

# UNIMA – India FOUNDATION COURSE FOR PUPPETEERS

Oct 20th 2018 to Jan 2019  
Internship of 6 weeks between  
February 1st and May 1st , 2019



# ABOUT UNIMA

UNIMA, will turn 90 this year and will thereby be the oldest international theatre organisation in the world. The Union Internationale de la Marionnette (UNIMA) is a Non-Governmental Organization affiliated to UNESCO. Its members who come from all over the world contribute to the development of puppetry art.

Present in more than 90 countries, UNIMA is a platform to exchange and to share between people who practice puppetry, work on this art (researcher, historian etc.) or are passionate about this art.

It also supports meetings, conferences, festivals, exchanges and collaborations, opportunities to co-operate with people in all areas of puppetry (therapy, teaching, training, research, documentation, collections, exhibitions, etc.), and supports collecting and distributing information and publications about research, courses and workshops.

UNIMA India was registered on December 22, 1986 in Ahmedabad, Gujarat under The Societies Registration Act, 1860.

The goals of UNIMA India are -

- Documentation on the various forms and traditions of Indian puppetry.
- Creation of a Directory of Indian puppeteers.
- Promotion of the exchange of skills, ideas, texts, etc., both nationally and internationally.
- Creation of awareness of the puppetry arts.
- Creation of opportunities for puppetry within the various media, including film and television.
- Participation in the work of international organisations having similar goals, and cooperation with those organisations.
- Organisation of scholarships to puppeteers.
- Organisation of festivals.
- Developing a pedagogy for training professional puppeteers in India.



## FOUNDATION COURSE INTRODUCTION

UNIMA India has been working on a pedagogy for puppeteers in India for the last 6 years now. In the past, short courses and workshops have been offered from time to time. But there have been no consistent pedagogic systems that have evolved. This means that most professional puppeteers in the country are either from the traditional forms and have trained in the family, or non-traditional puppeteers who have trained abroad. There are also some professionals who have been trained by masters. However, audiences have changed and markets for puppetry are fast changing. The traditional puppeteer still has her/his catchment in most cases namely the various villages their ancestors performed in, or for a traditional patron like the temple. The government is the new patron and official culture policy has had a serious impact on the form. The lack of discourse has led to a lack of a proper overview of the same.

Non-traditional puppeteers have been creating their own markets. Development communication is a major new market for puppeteers across India. Conversations with practicing puppeteers reveals the same thing over and over again. There are inadequate training opportunities, very limited exposure to the world of puppetry outside India (Non-traditional puppetry is only 50 years old in India, a nascent form in the country as opposed to a long run in the rest of the world). Very little discursive literature exists in India. What exists is in the nature of anthropological descriptions of forms or sketchy articles.

Since 2014 UNIMA India has been focusing on filling this lacuna by conducting six Master classes. These have been with masters like Puran Bhat (Katputli tradition Rajasthan), Gunduraju (Togalu Gombeyetta tradition Karnataka), Dadi Pudumjee, Barbara Kolling (Material Theatre, Germany), Alain Lecucq and Narguess Majd (Paper Theatre, France/Iran) and Irina Niculescu (Directing). In this model, the Master is the centre of the pedagogy. Her/his practice determines the kind of learning that takes place. This primarily includes skill sets, a world view and philosophy about puppetry and puppeteers and work with narratives. It is the learnings from these Masterclasses that have led to this Foundation Program. We hope to continue to build on this Foundation Program model in the years to come.

## FUNDAMENTAL CORE CONCEPTS

- **DRAMATURGY**-What is Dramaturgy in puppet theatre? What does the audience see and perceive, what does a puppeteer communicate by the artistic choices s/he makes in puppet theatre?
- **WHAT IS INDIAN PUPPETRY?** What does a student of puppetry need to learn? What is Traditional Puppetry? What does tradition mean? How is tradition dynamic and not static? Who is a master? What is the difference between generational and non-generational puppetry? What are the root narratives and their diverse forms?
- **WORLD PUPPETRY**
  - Exposure to traditions from around the world specially Asia- Japan-Bunraku, Thailand- Rod Puppets, Vietnamese -Water puppets, Burmese -String Puppets, Cambodian -Shadows, Malaysian -Shadows, Indonesia- Shadow,Rod etc. Wayang Kulit/Golek/Beber.
- **CONTEMPORARY PUPPETRY**
  - What is Contemporary/Modern Puppetry? Is this the correct term to use? What does it mean in the Indian context? Who are the Masters? What has been the connection between the movements in the West and India?
- **SCENOGRAPHY and INTERPRETATION**
  - Puppets, Masks, Props, Sets, Lights, Sound /Music, Architecture, Spatial Relationship, the relationship of the bodies on stage (Body of the puppet and the puppeteer) How are these related to text and content?
  - Construction of puppets, Anatomy, Proportions.
  - Materials- Basics of materials-manipulation of different materials,
  - Manipulation of puppets with the understanding of anatomy, actions of the puppets.

