ.ਬ.) ਭਾਈ ਘਨਈਆ ਜੀ ਕੇਅਰ ਸਰਵਿਸ ਅਤੇ ਵੈਲਫੇਅਰ ਸੋਸਾਇਟੀ ਅਤੇ ਸੋਸ਼ਲ ਸਬਸਟਾਸ ਚੰਡੀਗੜ੍ਹ ਦੇ ਸਹਿਯੋਗ ਨਾਲ ਸਰਕਾਰੀ ਸੀਨੀਅਰ ਸੈਕੰਡਰੀ ਮਾਡਲ ਸਕੂਲ 37 ਡੀ ਚੰਡੀਗੜ੍ਹ ਵਿੱਚ ਕਿਤਾਬਾਂ ਦਾ ਮੇਲਾ ਲਗਾਇਆ ਗਿਆ।

ਇਸ ਮੌਕੇ ਸੁਸਾਇਟੀ ਦੇ ਚੇਅਰਮੈਨ

ਸ਼੍ਰੀ ਕੇ ਕੇ ਸੈਨੀ ਨੇ ਦੱਸਿਆ ਕਿ ਪੰਜਵੀਂ ਤੋਂ ਅੱਠਵੀਂ ਕਲਾਸ ਤੱਕ ਦੇ ਬੱਚਿਆਂ ਨੂੰ ਕਿਤਾਬਾਂ ਦੇਖਣ ਦਾ ਮੌਕਾ ਮਿਲਿਆ ਅਤੇ ਉਹਨਾਂ ਨੂੰ ਆਪਣੇ ਮਨ ਪਸੰਦ ਦੀਆਂ ਕਿਤਾਬਾਂ ਵੀ ਦਿੱਤੀਆਂ ਗਈਆਂ।

ਉਹਨਾਂ ਦੱਸਿਆ ਕਿ ਇਹ ਕਿਤਾਬਾਂ ਸੇਂਟ ਸਟੀਫਨ ਸਕੂਲ ਸੈਕਟਰ 45 ਵੱਲੋਂ ਦਾਨ ਦਿੱਤੀਆਂ ਗਈਆਂ

ਸਨ ਅਤੇ ਇਸ ਦੌਰਾਨ ਲਗਭਗ 500 ਕਿਤਾਬਾਂ ਵੰਡੀਆਂ ਗਈਆਂ। ਉਹਨਾਂ ਕਿਹਾ ਕਿ ਇਸ ਤਰ੍ਹਾਂ ਦੇ ਕਿਤਾਬਾਂ ਦੇ ਮੇਲੇ ਚੰਡੀਗੜ੍ਹ ਅਤੇ ਮੁਹਾਲੀ ਦੇ ਵੱਖ ਵੱਖ ਸਰਕਾਰੀ ਸਕੂਲਾਂ ਵਿੱਚ ਲਗਾਏ ਜਾਣਗੇ। ਇਸ ਮੌਕੇ ਸਕੂਲ ਦੇ ਮੁਖੀ ਸ਼੍ਰੀਮਤੀ ਆਸਾ ਰਾਣੀ ਅਤੇ ਵਾਈਸ ਪ੍ਰਿੰਸੀਪਲ ਸ਼੍ਰੀਮਤੀ ਭੁਪਿੰਦਰ ਕੌਰ ਵੀ ਸ਼ਾਮਿਲ ਹੋਏ।

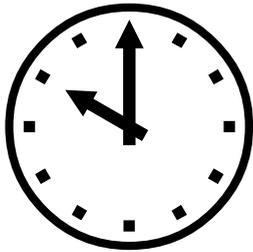
# ਟ੍ਰੇਨਿੰਗ ਲੈ ਰਹੀਆਂ ਲੜਕੀਆਂ ਨੂੰ ਸਮੱਗਰੀ ਵੰਡੀ



**Waste to Wealth 56500 kg so far**  
**Events of the Month**



## Creative Corner:



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

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

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

(Free to use colour pencils, crayons or paints)

Post the completed pictures and give full details:

