



The executive report's Report

Katha
2000-2001

A Letter to Ourselves

When I look at schools, ours in particular in Govindpuri, with all its attending problems and challenges, I see more clearly than ever the need for a paradigm change, maybe a set of new schools that will create not only individuals who are motivated and motivating, responsible and responsive, but people who believe in true democracy as also in an education for democracy. This thought comes as a result of the questions that I have asked over the last many years, ever since Kathashala was a small “deschool” for five children – Can we see education, (today I include IT in this), driving community revitalization, economic resurgence – not for large cities and metros and the country, maybe, but for small communities, for people like us? Can we give words like “value,” “growth,” “development,” a face, a shared environment to thrive in? Can these personalized spaces be fed by a sanjha chula burning inside each one of us, a sanjha sapna moving us from dreams to reality?

If we want to participate in such a process, we in Katha must learn to study human behaviour and how we best learn. Are we, for example, prone to violence and self-seeking practices as some people would have us believe, or are can we find within ourselves a more pragmatic and more caring view of survival- the whole has to survive for the part to? As members of a learning community, can we move away from the mass culture that debilitates us to a critical culture which endorses the value of Enough? Can we see story as the tool for the transformation of the self, and hence of the society we live in? If we are to do this effectively, I do believe we will need special lens that will help us look closely at ourselves, building narrative imaginations in ourselves and the people we work with, seeing the power of story driving us to realize individual potential, equity and a sense of equality, for a larger good.

Each of our communities has a set of understandings, but is, I think, willing to relook these and change them, if need be. This is what I had seen as our very positive strengths when Hamara Gaon the experiment fell in place for me – in bits and pieces, yes, over a long period of time, but now it is there, there is a vision, a dream, to seriously introspect, examine from every aspect and angle with our community – to shape, discard elements of, foster, with all the love and care we can muster. Can we defactoryize our minds, also defactorize in the process, even as we help turn every gali

and street corner into a school, a deschool where learning happens in fun ways, for the larger good.

In KathaKhazana, I see the main challenge as trying to deepen the “habits of the mind” of our young people and the adults in the community, to hone their craftships, their work habits. To give our teachers and students a sense of self and coherence and something great and meaningful to commit to: We hope our children will see our learning centre not just as a place where they can get certificates but as a college of ideas, a school for life. I see the big central corridor as our own special mall, where kids paint murals, mix together to read, and talk across ages. This will only continue the theme we have outside, in our own Bhumiheen Mall.

All this is one reason why we have a new curriculum, changed syllabi and a skills-set as pedagogy at Kathashala. This hopes to foster, amongst other things, a greater degree of sharing and caring amongst our students and community people – for instance, high school students who share the building with others, laughing and finding the time to talk, mentor the little ones, to take them on trips maybe, and generally being role-models, showing the world what it means to be responsible and responsive - shining examples of truly well-educated minds!

I hope we in Katha are able to see ourselves as family. A caring communities of people who know one another, who can nurture individual dreams and ambitions with the help and constant support of good neighbourliness. This might not be possible as an absolute, but definitely “hamara gaon” is a good place to start, isn’t it, in Katha amongst ourselves, in the Govindpuri community we work with? Even, hopefully with writers, translators, editors, teachers. And all readers of stories. Can we turn each member of Katha into an activist, each woman in our Ma Mandal into an agent for change, the card players into community well-wishers, the addas into panchayats and shadow cabinets for Govindpuri and the world? We might not quite be family, but at least we Can work without a feeling of a them and a us, maybe? Can we at Katha try? Can we make demands on ourselves as members of this larger community to which we now belong, bringing purpose and coherence into our work because of this larger dream we pursue as members of Katha? And if this means looking again at individual core beliefs, would we be ready to, should we be ready to?

This dream is large, we need many people with us with myriad talents and passions and areas of expertise. But we do have a common curriculum, a sanjha sapna, that hopefully will help us enlarge our networks to bring in professional and amateur

mentors who will join us as active participants in a shared space, who'll bring their own life-long passions to fuel and stoke our own.

As I write this letter to ourselves, I relook standards we have set ourselves, goals we aspire to reach, to understand once again what we see as valuable and important, as also what the world out there expects from itself and us. I am happy that I belong to a team that believes in being hard on itself, on looking uncomfortably closely at its strengths and weaknesses, so that we can be sure that when criticism comes from outside, it will not be hard to take. Our resilience is our strength, our honesty of purpose, our transparency of action, our goodness of heart.

Geeta Dharmarajan

Katha ... Enhancing The Pleasures of Reading!

<p>"I am yet to see a programme like [Katha Khazana] in Asia." – A member of a BRAC team from Bangladesh</p>		 www.katha.org		<p>Katha ... a publishing legend ..." – India Today, 01.01.01</p>	
<h2>KATHA KHAZANA</h2> <p>The Community Learning Centre</p>			<h2>KALPVRIKSHAM</h2> <p>The Centre for Sustainable Learning</p>		
<h3>SHAKTI KHAZANA</h3> <p>Balika Mandal: For Adolescent Girls</p>	<h3>KATHASHALA</h3> <p>a "deschool" for 1200 children, ages 0-18</p>	<h3>Katha is it!</h3> <p>INFOTECH AT KATHA</p>	<h3>KALPANA VILASAM</h3> <p>The Centre for Creative in Educaion</p>	<h3>TAMASHA'S WORD</h3>  <p>Tamasha! The Children's Magazine www.tamasha.org</p>	
<h3>Maa Mandal: The Dreamers/Doers Club</h3>	<p>Katha Public School: Creche, Preschool, Junior, Middle and High Schools</p>	<h3>KITES</h3> <p>Katha Information Techonology & E-Commerce School (a Katha-BT Initiative)</p>	<p>Teaching/Learning Materials Research & Development</p>	<p>Educating the Imagination Teaching Training Internships</p>	
<h3>Income Generation + Skills Upgradation Programme</h3>	<p>Katha School of Entrepreneurship: Small Business Management & Leader Ship</p>	<p>The Intel computers clubhouse @ katha iHC GHAR!</p>	<p>Creative Teaching! In-and Pre-service Teacher Training Programme</p>	<p>DharmakDhum! The Magazine for Preschoolers</p>	
	<p>Vocational and Pre-Vocational Studies</p>	<p>Lifelong Learning Centre English Lab</p>	<p>TAQeED The Teachers Alliance for Quality eEducation</p>	<p>Tamasha! Roadshows Veedi Vidya Katha Tihar</p>	
<h3>KALP:</h3> <p>Katha Adult Literacy Programme Saat Shaelia: Easy Readers</p>			<p>ADD! Accessibility for the Differently Abled</p>	<p>ANU: Animals, Nature and You</p>	
	<p>Katha Student Support Centre Inducement Activities; Labs; Community Library</p>		<p>Spicy Stories! Events, Melas, Fun!</p>		
<h3>Bapu Mandal: The Fathers Entrepreneurship Club</h3>	<h3>HAMARA GAON INITIATIVE</h3>				
<h2>KATHA VILASAM</h2> <p>The Story Research & Resource Centre</p>					
<p>Katha Books Quality Translations and Publishing</p>	<p>The Katha Awards Applaud Artistic Excellence</p>		<h3>Kanchi</h3> <p>Katha National Institute of Translation</p>	<h3>KATHA MELA</h3> <p>Distributors of Quality Books</p>	
<p>Katha Bharai: 100 Classics Initiative</p>	<p>Katha Chudamani for Lifetime Achievement</p>	<p>Katha Clubs for students: Career Options in Transaltion</p>	<p>Apex: Alliance of Principals for Excellence</p>	<p>Trade Marketing and Sales</p>	
<p>Kathakaar The Centre for children's Literature</p>	<p>Katha Awards for Creative Fiction</p>	<p>Lead: Management though Fictions</p>	<p>Katha Faculty Club</p>	<p>Dicect Marketing Academic sales Unit</p>	
<p>Academic Publishing: Trnansation & Culture Studies</p>	<p>Katha Translators Award Katha Journal Award</p>	<p>Choomanthar! Workshops for Preschoolers</p>	<p>Katha Academic Centres in Universities</p>	<p>Internet and eCommerce Sales Unit</p>	
<p>Katha Translation Resource Centre</p>	<h3>STORYTELLERS UNLIMITED!</h3>	<p>Premchand's Pitara: Culture Linking</p>	 <p>The Katha Heart Institute A touch of Class</p>		
	<p>Voice Moudlation, abhinay, Storytelling for Parents and others</p>	<p>Beyond Chinderella! Theatre Workshops</p>	<h3>Partnerships for Progress</h3>		
<h3>KATHA RASA</h3> <p>Peformances, Talks, Lectures, Art Fusion</p>					