## STAGES OF THE COURSE

STAGE 1 (20th October - 31st October, 2018)

### Orientation and Introduction

The course began with an orientation facilitated by Anurupa Roy and Ranjana Pandey, to aspects of the course and an intensive introduction to Puppetry, its various forms in India and the world, its relationship with other visual, plastic and performing arts.

The students were exposed to practitioners and researchers with an overview of Indian Traditional Puppetry, Indian Contemporary Puppetry and Puppetry traditions across the world by the following:

Anjaneyulu and S.Hanumantha introduced and performed “Togalu Gombeyatta” which is Indian traditional leather shadow puppetry, its narratives, contexts and concepts.

Muthulakshamana Rao and team from Tamilnadu, gave a demonstration of Shadow Puppetry Tradition: “Tholu Bommalatta” from Tamil Nadu, its narratives and comic sub texts.

Vinod Kadangal facilitated Kalaripayattu (Martial arts of Kerala) training for 10 days, to make students aware of their bodies and develop a sense of discipline and determination.

Sudip Gupta introduced Puppetry trends in the eastern region and history of puppet theatre in the Bengal School. He also did a hands-on session on West Bengal traditional string puppetry.

Dadi D Pudumjee introduced Contemporary Puppetry, its form and design.



Shankhajeet De showed his documentary film “Sanayara Chhaire” (In the Shadow of Time) which explored Ravanchaya of Odisha, the shifting contexts and subtexts of a tradition. Followed by a discussion.



Puran Bhat facilitated a talk and hands on session on Rajasthan's Kathputli tradition, it's narratives and the present situation of the Kathputli community.



Sony Thokchom facilitated a workshop on drawing, sketching and painting focusing on anatomy, form and perspective.



Molly Kaushal facilitated a visit to IGNC, its museum and Library, and gave a talk on the rich traditional storytelling traditions of India.

Md. Shameem facilitated a session on glove puppet manipulation.

Ranjana Pandey gave an overview of South East Asian Puppetry Traditions bringing it alive with puppets and video clippings.

Kapil Dev facilitated a workshop on puppet making which includes understanding symmetry, working with clay, making POP moulds, learning papier mache, thermocol carving and making sculptures.

Anurupa Roy introduced them to Puppet masters across the world (focus on Europe) and the birth of new puppetry, 19th and 20th century.

Suchet Malhotra facilitated a lecture demonstration on Music and made students produce music using their body and ordinary objects.



STAGE 2 (1st - 30th November, 2018)

### Interpretation and Scenography

The next stage included skill building through learning all the building blocks of puppetry. It was a completely hands on stage focusing on 3D puppets i.e. Glove and Bunraku.

Scenography included puppet building, introduction to appropriate material used for building puppets and understanding body of puppeteer in space, whereas interpretation included manipulation of puppet, understanding body anatomy, building narrative and learning performance skills.



Anurupa Roy led manipulation exercises for Bunraku and Glove technique followed by compositions by the students



Ranjana Pandey introduced narrative building and basic principles of Dramaturgy followed by short cameos for a performance.

Anmol Vellani facilitated sessions on vocal training which included clarity of speech and dramatization of speech.

Varun Narain exposed the students to shadow puppetry techniques, new material, form and surface of projection.



Exhibition and evaluation

### STAGE 3 (8th - 24th December, 2018)

Residential Masterclass with Gunduraju- Master Togalu Gombeyatta (Leather Shadow Puppetry)

In this stage, the students went to Hassan, Karnataka and stayed at the village home of Gunduraju, experiencing his life style and immersing in traditional puppetry.

Gunduraju in the residential workshop on 'Togalu Gombeyatta' taught preparing raw leather, making the shadow puppets, manipulation, singing and narratives followed by public performances.



## STAGE 4 (26th December 2018 - 30th January 2019)

This stage included technical and dramaturgical elements focusing on final performances.

Irina Niculescu introduced dramaturgy to the students focusing on scripts proposed by them.

Dr. Atul Sinha facilitated one on one sessions on story boarding with the students focusing on their final scripts.

Md. Shameem helped the students in making puppets for their final productions.

Aakash Gupta facilitated one on one session on soundscape to the final groups focusing on their requirements for the final performances.

Dadi D Pudumjee mentored the final projects of the students.

### Mentorship

Anurupa Roy and Ranjana Pandey mentored the students through the course through group mentoring circles and one on one mentor sessions.





## SHORT BIOGRAPHIES OF STUDENTS



### Shrutti Sunder

She is an actor, singer and a theatre-maker. She is trained in classical Carnatic singing for 15 years. She was a concert artist and AIR Yuv Vani performer. She has been trained in acting and theatre at Drama School of Mumbai. She keeps exploring various styles of theatre and has worked in productions as diverse as Shakespeare Musicals and Physical Devised performances. She has worked in over 20 plays as actor, director, stage manager or designer. She aspires to make her own theatre company to research and develop a language of performance which integrates puppets, objects and actors within different forms and styles.