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

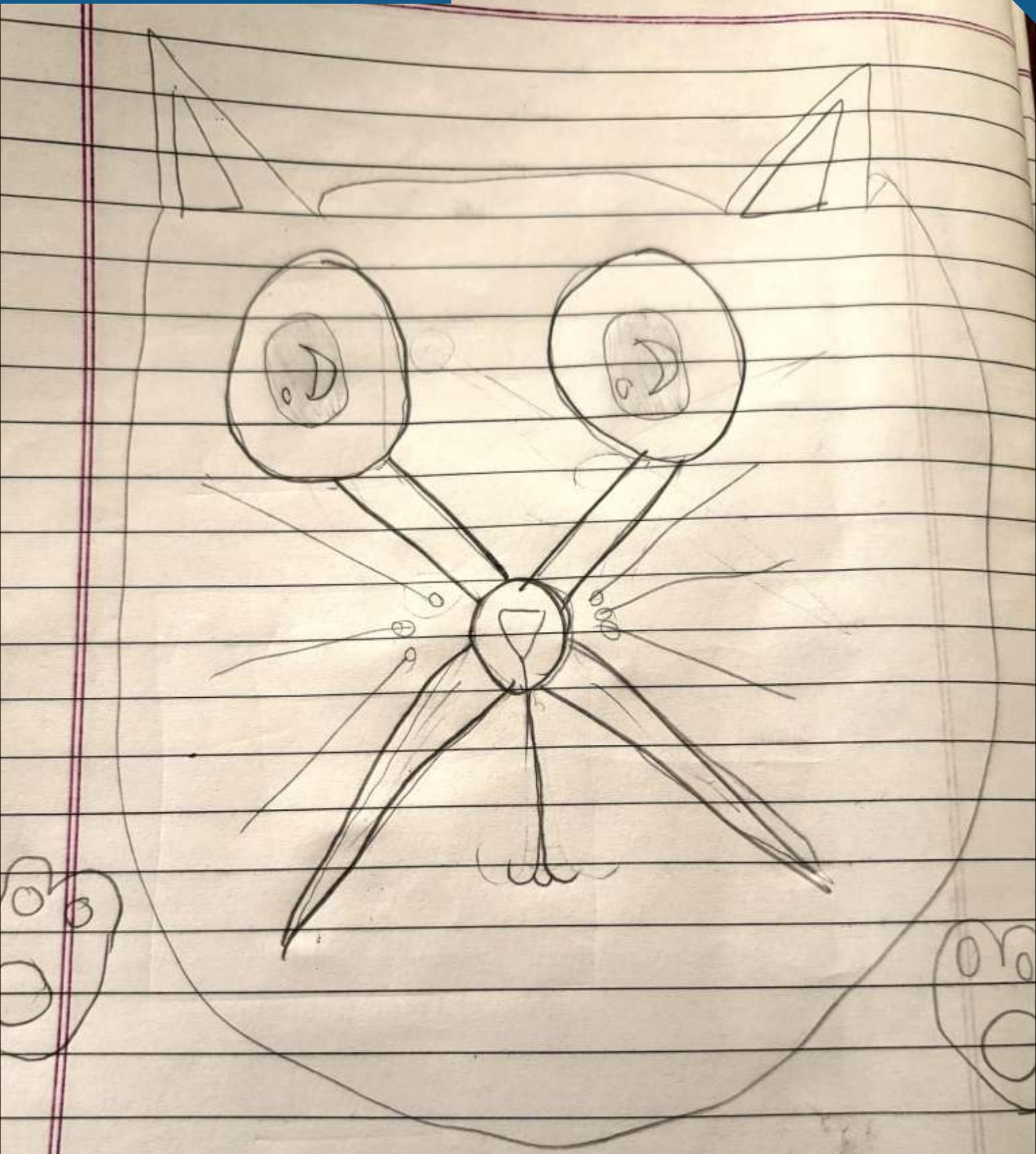
Contact number to

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

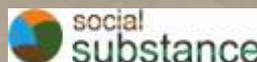
The best six will be issued e-Certificate