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2000-2001

ABOUT KATHA



Katha

India has always been a land of storytellers. Over the centuries, we have honed the fine art of telling the short story - be it in our epics, our mythologies, our folktales or in our more recent writings. Told by traditional Katha vachaks, village storytellers and one's favourite grandmother, we have all heard stories that have taught us our values, our morals, our culture. "Katha" or the narrative is a special legacy that continues to exist in our country as a rich and fascinating tradition, moving with grace and felicity from the oral traditions to the written texts, from the heard word to the read.

We at Katha endeavour to spread the joy of reading, knowing, and living amongst adults and children, the common reader and the neo-literate. Katha has striven to establish a code of excellence in all that it does, to enhance the quality of life in every project it has attempted.

Katha's main objective is to enhance the pleasures of reading for children and adults, for experienced readers as well as for those who are just beginning to read. And, inter alia, to—

- Stimulate an interest in lifelong learning that will help the child grow into a confident, self-reliant, responsible and responsive adult.
- Help break down gender, cultural and social stereotypes.
- Encourage, foster excellence, and applaud quality literature and translations in and between the various Indian languages.

KATHA

KATHA VILASAM KALPAVRIKSHAM DEATH CELL SUPPORT SERVICES

Katha Vilasam

the Story Research and Resource Centre

The Center was created in September 1989 with the following main purposes:

- To help capacity build in writers, translators and editors. To organize and promote, wherever required, the study of those subjects through lectures, demonstrations/workshops etc.

- ii) To offer a decentralized research and a centralized documentation service on Indian literature, focusing on short fiction. The idea is to collect and have for larger use research papers, writings and other forms of scholarship on writers and writings.
- iii) To publish quality translations of good writings from the various Indian languages, in English.

Our research and resource facilities try to span diverse kinds of narrative, primarily the contemporary short story, but also, increasingly, narratives that come from India's vast storehouses of oral traditions; as also novellas and novels, biographies and autobiographies, and critical texts.

These goals have crystallized in the development of the following areas of activities:

Katha Publishing Initiative

- Quality Publishing of translations. Search for Excellence.
- Academic publishing.
- Kathakaar, the Centre for Children's Literature

Katha Tejas

Katha Vilasam also Fosters quality writing, translation and editing through a Search for Excellence that culminates in the Katha Awards for Creative Writing, Translation and Editing. The AK Ramanujan Award is given to a translator who can, with great felicity go between more than two bhashas and English, as AK Ramanujan – a friend of Katha after whom this award was named after his demise – was himself able to do.


Katha Barani

This is the Translation Resource Centre. Library-cum-archives.

Kanchi

The Katha National Institute of Translation & Education

- Research. Academic and institutional support to scholars from India and



different countries to study the Indian story, storytelling, theatre and other forms of creative writing. Katha provides support in the form of work spaces and creation of a special series in our permanent seminar. Special focus on Creative Writing in the bhashas and Literary Translation. And the teaching of these in an inter-disciplinary classroom. Promotion of translation projects and discussion about the implications of the translation task.

- FELLOWSHIPS reserved to invited professors. Research and academic pursuit of subjects related to translation, teaching, and editing literature especially in translation. Working with teachers and students on the teaching of Indian literatures in translation in the inter-disciplinary classroom. Writing/Editing of commissioned books may be seen as part of the fellowship.

- R&D CELL Work related to Katha's programmes – lectures, seminars, meetings, and colloquiums on subjects concerning story, storytelling, writing, translation, editing etc.

- Teaching.

- ACADEMIC CENTRES in association with different universities. The base being the K.N.L.T. centre at Delhi.

- PACT, the Principals Alliance for Creative Teaching.

- Faculty Clubs.

- A Question of Choice. Bhasha Club

- CERTIFICATION COURSES. Certificate courses in various topics related to writing, translation, editing, teaching.

- KATHA CLUBS. Certification, in-college and open courses in–

- Appreciating Fiction. (Also special course: Focus on Gender.)

- Translation.

- Fiction Editing. Media & Translation.

- Permanent Seminar

- SISHYA. Story-related workshops in schools and learning centres run by nonprofit organizations.

- Choomanthar! For preschools.

- Katha Theatre Group.

- Premchand ka Pitara.

- After Cinderella.

- Tamasha Roadshows.
- ADD! Workshops. Accessibility for the Differently Abled.
- APEX (Alliance of principals for Excellence). Faculty Clubs.
- LEAD. Fictions for Leaders: India, the Real & the Imagined. Theatre Workshops. Introduction to India's Arts.
- INTERNSHIPS in Editing and Teaching Translation.

KathaRasa: Performances, Art Fusion, Events. Katha Centre Activities.

- STORYTELLERS UNLIMITED: Storytelling - the art and the craft of it.
- Promotion of activities that builds and supports a community of writers, traditional, contemporary, the occasional writer and the professional.
 - The Writer-in-Residence Initiative.
 - The Wordsmiths Seminars
 - Developing storytelling capacities in the family - amongst grandparents, parents and others:
 - Telling the story: Voice modulation, abhinaya/facial and body language.
 - The Story, the Ethics – Answering the Whys in the stories we tell.
 - Storyscape – finding stories, creating your own;
 - The Danadini Club


Literary Activism

The story in life. LecActs. Learning outside the box/classroom. The Activist-in-Residence Initiative.

Katha Maya

A new venture we started with our internet site in 1995. This site, www.katha.org has flowered into a multi-activity space that connects Katha to the world. And today, two sites, www.FictionIndia.com and www.tamasha.org have been added and will start operating this year. The work plan that unfolds here is our Plan of Action–

- Internet. Information and Documentation. Sales. Online courses. A future



newsgroup through the Internet. Increasing awareness of Indian writers through the World Wide Web.

- KOS – Online courses. Certification and verification of land courses.
- Translation Contests.
- taQeed. Teachers Alliance for Quality eEducation.
- Q. The Katha eJournal.
- The Translators' Directory Online.
- The South Asian Academics Directory. An India-centric directory, basically.

Kalpavriksham, The Centre for Sustainable Learning

The Center was created in September 1989 with the following main purposes:

- i) To foster quality education for children from nonliterate families that is relevant and fun
- ii) To develop teaching/learning materials that see the story as the basis, for fostering lifelong learning skills and knowledge in our children that will make classroom teaching rememberable and understandable.
- iii) To find, foster, and applaud good teaching of our children, through inservice and preservice training.