### Preeti Golacha

Preeti is a festival manager at Hyderabad Children's Theatre Festival. In the pursuit of meaning and magic through her work, she aims to continue her holistic approach to storytelling as a performer and theatre-maker. She has been working in the field of theatre and film in Hyderabad, Bangalore and Kolkata since 2013 in varied projects and workspaces as an actor, teacher, assistant art director, set designer, stage manager etc. She hopes to equip herself to eventually establish and sustain an independent, collaborative practice in the future. She has trained in shadow puppetry with Katkatha during a short workshop in June, 2018.





## Gagan Kumar

Gagan belongs to Karnataka, coastal Mangalore. He has a post graduate degree in Education, from Azim Premji University, Bangalore. He has also got a Bachelor's Degree in Social Work. He has worked with Mr. Shashidar Adapa, a renowned designer and Puppetry enthusiast. He has interned with Ishara Puppet Theatre Trust and has worked with Katkatha Puppet Arts Trust. He has also attended a UNIMA India masterclass with Katputli master, Puran Bhat. Currently, he is working with "Rangashankara" on a puppet production, "Circle of Life".

## Shobhit Tandon

Shobhit Tandon is a theatre artist, drama in education facilitator and a Delhi based actor. He holds a postgraduate diploma from Shiv Nadar University in Theatre for Education and Social Transformation. He has worked with several theatre groups including Theatre Garage Project, Actor Factor Theatre Company, Kaivalya Plays and Barefoot Theatre. In 2016, he founded a performance and creative arts collective in Ghaziabad called Pink Door Project for kids and adults. He has been working at Silver Line Prestige School as a Drama Teacher for 3 years. He has attended workshops for Kalaripayattu, Viewpoint Training, Holistic Actor Training, Shadow Puppetry and Voice & Body. Shobhit has also directed street and stage plays along with conducting several workshops under Pink Door Project. He has also appeared in several TVCs and web videos in a span of 5 years.



## Maneesh Pachiaru

He is from Chandigarh and one of the founding members of the Satvik Art Society in Chandigarh established in 2013. He is a Gold Medalist in Masters of Performing Arts in Theatre Arts from the Central University of Hyderabad (2017). He has specialized in Design & Direction & has worked as an actor and designer in more than fifty plays such as, Ashadh ka Ek Din, A Midsummer Night's Dream, Ghosts. He has also directed Dharamvir Bharati's Andhayug and O. Henry's The Last Leaf. He has worked with eminent Directors like Dr. Anuradha Kapur (NSD), C. R. Rao Jambe(NINASAM), M.K. Raina(NSD) Anurupa Roy(Katkatha Puppet Arts Trust) and Barbara Koelling (Helios Theater).

## Matthieu Charbonneau

Mathieu is a self-taught artist and a nomad who has traveled around the world to learn from masters, discover new technics and enrich himself from different cultures and creative energies. He is graduated in Arts Based Therapy and is majored in theatre and literature. His inspiration comes from his rich and diverse experiences acquired from human and artistic adventures. Since 2013 he has been an Art Based Therapist for persons with special needs and recently, he has completed a 9- months long Art-Based Therapy program held in Delhi. He has been practicing a method of support through artistic creativity using painting, theatre and music.



## Sajeesh Pulavar

Sajeesh was born in Kerala into a family of Traditional Puppeteers with a rich historical background; he had studied Tholpavakoothu from his guru/father. He follows the traditional style of puppet performance even now. In 1999 he had assisted Sri Annamalai Pulavar who had played a major role in Tholpavakoothu renovation. He attended a workshop by CCRT's regional center Hyderabad with Shilparamam on "Unity in Diversity" in 2006. He has attended a National festival by Akhila Bharathiya Sanskruthe Sangh & CCRT in 2007. He has received the Young artist scholarship from Ministry of Culture, New Delhi. He has also performed for Department of Tourism in Kerala festival UTSAVAM.



## Jagannath Singha

Jagannath Singha is a traditional string puppeteer (Tarar Putul) from Bankura in West Bengal. He has been engaged with "Jaiguru Putul Nattya Sanstha" and "Burdwan the puppeteers", West Bengal. He has been working with the Burdawan Puppet Theatre under director Partha Prathim Paul. In 2017 he attended a UNIMA India master-class led by Dadi D Pudumjee in Jaipur.



## SHORT BIOGRAPHIES OF FACULTY

### S.Anjaneyulu

S.Anjaneyulu is a master puppeteer from Dharmavaram, Ananthapuramu District. He has been trained by his fore fathers and D.C. Handicrafts, and practicing with leather puppets since his childhood. He has a lifetime of experience and has participated in many Puppetry events in India. Recently he participated in a Foreign Exhibition in Spain in the cities of Bilbao and Tolosa. He provides training in private organisations. His continuous endeavour is to promote and protect this art form from disappearing.