**Final Submission Date: Jan 22, 2026**





**Name - Mishty Gupta**  
**Parent's name - Vikas Gupta/Upasana Gupta**  
**Age - 10 yrs**  
**Class - 5th**  
**School - Carmel Convent School, Chandigarh**  
**Place/ State - Chandigarh**



Mishty

Hassan



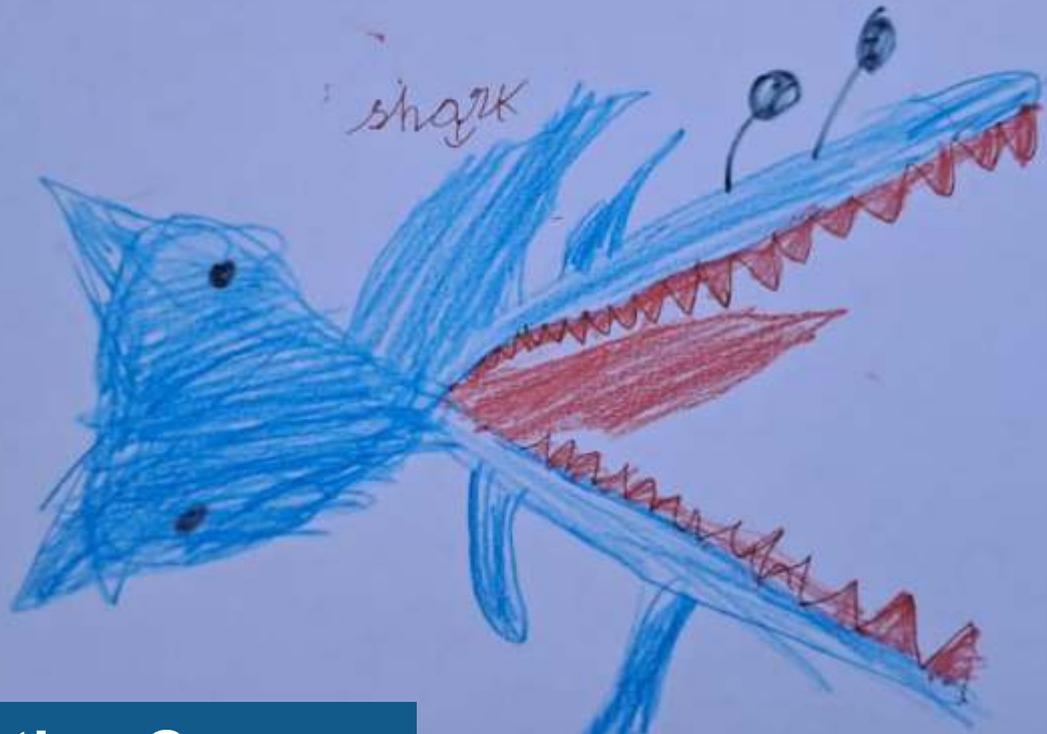
Mister Funny teeth Clean

Monday



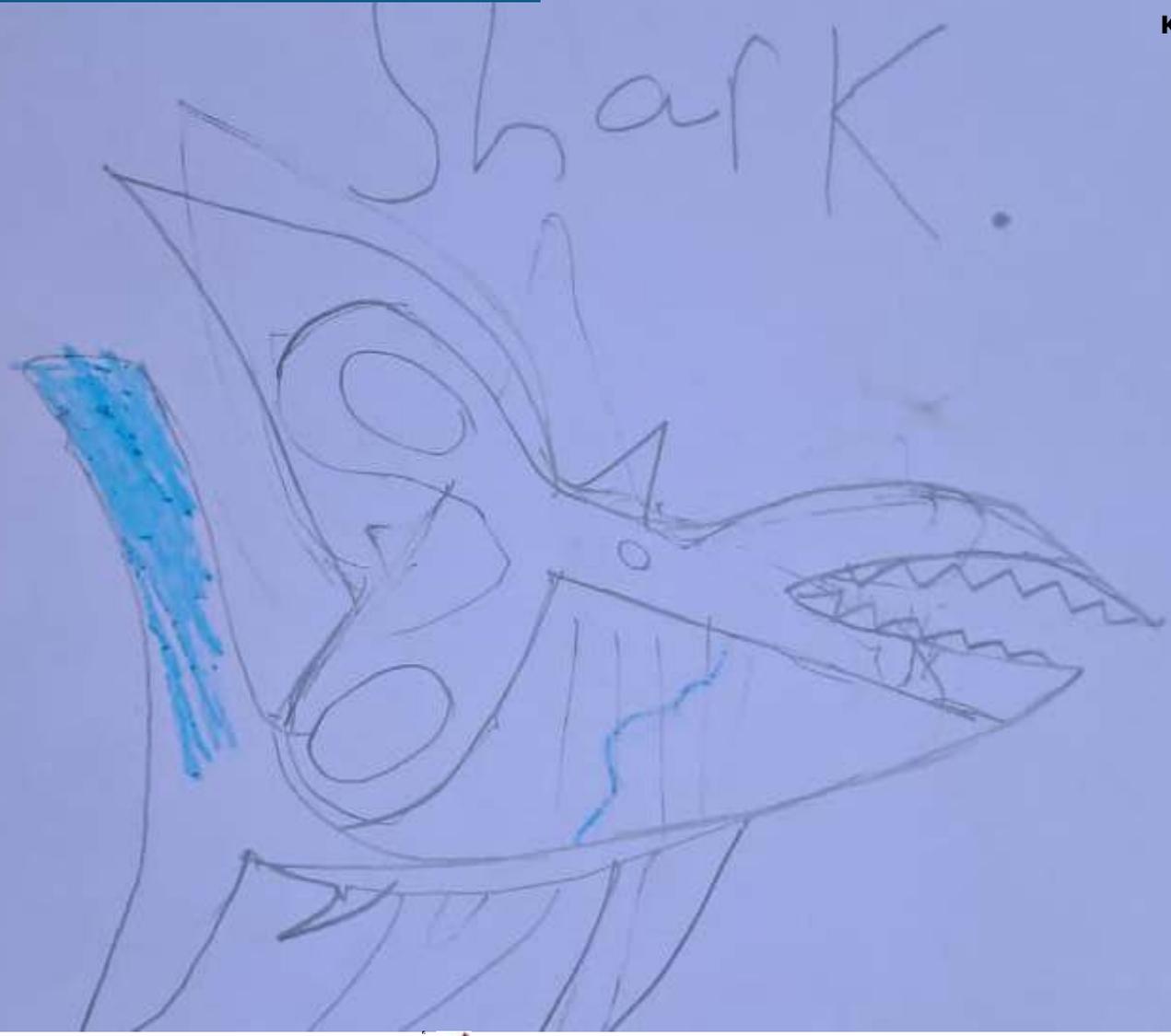
 Y. vedansh Name

15-12-2025 Date



**Creative Corner**

Keyaan



Jyosna



Apaan Jain

Scissors