These goals crystallized in the development of the following areas of activities:

Katha Khazana

- Katha Student Support Centre.
- Katha Public School.
- Katha School of Entrepreneurship.
- KITES. Katha Information Technology and eCommerce School
- Iccha Ghar. The Intel Computer Clubhouse @ Katha
- Hamara Gaon. Community revitalization and economic resurgence.
- The Mandals: Maa, Bapu, Balika, Balak, Danadini
- The Clubs: Inducement to activity clubs like Gender Club, Mensa Club etc.
- KathaRasa, Artistic education, performances, events.

Shakti Khazana

- Skill upgradation. Income generation activities. The Khazana Coop.

Kalpana Vilasam

- Regular research and development of teaching/learning materials, curricula, syllabi, content
- Teacher training.
- TaQeEd – The teachers Alliance for Quality eEducation.

Tamasha's World

- Tamasha! the Children's magazine
- *Dhammakdhum!*
- www.tamasha.org
- ANU – Animals, Nature and YOU!

What People Say About Katha

Katha is welcome venture into Indian Fiction.

– Indian Review of Books

Katha's pioneering efforts to bring out-translated versions ... moisten the barren patch of short fiction in English ...

– The Indian Express

Translation is the essence of national integration. The discovery of the wealth of Indian creative writing through translation is an inspiration. Katha is part of this discovery.

– India Today

... nothing deters the Katha team from keeping up to its standards.

– The Economics Times

Katha's initiatives is ... praiseworthy.

– Sunday Times

Katha has brought the English reading audience closer to regional language literature.

– India Today

... Katha without doubt, comes out a winner. For those of us who can speak just one or two of our languages, Katha is a godsend .

– Gouri Salvi

... Katha's work is of-tremendous significance in building a new India ...

– The Business Standard

... worthy additions to what is fast coming a rich store of Indian literature in translation.

– Biblio

... Katha has shown impeccable taste.

– The Week

Sound, phonetically aflame English translations have become the distinguishing trait of the Katha series.

– India Today

Katha deserves a round of applause for ... unearthing a cache of talented translators and revealing the wealth and diversity of literature that lies hidden and unappreciated in this amazing land of ours.

– Indian Review of Books

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Katha
Vilasam

Katha Vilasam

Katha Vilasam, the Story and Translation Research and Resource Centre fosters writings that break social, cultural and gender stereotypes and make us see the other side of pictures by helping us develop our narrative imaginations. It supports writers who in their creations steadfastly refuse to be drawn by economic need to commercialize or follow conventional thinking.


This wing applauds and admires good translators, fostering their strengths, helping them create good and sensitive pieces of work, which recreate the magic of the original. It trusts in the strength that good editors bring to texts and wish quality editing for every good story written, honing its strengths, its charisma.

It believes in the heterogeneity that is India and strives to sustain writings that foster culture-linking – between peoples, languages, cultures of India, historically and across the miniscule chasms that can be called caste, class and religion and we applaud the good and sensitive teachers who help us bridge them through close reading of stories, texts:

Katha Vilasam encourages fictions that enhance our understanding of the contemporary and the historical in our lives, what we are now from what we were once, where we are now from where we come from and see the humanities as a tool to transform the self, and through this, of the society we live in. And revel in the readers and the joy they feel after a good read ...

Our research and resource facilities try to span diverse kinds of narrative, primarily the contemporary short story but also, increasingly, narratives that come from India's vast storehouses of oral traditions; as also novellas and novels, biographies and autobiographies.

Katha Vilasam was planned to operate as a decentralized operation with interdependent cells of research, resource, and publication that allow for an optimum use of resources available in a multi-lingual country like India. Also, given the fact that Katha Vilasam has always believed in developing active participation and sustainability, this method of operation gives all of us who are interested in our languages, its fiction and its future growth in a creative way, a chance to act and to co-operate. In 1989, the first letters were written off to what has now been formalized into the Friends of Katha network.



KATHA VILASAM still operates in similar ways, spreading our wings to reach further horizons. Today, we have more than 3000 people across the country and the world who are Friends and who help Katha function. Amongst these are people from various walks of life, including doctors, engineers, computer specialists; housewives, retired bureaucrats, and academics, of course. The common endeavour in each of the Katha Vilasam cells has been to interact in innovative ways with academia, to tap student interests and capabilities and build up a pool of translators and researchers from the pool of common readers, specifically in areas that are still relatively unexplored, for example; oral traditions and the study of small/literary journals.

Objectives:


1. To stimulate the writing of quality fiction.
2. To strive to improve standards in translation of such stories from one Indian language to another (Katha sees English as one of the Indian languages) and to aid the setting of benchmarks that foster quality and excellence.
3. To produce reasonably priced publications of stories translated directly from one Indian language to another that result from our work in the areas of creative writing and translation. And to reach them to present and newly created markets. For this, to hone editorial skills and enhance the pool of editors.
4. Focus on writers and their writings by making them known to a larger audience by various means, including exhibitions, lectures, seminars on their work, and through Storytellers Unlimited, a wing of Katha Vilasam and/or its networks.
5. And in this connection, through its academic publishing programme, work in conjunction with academia—
 - To conduct research into areas of common interest.
 - To associate students and faculty in translation career skills and other translation-related activities;
 - To help develop/compile innovative and relevant course material.
 - To actively foster culturelinking, active tolerance and holistic learning or puma siksha.
 - Function as a literary agency, so as to enlarge the reach of stories by placing them in existing publications, specifically popular magazines, and newspapers with a large circulation

7. Network with other individuals and organizations working in related areas to share information and to avoid duplication
8. Run a resource centre which will have–
 - A story bank of quality stories written in the various regional languages articles features on writers’ writings; both contemporary and archival
 - Recordings and transcripts from the oral traditions of India
 - Little magazines, journals as also commercially-viable magazines and newspapers which focus on the short story
9. Develop and successfully implement sustainability plans. By sustainability, Katha means the sustainability of ideas, people, the organization as well as financial resources

Future Plans

Enhancing the presence and value of writers in the country today

- To stimulate the writing of quality short fiction and to applaud regional fiction we instituted the Katha Awards for Creative Writing in 1991. And the Katha Chudamani Award for Lifetime Contribution to Literature in 1999. The research that makes this initiative possible is done by volunteers who nominate stories that have been published that year. These nominating editors are writers, critics, scholars, academics and recognized for their knowledge and passion for the language they work in.
- Katha is specially interested in emerging writers, in honing their skills, and in helping them crossover the narrowing walls of regionalism, through translation.
- To applaud good editing that is uncompromising of quality and constitutes a constant and continuous search for excellence, with the Katha Journal Awards. This award also recognizes the eclectic nature of fiction pathways in a country as multilingual as ours.
 - Fellowships to maintain excellence and spread the shared vision.
 - Katha Ambassadors – involvement of high profile writers, poets, actors, artistes to propagate the ideas of Katha and to promote the movement.



Expanding the pool of quality translators

- Katha will continue our initiatives of former years and the three translation contests we have organized, in association with the British Council of India - the last of these was for countries of South Asia and their languages. Katha has already entered into discussion with some newspapers as well as the Chicago University to hold a translation contest that will help identify emerging translators.

- The Katha Awards for Translation (instituted in 1991) will stimulate the translation of quality stories from one Indian language to another (including English), and applaud regional fiction and translations. The A K Ramanujan Award for Translation, in honour of a good friend of Katha, will be given to a translator each year who can translate with felicity and flair between more than two Indian languages. Their works will be published by Katha.