### S.Hanumantha

S.Hanumantha is a master leather puppeteer from Dharmavaram, Ananthapuramu District. He has received his training from his father, S.Anjaneyulu and D.C. Handicrafts. He has been practicing this art form from last 30 years. Hanumantha is the recipient of Ustand Bismillah Khan Yuva Puraskar 2008- National Award.



### Vinod Kadangal

Vinod Kadangal is based in Kollam District of Kerala and has been practicing Kalaripayattu a martial arts form of Kerala for the last 37 years. He has 20 years of teaching experience and has conducted sessions at various prestigious centres in different cities. Some of these are, Madhya Pradesh School of Drama (Bhopal), Adisakti Theatre (Pondicherry), CEPT University (Gujarat), N.S.D Bangalore Chapter, Pune film Institute, Vistara Rangasala (Hampi).



### Sudip Gupta

Sudip Gupta is a non-conventional storyteller who has been conceptualising, scripting, designing and directing plays since 1990, when he established the Dolls Theatre. He also earned a fellowship from the Ministry of Culture in 1989-91. Taming of the Wild, Nak Kata Raja are some of his acclaimed works. His work brings perfect synchrony between live performances and puppets on stage. Sudip Gupta has been honored with an award of excellence in Puppetry by Sangeet Natak Akademi in 2018.



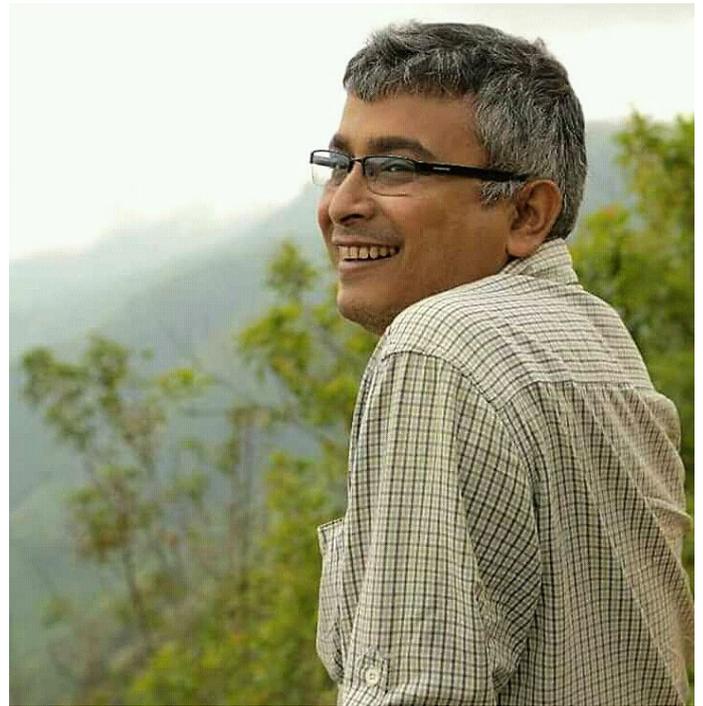
## Puran Bhat

Puran Bhat is a traditional Kathputli puppeteer and a master of puppet manipulation, and puppet making. He is a Sangeet Natak Academy Awardee for Puppetry in 2003. He has brought the techniques and narrative styles to his Kathputli art, learnt under the directorship of Dadi Pudumjee in the 1980s, when he was a member of the Shri Ram Centre Puppet Repertory. Over the past several years, Puran Bhat has travelled to and worked in Europe and North America as part of the series of festivals of India held in various world capitals. He has also collaborated with several French, German and Mexican puppet theatre and dance groups.



## Shankhajeet De

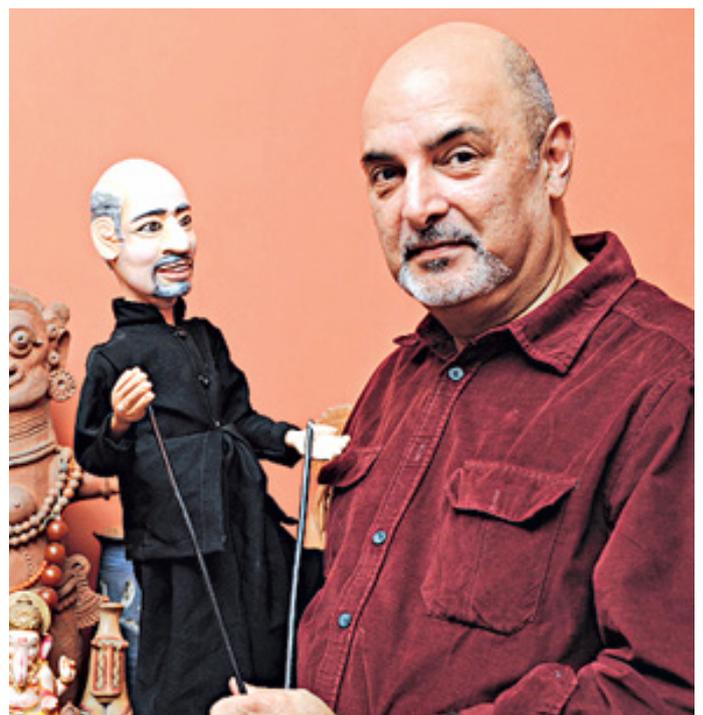
Shankhajeet De is a researcher and documentary filmmaker based in New Delhi. His interest lies in the subjects of tradition, culture and the ensuing changes in contemporary times. He makes documentary films with an ethnographic lens. His debut feature length documentary film “In the Shadow of Time” on the Ravana Chhaya Shadow Puppetry tradition of Odisha has received the National award for Best film on Art & culture. He has set up the film production course at Sri Aurobindo Centre for Arts & Communication, New Delhi and taught research, screenplay and script writing and film direction.