15-12-2

Scissors

Creative Corner



Name: Anshika



STEPARC



social substance

Arush

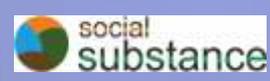
# Creative Corner



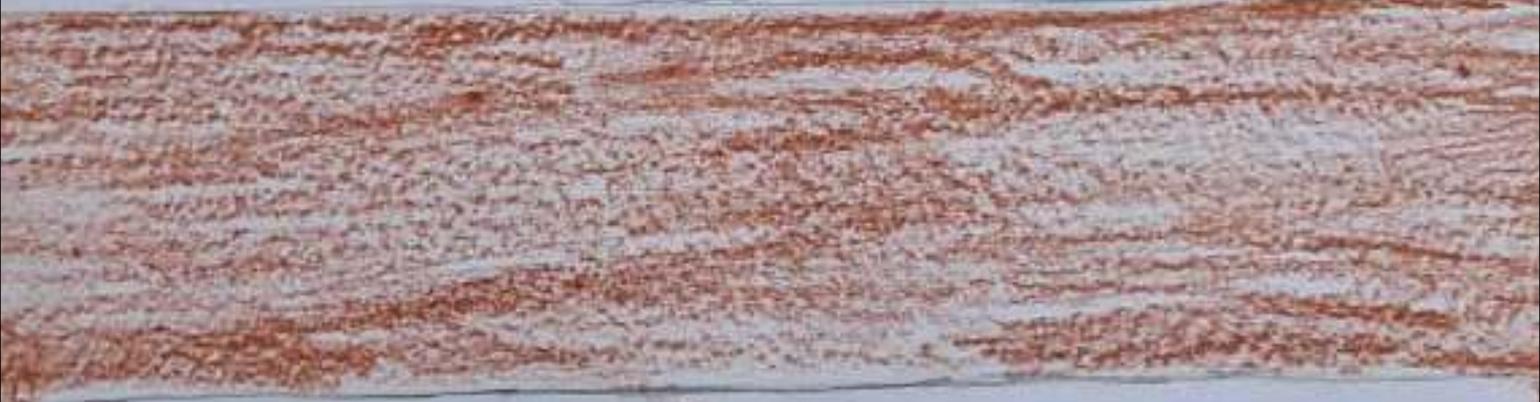
2-25

Konda Abhinav  
Rao

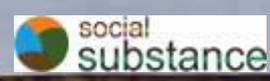
# Creative Corner



Aavyoktha



**Creative Corner**



Vaahi Jain

15/12/2025



Kulvomi Ice-crea

Creative Corner



STEPARC



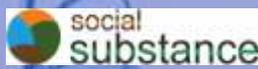
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# Creative Corner