- Basically to foster and applaud creative writing in the regional languages, we hope to extend this activity into at least two more languages next year by starting our search for excellence in association with quality bhasha magazines/newspapers.

- Enhancing the activities of KANCHI, the Katha National Institute of Translation has innovative ideas on how to franchise training and upgrading skills in translation and translation-related activities. Kanchi will speed up the process of creating teaching/learning modules for – i). Translation; ii) Fiction Editing; iii) Teaching Translated. Texts; iv) Translation in Media. (We hope to work with television channels and others in this new area of excitement which is opening up – dubbing, sub-titling, advertising.)

Publishing and marketing of quality translation for adults and children.

- The previous Foundation grants have helped us reach a point when this activity is to self-sustainability. We break even this year, and we hope to create value now that can show up as positive balances/assist in the making of more quality books – for children; adults and for academic use. The number we hope to reach is 100 books in five years, hopefully.

- Marketing - KathaMela, the marketing wing of Katha has been successful in putting Katha books into reprint and helping other niche publishers reach the growing markets created by various initiatives outlined above, this year. (Please see the KathaMela brochure attached.).

- We hope to enhance our trade presence and to add at least 100 more shops to our list. Start our direct marketing initiative. And enter the ecommerce space on the

Internet. Last year we started a small effort to epublish our books. 2002-5, we hope to take the publishing initiative further, with ecommerce facilities being explored. Vigorous, creative marketing is what we are looking forward to in the next three years so that we become self sustaining.

- Dynamically pursue foreign markets, reprints, and sale of rights both within and outside India.

For this to happen, inter alia, we need to focus on writers and their writings by making them known to a larger audience.

Continuation of work that Katha has done well and conscientiously over the last three year Katha's workshops (in 2001 alone more than 1,000!), exhibitions and melas have attracted a new population each time to the pleasures of reading home grown literatures – are on the cards. The call: Come home to good fiction ... Come home to Katha.

The workshop/seminar/conference space was in colleges and open spaces like the India Habitat Centre. These will continue. But, with years of work beginning to gain momentum and impact, we move from pioneering activity to creation of expertise in teachers and/or parents in the schools and colleges we work with, who can make this activity sustainable and workable in the long term.

And in this connection, to work in conjunction with academia. Fostering the study of Indian literatures in translation in colleges and schools happens mainly through activities mentioned above. In addition, Katha will encourage and foster–

- Research and development of quality teaching/learning materials for schools & colleges
 - Help bring Indian literatures into language syllabi through active advocacy
 - Capacity building in teachers to teach bhasha literatures in translation
 - Paradigm shifts by seeing the study of Indian literatures in translation for pleasure being reinforced by its potency to develop the narrative imagination in us and to act as a tool for–
 - Culturelinking
 - Enhancing skills in English as a second language (ESL)
 - Building one of the softer, finer skills needed by effective managers in a globalized world.
 - Transformation of the self, and through this, of society.

Function as a literary agency, so as to enlarge the reach of stories specifically to



popular magazines, newspapers with large circulations. This work is now to India, but with four invitations to our executive director by the French government in as many years, and ,with our growing presence in universities abroad, we see our role being enhanced this year – with direct benefits for writers and translators!

Networking with other individuals and organizations working in related areas to share information and to avoid duplication is an ongoing process in Katha and we continue this activity through 200,5.

Enhance the collection in Katha Barani, the resource centre, which has books now but will add

- A story bank of quality stories written in the various regional languages, as well as articles/features on writers' writings; both contemporary and archival
- Select recordings and transcripts from the oral traditions of India
- Little magazines, journals as also commercially viable magazine and newspapers which focus on the story.



Katha Publishing Initiative



The Publishing Programme was started to address the question of primary and secondary school education – in the formal and non-formal sectors. Katha's ten years of experience in bringing out *Tamasha!*, a health and environment magazine, . . . as well as the need expressed by parents and teachers for a magazine for primary school-goers, prompted us to think of another quarterly magazine – *Dhammak Dhum!* The idea was to link these two magazines to the workshops in schools under the Sishya Initiative.

Katha ventured into publishing translation with *Katha Prize Stories I* – a path breaking volume in the endeavour to promote bhasha literature comprising short stories from bhashas. For the last ten years Katha has focused on short fiction and continuously brought out anthologies of short story collections from various languages in translation. Katha is now moving into the longer fiction category with the publication of novellas and novels.

Highlights of the Year

Katha Awards Ceremony

The Katha Awards Ceremony was held at Sanskriti Kendra on 16 December 2000 launching the week long international inter-disciplinary conference on the short story – Words into Worlds, Worlds into Words. Shri M T Vasudevan Nair, the doyen of Malayalam literature and cinema, gave away the awards for Creative Fiction and to the writers and translators. Also, the A K Ramanujan Award which is given to a translator who can, with felicity, translate between two or more bhashas, and the Journal Awards to the Journals in which the stories had first appeared. The function was well attended with over five hundred Katha friends and well-wishers participating in the Awards ceremony.

Katha Trailblazer Series

A new series focussing on contemporary bhasha writers who had made their mark in the literary world and had been path-breakers in their bhashas was started. With this series Katha has ventured into publishing longer pieces of fiction – novellas and short novels. The first title to come out in the Katha Trailblazer Series was *Paul Zacharia: Two Novellas*. Three more titles have been scheduled for the coming year.

Paris Book Fair March 2001

Katha was invited, along with Macmillan and Penguin India, to attend the Paris Book Fair by the French authorities. This meant international recognition of Katha's contribution in promoting bhasha literatures and bringing Indian regional writing and writers to the forefront through quality translation of the best in regional literatures. Smt Geeta Dharmarajan, Katha's Executive Director, represented Katha.

The French publishers showed keen interest in Indian literature and Katha's publications. They have asked for both published and draft manuscripts of our existing and forthcoming books to explore the possibility of their translation into French.

Books published during the year



Hauntings: Bangla Ghost Stories

Translated and edited by Suchitra Samanta, these are thirteen ghost stories representative of an entire corpus of Bangla literature are showcased in the volume. They thrill to the supernatural, skillfully treading the thin line between the shadowy recesses of the nether world and the equally inaccessible creations of deluded minds. These evocative stories feature female protagonists who speak of women's experiences universally – of rape, love, loneliness, betrayal, social marginality – complex emotions expressed, in an idiom that is quintessentially Bengali. These are indeed powerful women who comment and act, from beyond the pale and from within this life, upon the world of the living.

Stories featured in the volume are by writers spanning the entire Twentieth century – Rabindranath Tagore, Pramatha Chaudhuri, Panchkori De, Bibhutibhushan Bandopadhyay, Tarashankar Bandopadhyay, Banaphul, Swapanburo, Lila Majumdar, Kamakshiprasad Chattopadhyay, Shishir Lahiri, Mahasveta Devi.

Thirteen haunting tales exploring Bangla's ghostly repertoire, authored by evocative storytellers

... *Hauntings* takes you to the supernatural beyond ... (to) produce that shiver in your spine. – *First City*

Hauntings is an absorbing selection of some of the most famous explorations of the supernatural in Bengali fiction ... (a) fascinating, and competently translated, collection. – *The Telegraph*

Apart from the chronological range (the tales cover more than a century), the stories have thematic breadth, communicating to readers on both local and universal planes. – *The Hindustan Times*

... through her (Samanta), the spirit of the Bengali bhoot manages to cackle on, even in English. – *Outlook*

Vyasa And Vighneshwara

Vyasa and Vighneshwara is art created anew. It combines, in a startling fashion, the modern with the traditional, memory with myth, the past with glimpses of the future. A complete piece of work, it offers half-complete texts from times far removed from each other and yet woven together in myriad ways. Revealing the finer aspects of beauty and thought, criticism and analysis of society, politics and myth, it rebuilds and re-establishes the concept of the story in an amazing manner.