## Dadi D Pudumjee

Dadi Pudumjee is a leading puppeteer in India and the founder of The Ishara Puppet Theatre Trust. He has studied puppetry under Michael Meschke from the Marionette Theatre Institute in Stockholm, Sweden. In 1979, he was a drama and puppetry pedagogue at Var Theatre, Medborgarhuset, Stockholm, Sweden and later a guest director at the Puppentheatre, Berlin. In 1980, he founded the Sutradhar Puppet Theatre at the puppetry division at Sri Ram Centre for Performing Arts and was its Artistic Director until 1986. He is UNIMA Internationale’s first non-European President.

Dadi has won various appreciation awards including Sangeet Natak Akademi Award, 1992 and has also received Padmashree by the President of India in 2011.



## Ranjana Pandey

Ranjana Pandey is the President of UNIMA India and a councillor representing India to UNIMA - Internationale. She has trained in puppetry under Franz Jagueneau, Theatre Peruchet, Bruxelles, Theatre Toone and Theatre Tilapin, Bruxelles. She is a member of Asia Pacific Commission on Puppet Arts, Commission for Preservation of Puppetry Heritage, Committee for Puppetry at Sangeet Natak Akademi and Committee of Ministry of Culture for approval of grants to Performing Arts. Ranjana is the co-founder of Jan Madhyam, a CSO working towards Inclusion of economically disadvantaged challenged children.

Presently, she is on the faculty of several Teacher Training Institutes, Trainer to Primary School Teachers and Special Educators. She teaches at the Masters program in traditional forms of communication at MCRC, Jamia Milia University, New Delhi. She has written, designed and directed several performances, and a TV serial for children: Khullam Khulla which was telecast on Doordarshan.



## Anurupa Roy

Anurupa Roy is a puppeteer, puppet theatre director & puppet designer. She is the Founder & Managing Trustee of The Katkatha Puppet Arts Trust. She has a Diploma in Puppet theatre from The University of Stockholm, Sweden and has been trained in traditional glove puppetry, from La Scoula Della Guaratelle in Naples, Italy under Bruno Leone. She has been a Researcher in Residence- 2011- Deutches Forum DFP in Bochum, Germany and at Institute International de la Marionette Charleville- Mezieres in France. She has trained in puppetry with Neville Tranter at the Figurenteater Kollleg, Bochum, Germany.

She has directed over 25 puppet performances for Katkatha, TIE Company and NSD. To name a few - About Ram, Across the Sea, Mahabharata etc. She is a recipient of the Ustad Bismilla Khan Yuva Puraskar 2007, National award for contribution to puppet theatre by the Ministry of Culture, Sangeet Kala Kendra's Aditya Birla Kalakiran Puraskar 2016, META for Best Director and Best Production for Mahabharata 2017 and the Shankar Nag Award for Theatre in 2017. She is currently the General Secretary of UNIMA India and on the Puppetry Committee of SNA.



## Sony Thokchom

Sony Thokchom is a visual artist from Manipur, based in New Delhi. He has done his Bachelor's in fine arts from Jamia Millia Islamia and has a postgraduate diploma in visual effects and animation from the AJK Mass Communication Research Centre. He is teaching art and pre-productions as an assistant professor at AJK MCRC, Jamia Millia Islamia.

Most of his work is in a contemporary style, adhering to traditional elements. He has worked on graphic novels and illustrated books for clients and NGOs. The mediums that he uses are water colour on paper and digital paintings.



## Kapil Dev

Kapil Dev is an actor, puppeteer, director and has been working in the field of theatre from past 25 years. He got his first puppet theatre training from Dadi Pudumjee. He has studied the art of puppetry at the University of Stockholm, Sweden. He studied theatre at Saturday Club of NSD-TIE (Theatre in education), 1993.