STEPARC

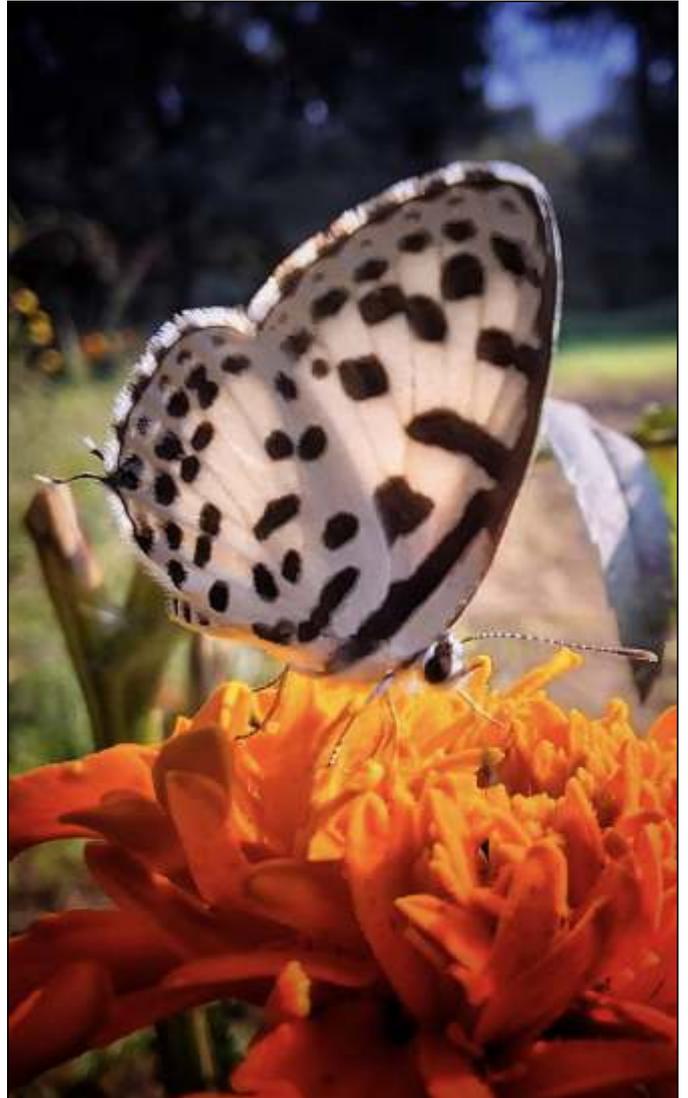


social substance

# Nature's Lap

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Dr. Arun Bansal





## Cam Art

Dr. Arun Bansal

# Cam Art

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Dr. Arun Bansal



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# Cam Art

Dr. Arun Bansal



[facebook.com/groups/naturalbiodiversity](https://facebook.com/groups/naturalbiodiversity)