P Sachidanandan, who writes under the pen name Anand, is an unusual writer known for his serious and thought provoking works of fiction, focusing on current topics and social themes. As a technocrat, he has an insider's understanding of the government machinery and his writings reflect this.

Vyasa and Vighneshwara ... interlaces stories within stories, history and fiction, the authentic and the spurious to create a rich and teasing narrative ... this is an accomplished example of the avant garde in Indian vernacular literature.

– *The Telegraph*

Vyasa and Vighneshwara makes the modern abstract space impinge on the archetypal and effective spaces, setting off a process which transforms all of them and renders them inadequate in themselves.

– *The Asian Age*



Anand's Malayalam is characterized by a deep sense of self-insufficiency. Its horizons are linked inextricably – but imprecisely – with other languages and other horizons. His novels often make use of syntactic forms, passive constructions and locutions which are grammatically acceptable and yet non-idiomatic, invoking the idea of a compositional strategy which makes use of sentence structures from another language.

No other Malayali novelist writes with such consistency and with such an unflinching social concern, and the sincerity of purpose and the pious faith with which he delves into his fictional themes renders his novels sacred. Anand is at his best when he deals with power and exploitation and *Vyasa and Vighneshwara* is a fictional work only he can produce.

– *India Today*

Katha Prize Stories 10

The *Katha Prize Stories* is an annual anthology of stories chosen with love, translated with care and edited with finesse. Each story in the *Katha Prize Stories* volume is selected from a vast and exciting range of nominations brought in from the various



parts of India from our numerous bhashas.

The volumes always make an attempt to include as many languages as possible, the sole criteria for the inclusion-being that the stories should be of a high literary quality and should stand the test of time. The annual volumes are a sincere and loving attempt to continuously bring together quality Indian regional fiction and sensitive translations to as many readers as possible.

The stories create as well as break stereotypes. They recreate the fascinating fabric that is India – urban and rural.

Katha Prize Stories 10 has seventeen award winning stories-whose common claim is only to excellence. The accent is on the inherent heterogeneity of contemporary India, an India constantly negotiating contradictions and coming-together, in fiction that both creates and breaks stereotypes. There is no attempt here to yoke, together “universal themes” or “basic conflicts,” yet brought serendipitously together is a galaxy of master writers – the pioneers and the path-breakers, looking back with longing and looking ahead with desire.

Translated sensitively into English, *Katha Prize Stories 10* makes for powerful and unusual reading.

... Katha Prize Stories make available a small share of the regional gold mine denied to most readers. . .
—*The Indian Express*

Since its inception in 1990, the *Katha Prize Stories* series has become something of an institution in the world of Indian literature ...
—*The Business Standard*

Paul Zacharia: Two Novellas

This volume has two novellas from Paul Zacharia. The first, “Praise the Lord,” is a light hearted depiction of the laid back lifestyle of a rubber planter in rural Kerala and the turmoil that is caused by-the arrival of two lovers on the run – a big “problem” in his placid, happy-go-lucky life. The second, “What News, Pilate?” is a sombre, ironic,

thought provoking piece where Pontius Pilate, the man who condemns Christ to the cross, writes to his friend in an effort to analyze his feelings on that particular incident and justify his stand.



Woven into these stories is a whole range of human emotions—despair, hope, love, abandon, irony and satire. Zacharia’s pungent humour, sharp wit and exacting eye for detail ensure that his work features among the best writing emerging out of India today. Brilliant novellas from a master storyteller rendered in crisp translations that do full justice to the original.

Forthcoming Titles

Water by Ashokamitran, translated from Tamil by Lakshmi Holmstrom.

The novella is a sensitive portrayal of the acute water crisis that gripped Chennai intertwined with the lives of two sisters living alone in the city. This will be the second title in the Katha Trailblazer series.

Bhupen Khakhar: Selected Works, translated from Gujarati by Ganesh Devy, Naushil Mehta and Bina Srinivasan.

The third in the Katha Trailblazer Series, the play, stories and novella in this volume are the typical Bhupen Khakhar tongue-in-cheek critiques of middle class chawl lives and morals.

Panes Stained with Blood by Indira Goswami, translated from Asomiya by Pradeep Acharya. This is the fourth volume in the Katha Trailblazer Series.

This novel unfolds the story of Delhi with the focus on the 1984 riots. A memorable story of love and war, hatred and friendships.

Home and Away and Other Stories by Ramachandra Sharma, translated from Kannada by Padma and Ramachandra Sharma and edited by Keerti Ramachandra.

A superlative collection by one of the leading lights of Navya fiction in the Kannada literary scene, *Home and Away* reflects the concerns and experiences of the author – both at home and abroad.

Ayoni and Other Stories, translated and edited by Alladi Uma and M Sridhar

Outstanding Telugu stories by men and women writers portraying the pain, struggle and triumph of womanhood with equal compassion, sensitivity and integrity.

Koonan Grove by Thoppil Mohammed Meeran, translated from Tamil by M Vijayalakshmi . The novel is a heartwarming tale of how two communities - Christians and Muslims – destroy each other and perish because of communal clashes sparked off by a trivial incident.

Pudumaipittan's Short Stories Translated and edited by Lakshmi Holmstrom

A superb collection of short stories by a writer who had revolutionized the short story genre in Tamil literature, with an introduction by Lakshmi Holmstrom.

Forsakinn Paradise: Stories from Ladakh by Abdul Ghani Sheikh, translated and edited Raveena Aggrawal.

The first ever collection of Urdu stories from Ladakh – in translation – providing rare glimpse of the Ladakhi society today. Stories that revolve around Ladakh and the lives of people inhabiting the region.

A Sample of Reviews of Katha Books

... the range of craftsmanship and technique is amazing, ranging as they do from surrealism to stream of consciousness and even a bit of magic realism.

– *The Hindu*

◀ The conception and execution of the Katha Prize Stories series surely represents a unique and special moment in Indian publishing history ...

– *The Economic Times*

◀ ... the Indian ethos and the vigour and intensity of the writers shine through this collection ...

– *The Hindu*

◀ ... a publishing feat ... the stories ... have the earthy vitality of a live language and the advantages of a live language and the advantages of a refined narrative technique.

– *The Daily*

◀ ... it has ... become a matter of prestige for writers, translators, nominators, journals to find their names included in that year's Katha collection.

– *The Economic Times*

Prize Catch ... the best of India translated.

– *India Today*

◀ ... Katha Prize Stories make available a small share of the regional gold mine denied to most readers.

– *The India Express*

◀ Katha Academic publishing

◀ The Katha Academic Publishing Program has emerged out of the engagements with social and cultural issues in the study of Indian literature and as well as questions concerning translation in the workshops at the Academic centers. It emerges from spaces where writers, translators and scholars have come to shed light and raise questions on the relations between literature and culture. The Academic Publishing program aims to generate a substantial scholarship in the fields of South Asian literary and cultural studies, drawing in the strengths of national and international scholars. It also aims to create new standards in academic publishing in the field of South Asian studies in culture and translation by giving a common platform to writers and scholars. The aim of this publishing program is, finally, to enable quality education in the graduate and post-graduate classrooms in South Asian Studies in India and abroad, by giving students new contexts and dimensions to think in with clarity, creativity and critical insights.