He has conducted theatre and puppetry workshops for schools and NGOs in Delhi, Hyderabad and Nainital and directed 27 plays while working with Salaam Balak Trust. He has acted in two Feature films "Shor in the city" and "Chousar" and TV serial "Dwarkadheesh" and has worked as a Puppeteer for feature films "Bomalatta" (Telugu) and "Drona"(Hindi) and various TVCs and serials.



## Md. Shameem

Md. Shameem started exploring puppetry at the age of 15, under the guidance of Shri Kapil Dev. He learnt Sculpture under the guidance of internationally proclaimed sculptor, Shri K.S. Radhakrishnan. He learnt puppetry under Dadi D. Pudumjee from 2004 till date under the Ishara Puppet Theatre Trust. He has carried out several shows and productions under Pudumjee's guidance. He has been trained by the Kathka Puppet Arts Trust, under the mentorship of Anurupa Roy since 2006, till date. Success with leading contemporary puppeteers like Dadi Pudumjee and Anurupa Roy encouraged him to finally establish his own puppet theatre, Puppetshala in the year 2009.



## Anmol Vellani

Anmol Vellani is the founder and former executive director of the India Foundation for the Arts. Earlier he was the Program Officer in the Ford Foundation with responsibility for grant making in the performing arts, folklore and classical learning in South Asia. He has served in an advisory capacity for government departments, civil society networks, international foundations and cultural organisations. He has written articles and given talks on a wide range of subjects, which have reflected on the insights he has gleaned from his long engagement with the arts and philanthropy. He taught philosophy at Elphinstone College, Mumbai, in the 1970s, and has directed over 40 theatre productions. Anmol also regularly trains performing artists in voice, character building and script analysis.



## Suchet Malhotra

Suchet Malhotra is a percussionist and music producer. He plays drums from India, Egypt, West Africa, Australia, Spain and Cuba. A diverse selection of the world's native, ambient and tribal instruments such as the Slovakian fujara, the native flute and the Tibetan Nga also form part of his repertoire. Projects include the moodscapes of Stories through Sound, Djembes and Dunduns in the Sunshine Ensemble and the World Drum Ensemble. He organises Ethno India, an orchestra of forty folk & world musicians that meet and perform in India biennially. He is also an Artistic Leader at Ethnos in Europe, including in Sweden, Denmark, Germany, England and Belgium. He records and produces music for dance, puppetry, storytelling, theatre, animation and film.



## Varun Narain

Varun Narain is a Delhi based puppeteer who believes in the freedom of expression free from trauma. He uses puppetry to communicate to rural, urban, young, old and otherly abled audiences in India and other countries. Varun was the first Indian Performance Artist in Residence in Switzerland facilitated by Prohelvetia, The Swiss Arts Council, New Delhi. He has trained and studied under the Master puppeteer Neville Tranter. Varun has also worked at the Royal Tropical Theater in Amsterdam. He is currently the Director of a running show at the Kingdom of Dreams in Gurgaon.



## Gunduraju

Gunduraju is a traditional leather shadow (Togalu Gombeyatta) puppeteer from Karnataka. He has got 50 years of experience and has performed more than 25000 shows at the national and inter-national level. He has won a silver medal in 3rd Deliphic Game held in Korea on 2009 September 15. He is a Jnana Vijnana Awardee by Karnataka Janapada Yakshgana Academy and Rangabharathi Awardee from Nataka Academy. Gunduraju ji has also received Ranga Kousthubha Award by Ranga Sangeetha Parishath and S.K. Khreemkhan Award by Sahithya Parishath.



## Irina Niculescu

Irina Niculescu is a theatre director, producer and teacher. MFA in directing, DAMU, Prague, Czech Republic 1975, resident director, Tandarica Theater, Bucharest, Romania, 1976-84, training program director and pedagogue, Riksteatret, Oslo, Norway, 1986-1990, associate director, Theatre Marionnettes de Genève, Switzerland, 1990-2002, founder Carte Blanche Theatre, Genève/Cincinnati, 2001 to present, former vice-president of UNIMA-USA, director for the UNIMA International Conferences on Training in the Arts of Puppetry 2015-2019.

She has created performances using all forms of puppet theatre, including: actors, musicians, opera singers, dancers, and digital imagery across the world. She explores the capacity of the puppet to transmit emotions and the relation between the actor and the puppet.



## Molly Kaushal

Molly Kaushal is Professor of Performance Studies and Head of Janapada Sampada Division of Indira Gandhi National Centre for the arts (IGNCA). Her areas of research include oral cultures, folklore and performance traditions. Her co-edited publications include Chanted Narratives: The Living Katcha Vachana Tradition (2001); Folklore Public Sphere and Civil Society (2004); Journeys: Heroes, Pilgrims, Explorers (2004); The World and its Resonance: Bhagat Bani in Sri Guru Granth Sahib (2008). She is a well-known folklorist, specialized in Punjabi and Hindi folklores. She has done her PhD from the Moscow State University, Moscow.