# Cam Art

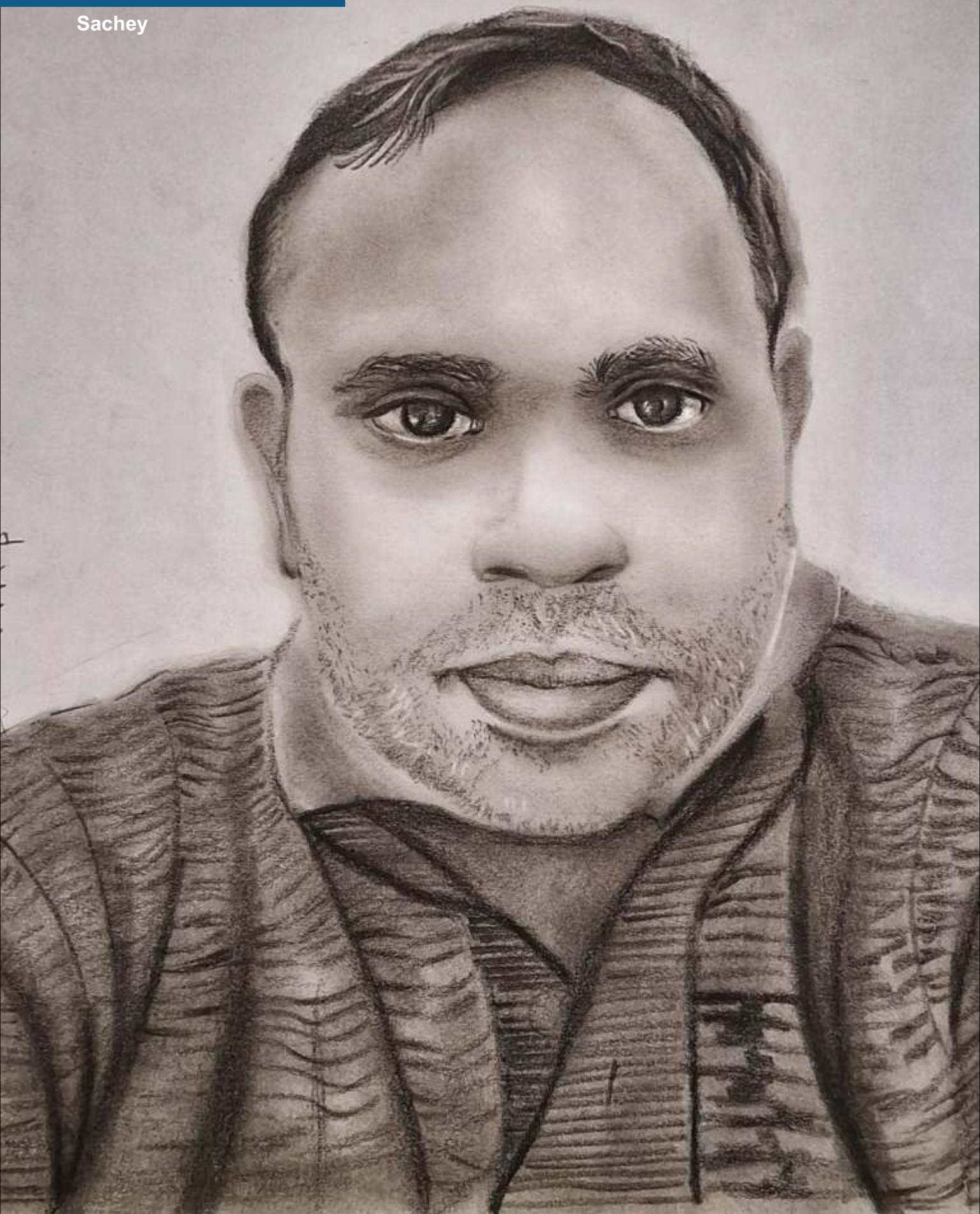
Dr. Arun Bansal



[facebook.com/groups/naturalbiodiversity](https://facebook.com/groups/naturalbiodiversity)