◀ The unit plans to publish two volumes on Malayalam literature and commission projects based on work emerging out of the Katha Academic Centres.

Translating Partition, edited by Tarun Saint and Ravikant: This book is first in the series, Studies in Culture and Translation .. The book comprises several Urdu



and Hindi stories, essays and critical commentaries that look at the history of Partition and its aftermath from the perspective of the common folk 'who bore the brunt of the arbitrary creation of boundaries and the ensuing mass migrations and population transfers. Besides looking at the partition in terms of physical boundaries and migrations of people this volume also looks at the linguistic divide. What happened to the Urdu speaking people and writers writing in Urdu who continued to live on the Indian side of the border? These are some of the questions addressed in the book.

Forthcoming Titles:

Translating Caste, edited by Tapan Basu

Translating Desire edited by Brinda Bose

Chainlinks: An Analysis of Women's Oppression by Mahadevi Verma, edited by Neera Kukreja Sohoni

Travel Writing and Empire, edited by Satchidanandan Mohanty

Literary Matters edited by Chandra Chari and Uma Iyengar

The Novelty of Ashk: Conflict, Originality and Novelization in the Life and Work of Upendranath Ashk (1910-1996) by Ann Daisy Rockwell

Kathakaar

The prime objective of Kathakaar, the Centre for Children's Literature is to reach out to more children through the publication of Children's books containing a selection of bhasha stories in translation. The endeavour is to make children more aware of the vastness and richness of our bhasha literature.

Balkatha books

The BalKatha books – for children in the 8-13 years age group – have unforgettable stories by Satyajit Ray, Margaret Bhatt, Dilip Salwi, Mukta Munjal, Kishore Chatterjee, B R Bhagwat and many others. Selected by Vijaya Ghose from the much

loved children's magazine Target, edited with tender care by Rosalind Wilson, this is an enthralling series – warm, touching, funny and exciting, along with delightful, vintage illustrations. This series has been named after Rosalind Wilson, one of the best editors of children's literature we have hold in India.

Rosalind Wilson was a friend and guide to us. She was a member of the first Governing Council and has contributed in many ways to the growth of Katha than can be told. The series is a small tribute from us to Rosalind. The stories in this series were first nurtured, edited and, published by Rosalind in Target, a magazine for children. Katha reprints these, with selections from the illustrations there, with the kind permission of Aroon Purie and Living Media (Pvt) Limited.

Grinny the Green Dinosaur The delightful and spellbinding stories in this collection have all been selected from the popular children's magazine Target, edited by Rosalind Wilson. These stories, along with beautiful original illustrations, recreate the magic of Target and open up a world of adventure and fun.

Stories by Satyajit Ray, Kishore Chatterjee, Shevlin Sebastian, Kavery Bhatt, Saibal Chakravarty, Dilip M Salwi, B R Bhagwat, Mukta Munjal, Hema Mehra, R Shyamala.



Battlibg Boats is a wonderful collection was aimed at encouraging children to rediscover the amazing world of excitement and thrill through the stories selected from the much-loved children's magazine Target, edited by Rosalind Wilson.

Stories by Swapna Dutta, Mukta Munjal, Bijan Kumar Ghosh, Jaygopal Poddar, Anita Rau Badami, B R Bhagwat, Indi Rana, Margaret Bhatt, Sigrun Srivastava.



The Yuvakatha Series

Each volume in the YuvaKatha series – aimed at a target audience of young adults in the 12 -16 age group – contains ten regional short stories in English and in translation. An unusual mix of unforgettable short fiction with diverse themes from various parts of India. Fiction that is sure to enchant, amuse and provoke. Know India through her stories, in reader friendly translations.



The Dragonfy And Other Stories: Edited by Geeta Dharmarajan and Keerti Ramachandra, this collection comprises stories by well known bhasha writers in translation. The stories included in the collection are by Agyeya (Hindi), Madhurantakam Rajaram (Telugu), Ramachandra Sharma (Kannada), Vyankatesh Madgulkar (Marathi), Ambai (Tamil), Arun Joshi (English), Surendra Prakash (Urdu), Manoj Das (English), Lila Majumdar (Bangia) and U R Anantha Murthy (Kannada).


The Bell And Other Stories: Edited by Geeta Dharmarajan and Keerti Ramachandra, this collection includes stories by well known bhasha writers in translation – Gita Krishnankutty (English), Swayam Prakash (Hindi), Vaikom Muhammed Basheer (Malayalam), Vasudha Mane (Marathi), Ahmed Nadeem Qasmi (Urdu), Mahasweta Devi (Bangia), Bolwar Mahamad Kunhi (Kannada), Ahmad Yusuf (Urdu), Himanshi Shelat (Gujarati) and Mridula Garg (Hindi).



Katha Tejas

The Katha Awards were instituted in 1990. For choosing the award winners, the following procedure was adopted–

- Katha requests an eminent writer, scholar or critic in each of the regional languages to choose what she/he feels are the three best stories published in that language, in the previous year.
- Our Nominating Editors sift through numerous journals and magazines that promote short fiction. Many of them consult their friends or other. Friends of Katha in the literary world to help them make their nominations. The nominated stories are translated and from these are chosen the Prize Stories.
- Each author receives the Katha Award for Creative Fiction which includes a citation, Rs2000, and publication (in translation) in that year's *Katha Prize Stories* volume.
- The editor of the regional language journal that first published the award winning story receives the Katha Journal Award.



- The translators are handpicked from the list of nearly 3000 names we have at Katha. Each of them gets the Katha Award for Translation which includes a citation, Rs 2000, and the chance to translate a prize winning story.

- The A K Ramanujan Award goes to a translator who can, with felicity, translate between two or more Indian languages, as Ramanujan himself was able to. A K Ramanujan was a Friend of Katha and this award was instituted in 1993.

Every year or so – as and when we can afford it! – Katha holds a literary workshop. The award winning writers, translators and editors are invited to it.

Barani: The Translation Resource Centre

With more and more universities finally opting to teach Indian literatures in translation in their undergraduate and post-graduate courses, the most important need has become resources both people and texts. The Translation Resource Centre hopes to fulfil this need. But since building a new resource centre is going to be expensive, as well as difficult to maintain with small budgets, Katha has proposed to build networks between existing institutions and libraries, so that existing resources can be put to better use.

Building collaborations and connections is the exciting and cutting edge proposal that Katha has been discussing with many teaches in Delhi's colleges. They say it is not happening now. But it Gin happen!

Katha Barani, besides starting the planning for building collaborations, has worked in the following areas –

- The Translation Resource centre has been adding on new books to our fledgling collection.

- Also we have worked further at carving out space for the resource centre within the space we have for the Kanchi Project.

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Katha Mela

Katha Mela

There was a time when reading Indian fiction in translation was like falling off the literary map. But over the last twelve years, Katha has been helping change all that! Through our publishing. Through our marketing. Today, Katha is one of India's most respected publishing houses.

Speciality marketing is our niche. Designing special strategies for each publisher we distribute, our forte! Brand creation and management, we know, are essential and these form part of our essential training for Katha's hand-picked salespeople. They read discuss books, participate in literary discussions and workshops ... our sales team has been honing its skills – to showcase your books in India in the best possible ways!

THE PEOPLE WE DISTRIBUTE include some of the best Indian publishers of quality books. No pulp. No below standards publishing. They give us their best. And we match it with good, sound marketing. The publishers with us include East West Publishers, Macmillan, Markstart PLC, Other India Press, Sahitya Akademi, Seagull, Theina, Tulika ... Now, Katha moves into the larger arena, confident we can do the best for you!