## Dr. Atul Sinha

Dr. Atul Sinha is an Assistant Professor. He teaches 3D Animation, Experimental Animation and History of Animation at AJK Mass Communication Research Centre, Jamia Millia Islamia. His area of research is Animation Education, Traditional Shadow Puppetry, Experimental Animation, Digital Media and Anthropomorphism.

Atul is an animator, painter, puppeteer and a sand artist. He is graduated from Jamia Millia Islamia as Bachelor of fine arts and pursued Postgraduate Diploma and Masters in Computer Graphic Designing from Wanganui School of Design, New Zealand. He has a PhD from AJK MCRC, Jamia Millia Islamia under Dr. K.S. Kusuma “Exploring the art of shadow puppetry through multimedia: A study of animation, video and interactive activities” and a second Master’s Degree in Drawing and Painting from Jiwaji University, Gwalior. Building on his previous experience both in and out of classroom, he continues to work today using a variety of techniques and aesthetics. He aspires to create exceptional work while maintaining a distinctive “artist’s hand” in quality.



## Aakash Gupta

Passion for music changed his career scope from being a Chartered Accountant to a Music Director and Producer. Aakash started his career in the music business with by establishing a Recording Studio (and a production house) at his residence, named Kshitij Studios.

He has given music for numerous short films, TV commercials, documentaries, Children based TV serials, radio jingles, musicals and theatre. Some of the recent recognised work includes Gali Gali Sim Sim (Sesame Street), NSD play August ka Khwab, Katkatha -Life in Colors, Cross-over children’s play. He has been awarded with various Cannes awards, Hugo television awards for advertising and TV episodes. He was invited as a guest lecturer at National school of Drama sharing his experience in incorporating the element of sound and music in theatre production and importance thereof.

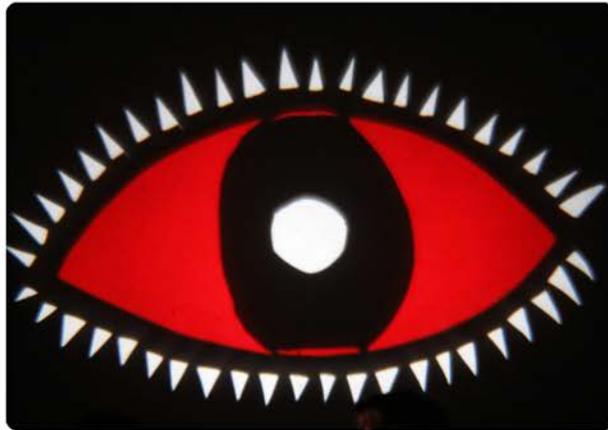


## Final Productions

During the last stage they were mentored by Dadi D Pudumjee to create 3 performances. They will step into the world of puppetry with these three shows, namely.



REHEARSALS

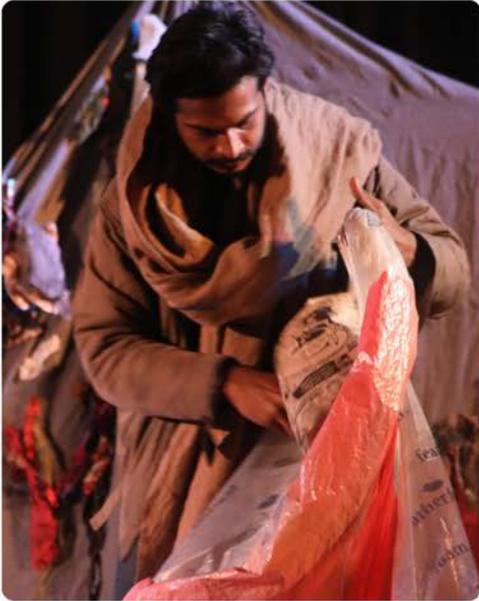


## BAVANDAR

Bavandar is the inner story of the many characters of the Ramayana. Through its exploration the performance questions the business of war, meaning of alliance, complicity, loss and victory.

Credit:

Story inspired from the Ramayana  
Performers- Matthieu Charbonneau & Shobhit Tandon



## MATERIAL MALA

Material Mala is a story which explores the dynamic relationship of a society with garbage; its creators - the consumer and its keepers - the rag-pickers.

Credits:

Written and Directed by Preeti Golacha

Puppeteers and Puppet Makers - Jagannath Singha, Preeti Golacha, Sajeesh Pulavar & Shruti Sunder

Storyboard - Jagannath Singha & Shruti Sunder

Dialogue - Shruti Sunder



## THE BOY WITH THE SWORD

Story of a boy who fights his own fate and many demons to save his village from the wrath of a witch. The journey to the witch's mountain holds secrets about his own past.