# Cam Art

Sachey



[facebook.com/groups/naturalbiodiversity](https://facebook.com/groups/naturalbiodiversity)

# Cam Art

Eshit Bansal



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# Cam Art

Dr. Arun Bansal



# Character Making

## WASTE TO WEALTH TIPS

**Kavya sood**

Class 6

St. Luke School, Solan



### Material required for Dragon Puppet:

2 pcs Colour Paper Cut-out of any shape (LARGE), 2 pcs Colour Paper Cut-out of any shape (SMALL), Sketch pen, 1 Wooden Stick or pencil, 2 Rectangular paper strips, Bindi (ladyfinger), Glue, and Scissor

**Step 1:** Make the head of Dragon Puppet with 2 pcs Colour Paper Cut-out of any SAME shape (LARGE) and cut it with scissor according to your choice

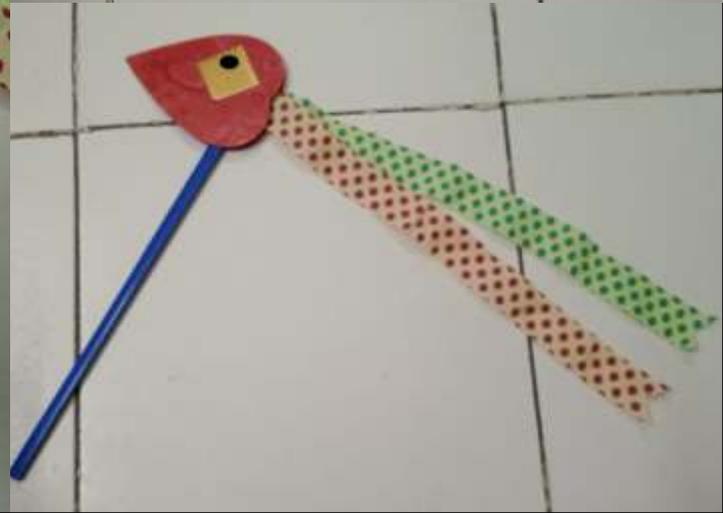
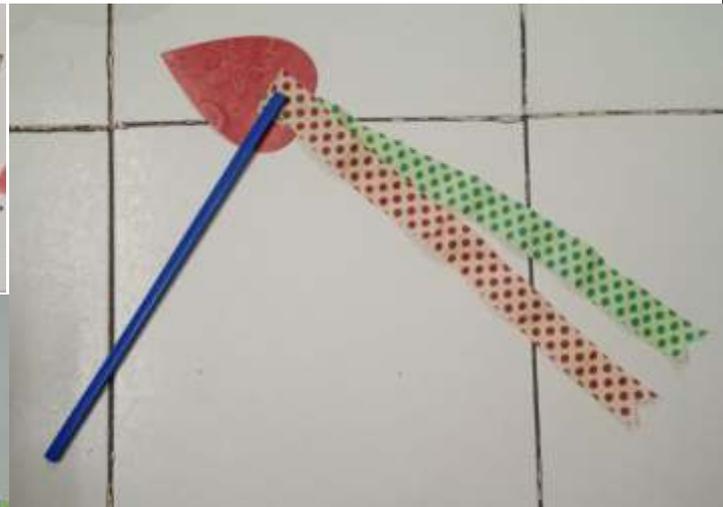
**Step 2:** Cut 2 pcs Colour Paper Cut-out of any shape (small) for Eyes and draw Eye Balls with sketch pen

**Step 3:** Paste 2 colour paper strips behind the 1 pc of paper and cut out head of Dragon & paste the wooden stick or pencil for handle

**Step 4:** Paste the 2nd pc of cut-out of head opposite side of the previous pc. of head of Dragon.

**Step 5:** Your Dragon Stick Puppet is ready! Be ready to fly with it.

Happy Journey!!



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](mailto:puthalikapatrika@gmail.com)



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