THE SHOPS WE DISTRIBUTE TO include some of the best paymasters in the trade. Stretching across the country, from east to west, north to south, our marketing arm touches small towns and big, emerging booksellers and the established, libraries, schools, colleges. And of course, our direct mailing initiative reaches out to the unreachable ... in their homes!

Kathamela – the marketing unit of Katha working towards the chief organisational goal of enhancing the pleasure of reading. It tries to reach its readers through book discussion, story telling workshop and fiction appreciation seminars. It caters to students and teachers in the nonformal to formal spectrum and in the primary to higher education continuum.

Highlights: It caters to a niche market, through well reputed book sellers and institutes. It has a strong presence in Delhi; Northern, Eastern, Western and Southern India. Kathamela is trying to expand its boundary beyond Indian operation. It is



reaching out to Asian as well as to Western countries – through collaboration with similar kind of publishing and distribution houses.

Problems: Reading habits are on the waning side, due to the advancement of audio-visual entertainment medium. The book market itself is shrinking. Institutes are allocating low budgets for literature.

Solutions: A direct effective networking system directly linked to the programmes of Katha, need to be established. A strong network of Friends of Katha – who believes in similar kind of philosophy, should be explored efficiently so that Word of Mouth publicity gives us the desired edge. A wide media coverage, good and regular media reviews of Katha books will certainly do wonder for us.





Kanchi:
Katha National Institute
of Translation

Kanchi

If education is a means of finding one's own voice, then the reading of our literatures must be the most exciting and interesting part of this discovery of the self. The story or "katha" has always afforded enjoyment and entertainment in various forms – from folk theatre/storytelling to electronic mass media presentations. The katha has been the mainstay of mass culture in India over time, but the way it has impacted on the lives of people has changed – going as it has from value formation to what may be called a devaluation of values.

Nothing can match first hand experience to shape the whole personality of a person, or in helping us understand human nature. But all learning cannot be from one's own experience. Learning vicariously has its advantages. It is in this connection that reading stories that are homegrown and close to our own experiences gain importance. And literary translations earn their rightful place under the Indian

We at Katha have been striving over the last ten years to increase the impact of the story in more positive ways. And in this, enhancing the story's influence amongst readers and students form a major effort.

Working on the Kanchi Initiative last year has brought up many questions in Katha. One of the main questions is the lack of a truly liberal, multicultural education for most students. Earlier, the joint family system provided children an older person who would speak of values, of culturelinking, of the larger aspects of life. Today, with nuclear families, this is not happening. Parents and teachers, for various reasons, are finding their time more and more fragmented, leaving them with little time to look to the grooming of the total person.

Dr Radhakrishnan has spoken about the need for humanities in shaping the total human society. But we in India, in our eagerness to do the best for our children, have concentrated on shaping the technocrat, the business manager, the professional – forgetting that behind the making of all these individual citizen, caring members of a society, is a strong liberal education component Today, this need has grown stronger with the entry of the multinationals and India coming into the reckoning as a "super world power." This has thrown open many more careers.

But how can a person stand shoulder to shoulder with the world community if she is not grounded in the culture and the reality that is India?

TOWARDS ACTIVE TOLERANCE: Today, tolerance itself has become a passive exercise. As long as we are not asked to be tolerant, we believe we are. Once the active need for tolerance is presented to us (as it is during tension-filled times like the Kaveri Issue squabbles between Tamilnadu and Karnataka; or the Babri Masjid Ram Janmabhoomi days) we become fence-sitters, unable to reason out why we should be tolerant. Tolerance has to be proactive. Not passive. In India we have become passively tolerant over time. The urgent need is for active tolerance today. Having worked with the story with adults and children, in urban slums and in orphanages and in well-to-do-schools, we believe that this can happen more easily through reading fiction than through any other means. And it is also more enjoyable, the learning being vicarious and longer lasting.

THE PARADIGM CHANGE KATHA HAS BEEN WORKING ON:

1. There is still a lot of debate about the desirability of having Indian texts in translation as part of course work in Indian universities.


The paradigm change Katha is working for: To see the various literatures of India not just as “language” but as the basic tool that will ensure our survival, our creativity.

Katha’s Action Plan: Katha’s awareness generation programme, coupled with our active capacity building programme for teachers, is slowly helping the tide turn in our favour.

2. Language departments should gain greater significance in this changed Scenario. And the old language departments either have to change and change quickly or fade away as things of the-past. In a vast and varied country like India, where there is so much migration of families, necessitating the need to know more about the people we are sharing a road with – language learning cannot be chauvinistic or exclusive. There is an urgent need to see how we can become more understanding of our neighbours; of their lifestyles; their beliefs and customs.

The paradigm change Katha is working for: Katha hopes to convince language departments to see themselves as comparative literature departments; to help the story reach its magical arms in cross-disciplinary ways – into management, computer Science, medicine, law, engineering, sociology, history, and cultural/women’s studies departments; to bring humanities alive in the IITs, the IIMs and the many computer training programmes.

Katha’s Action Plan: Through workshops and contact programmes, through career courses for students in what the future holds for those who are bilingual – we



have brought together a lot of exciting things that are happening today – the many language channels, the many advertising venues (including the dot corns!), the many needs for sub-titling, dubbing, instant translations. The excitement is there, especially with many colleges opting for these courses! We also move, in 2001, into building more collaborations and connections even with corporate houses!

3. ELT (English Language Teaching) is neither exciting nor fun. It gives rules without making clear the relevance of the rule – and English is an extremely illogical language to learn by rote! The ELT programme is still to use translations as a major tool for honing language skills.

The paradigm change Katha is working for: Katha is finding ways to introduce the art and craft of translation into ELT courses, to make the power of the story paramount, to try and bring out the story in another language which most know but have never used creatively. Most important, looking into a dictionary or a thesaurus becomes a relevant exercise and learning the many meanings and nuances of words, metaphors and idioms becomes meaningful.

We believe that the future of language learning is here – in translations and in learning language through hands-on translation exercises from source languages we know into target languages we would like to know!

Katha's Action Plan: We are building awareness and advocacy groups to make the change happen. And things are changing!

4. Nonprofits in literary work are rare in India, and most of this work is the responsibility of the government.

The paradigm change Katha's working for: We strive to bring in a totally new concept of making literary activities sustainable, by helping colleges and schools see the need to build their bhasha skills (and libraries!).

Katha's Action Plan: Through various initiatives Katha starts from the 2000 academic year, story translation and liberal cross-cultural learnings through these, will occupy centre stage in many colleges and schools, on a pilot basis. Next year, we hope to learn from our experiences and push this experiment to the far reaches of the country!

CULTURELINK EXCITEMENT: Historical culturelinking, cross culturelinking (between languages, peoples, Cultures of India) and vertical culturelinking (between the various social and economic stratas of society) continues and will continue to be the major programme ideas in Katha, alongside purna siksha or holistic learning.

The Sishya Initiative

Even 50 years after Independence, Indian children are still reading English books that are replete with Western ideas and other-culture specificities. Most of our children who are on the fast track and are to be the future leaders of India, even in West Bengal, will see the learning and speaking of English as the most important skill to learn. But, what are we going to give children growing up in India today? We do not have any good publishing programme to call our own, except government initiatives.

On the other hand, we receive so much Western culture through television and through comics, imported books that are “colourful, attractive,” till it seems there is nothing Indian we can offer our children with pride. How can we then expect them to grow up as people who are proud of being Indian; how can they hold their heads high when they stand as equals in a global village? But since many of our children do not have the opportunity to develop a reading habit, we find that they are open to the highly suggestive visual media.