Credits:

Story and concept by: Gagan kumar

Cast: Gagan Kumar, Maneesh Pachiaru & Shobhit Tandon

## SHORT BIOGRAPHIES OF EXTERNAL EVALUATORS

### Sanjna Kapoor

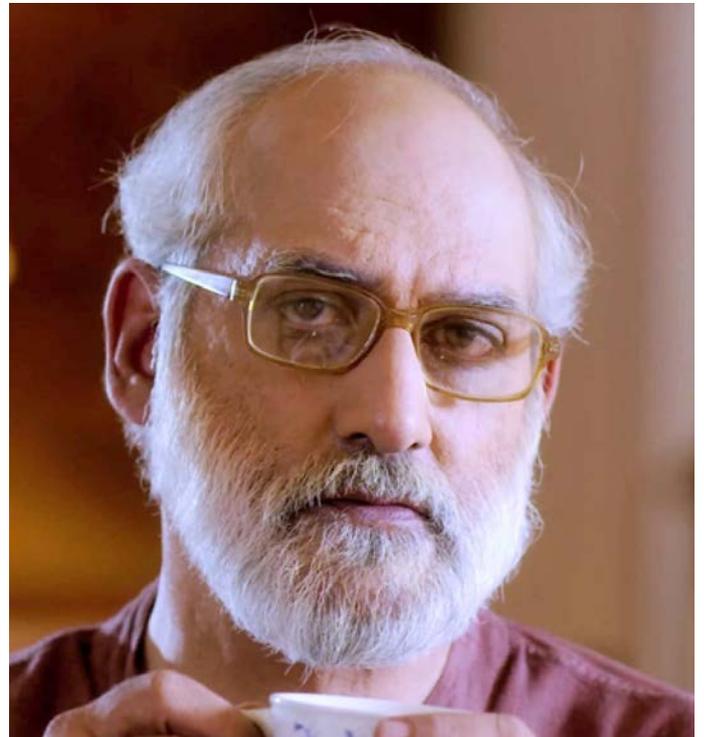
Sanjna Kapoor is co-founder of Junoon, a social enterprise that aims to create platforms for theatre in India. Sanjna is well known for her passionate work with theatre over two decades, and for having built Prithvi Theatre into one of India's premier cultural hubs. She is the first to introduce a touring theatre festival into the Indian scene. She has also played a key role as catalyst for theatre for children. She currently spearheads Junoon's school programme, and continues the legacy of both the Kapoors and the Kendals to take theatre to people across the country. Sanjna has also been responsible for initiating the India Theatre Forum network for theatre practitioners.

Her current focus is working towards an all-India theatre alliance, based on a practical sharing of resources and ideas, as well as consolidating and strengthening theatre practice in India. She is one of the core team member and facilitator of SMART India.



### Keval Arora

Keval Arora teaches drama at the Dept of English, Kirori Mal College, Delhi University. As a Staff Advisor of The Players, he has mentored students' theatre work in colleges since the '80s. He has also commented on the theatre scene since the '90s, in publications such as The Pioneer, First City, Theatre India, etc.



### Manjima Chatterjee

Manjima Chatterjee is a drama explorer, teacher and occasional writer. She has been short-listed for the BBC's International Radio Playwriting Competition and won The Hindu Metro Plus Playwright Award in 2013. Her book, *Two Plays on Hunger*, was published by Dhauli Books in 2018. Trained in process drama under Maya Krishna Rao, Manjima has worked with children in drama for most of her life. She has previously documented a Material Theatre workshop with Barbara Kölling, organised and hosted by Katkatha. She lives in Noida, India, with her husband and two children, and works at Shiv Nadar School, Noida, as the Coordinator of the school's Arts programme.



## Criterion of Evaluation

Evaluation for the first course - is a crucial element. Developing an appropriate methodology and proper parameters was a process. It was also important to maintain transparency.

Parameters of Student Evaluation:

1. Process of learning: by Self evaluation
2. Participation: evaluation by peers and mentors
3. Collaboration with peers: evaluation by peers and mentors
4. Product: external evaluators

They will be evaluated on their assignments by all the Faculty and the Mentors

## Evaluation by Students

Further the students will evaluate the mentors in the final stage

Students will also evaluate:

1. The course (syllabus, appropriateness with objective in mind)
2. The content
3. Pace

## Evaluation of Faculty

Evaluation of Teachers by external evaluator

Evaluation of Teachers by students

Evaluation of Teachers by Mentors

Course Evaluation was done by Manjima Chatterjee through interviews, observation and discussion with the faculty, students and mentors.

Studying the process of syllabus development and previous steps taken to develop the structure of the course.

Does the outcome fulfil the Vision of the course and the clear objectives- for the puppetry community, the students and the future development of Puppet Arts?



## Note of Appreciation

We would like to express our gratitude and appreciation to the large number of people who have supported us through the process of putting together, running and completing the Foundation Training Course. Their generosity and willingness made our task easy and successful.

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- National Handicrafts and Handlooms Museum and their entire team. We are really grateful for their immense support and cooperation during the whole course. The Crafts Museum made a meaningful and unique setting for the Foundation training.
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- Sangeet Natak Academy. We are thankful to them for their support to the traditional puppeteers.

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