There is an urgent need for school books to incorporate stories in translations so they start the cross-cultural experience before habits are formed; a kind of education we had Once – in the universities of Nalanda and Kanchi, where, two thousand and more years ago, translation was, we are told, an integral part of the curriculum. Schools also need to start translation skills training. We have been building up awareness to take up this challenge from 2000!

Culturelinking is important. We can’t or should not say No! to foreign publishers who are setting up shop in India. But what will help is if we can change our own attitudes to our own books, explore how we could be “world citizens” and yet take pride in our writers and our own writings. Even belonging to the global village community means having faith in one’s self, and the culture from which we come. This confidence will mean success all the way.

Unfortunately, as readers, quite a few of us still find stories from across the regional border difficult to understand, or too full of “unfamiliar” ideas, names, cultural baggage. For some years now, the need to develop a special range of books from the primary level on became apparent. Yes, there are other publishing houses that are doing excellent work. But how many are into translations for children? We believe there is an urgent and genuine need for Katha to venture into the working with students in the preschool to higher education continuum – through the SISHYA INITIATIVE.



Highlights: Workshops, Seminars and Events

KATHA WORKSHOPS, CERTIFICATE COURSES AND SPECIAL EVENTS, APRIL 2000 – MARCH 2001

Kind of Workshop + No.	Organization	Approx NO. of Participants/ workshop	No of workshops	No. of Hours	Total No. of Participants
Katha Conferences					
1	An International Interdisciplinary Conference on Short Story in Translation	500	50	40	500
Careers in Translation: Certificate Courses					
2	Art and Craft of Translation at JNU	20	10	30	20
3	Translation Theory Today	20	1	3	20
Teaching Translations					
4	At Mumbai	30	9	27	30
Katha Barani: The Translation Resource Centre					
5	Liberary Workshop: 10 Delhi schools	30	1	6	30
Katha Lead Workshops: Management Through Fiction					
6	IIFT, Delhi	15	12	36	15
Purna Siksha Workshops: Fiction Appreciation					
7	SPM College, Delhi	70	2	4	70
8	Lady Sri Ram	20	10	30	20
9	Janki Sevi Mahavidayala	20	10	30	20
10	Indra Prastha	22	10	30	20
11	Understanding Amnbai	40	1	3	40
Theatre Workshops					
12	Khazana Children	72	180	444	72
13	Lady Irwin College	26	2	6	26
14	Daulat Ram College	20	2	6	20
15	Janki Devi Mahavidayalya	27	2	6	27
16	Miranda House	20	2	6	20
17	Kamla Nehru College	25	2	6	25
18	Zakir Hussain	20	15	60	20
Film Making Workshop at Khazana					
19	KSWE Students	20	20	60	20
Creative Pedagogy Workshops					
20	DPS Rohini Parents	50	1	3	52
21	Green Fields School	20	1	3	20
22	GyanBharti	33	1	3	33
23	Little Pearls School	9	3	9	9
24	Spring Dales Dhaula Kuan	3	3	1	3
25	Mira Model School	52	1	3	52
26	Laxmi Public School	60	1	3	60

27	Navyug School	40	2	6	40
28	Khaxana	30	9	8	30
29	Raisina Bengali Public School	30	1	4	30
Shishya Workshop					
30	Appejy School	50	14	3	42
31	Chaman	25	105	3	25
32	Sanskriti Prathisthan	50	5	3	250
33	Guru Nanak public School	20	11	22	20
34	Ramjas School	20	11	22	20
35	Sanskriti School	20	11	22	20
36	Sri Ram School	20	11	22	20
37	Naval Public School	20	11	20	20
38	Navyug School	20	11	22	20
Workshops in Alternative Education?NFE Centres					
39	Deepalaya	35	26	78	35
40	Khazana	60	122	355	60
41	Salaam Balak Trust	20	11	22	20
42	Aditi - Muzaffarpur	60	30	120	60
43	GNK - Gorakhpur	30	15	60	30
44	Aparna Trust - Chamba	60	30	120	60
ADD Workshops: Accessibliti for the Differently Abled					
45	Akshya Prathisthan	20	2	6	20
46	Blind School, Delhi	25	1	3	25
Tamasha! Roadshows					
47	For Street Children	50	8	3	400
Wordsmiths Seminars					
48	At Jaipur	50	4	12	200
	SPECIAL EVENTS				
Maha Katha Utsav!					
49	50 School	3000	3	30	3000
Scrit Mela					
50	School/College/Professionals	30	3	24	30
Play Festival					
51	Public Schools, Non Formal Education, Blind School, Spastic Society and Tihar Jail	204	2	16	204
Oral Festival					
52	Workshop on Oral Treaditions	20	15	90	20
Totla No of Workshops = 827					
Total No of Hours = 1950					
Total No of Participants = 5935					

Workshops, Seminars and Events



Translation Workshop

6-19 April, 2000

Jawaharlal Nehru University, New Delhi

Katha and JNU conducted a Translation Certificate Course designed specially for practising translators. The Course was scheduled from the 6th of April 2000, and continued till 19th of April 2000. The focus of this Course was on translating short fiction. It explored standards for quality translation, looked into the problems of translation, and identified effective strategies for the translation of idioms, metaphors and dialects. The Course Directors were Prof R.S.Gupta and Dr Sukrita Paul Kumar. There was also a team of experts and resource persons working with us on the course.

Each participant in the Course was expected to translate a story of her/his choice. From the pool of stories collected by Katha recently, we sent two stories to the participants in the language of their choice. The participants selected a story which they wanted to translate. A few were not inspired by the story we had sent and so selected a story of their choice published during the nineties. The underlying objective being to choose a story that excited them - a story that was innovative, was experientially vibrant and interesting to read. The stories could be reflective in nature, or humorous, or both – in short, a story that calls out for translation. Having completed the Course, the participants received a certificate at the end of the Course.



Sish'ya Academic
Interface Programme in
Schools and Colleges
with Students,
Teachers and
educationists

LEAD Workshop

Management Through Fictions

Indian Institute of Foreign Trade, New Delhi

9 February – 12 April, 2000

These specific, skill-based workshops enhance basic competencies and understandings. These workshops also help gain a strong sense of culture and the self-insights that are essential when we do business within the country and outside. They, in subtle, non-aggressive ways, help managers to gain self-knowledge, learn how to interact with others and to work as an equal member of a team, as also to reflect on their own experiences-through stories by master wordsmiths.



During the course of the workshop the students are introduced to eminent Indian writers who address them on vital issues related to life in India. The Course Director conducts each workshop and the participants are given a hands-on exercise at every session. This activity is preceded and followed by the comments of the resource person. The workshop was attended by 20 students who looked at ten stories in the space of ten workshops.

February – March, 2001

Katha resource persons conducted two, three hour long workshops. Katha stories were used to discuss issues concerning gender and leadership, and cross cultural communications. In these interactive sessions students discussed their perceptions of women and empowering social roles, and of building relationships amongst social differences. The stories used were Maitreyee Pushpa's "The Verdict," Ramanunni's "What is My Caste?" and Mahasweta Devi's "Arjun."

Sishya Parents Workshop

20 April, 2000

Delhi Public School, Rohini, New Delhi

Objective:

To identify methods of sustaining children's joy, zest and exploration. Having an insight into child psychology and explore the nature of learning in the early years.

Proceeding:


The resource person introduced herself to the participants. She began with discussing the problems related to different age groups. She started with discussing the psychology of parents towards their child from infancy till the age of a toddler. She asserted that parents think that the child should grow up quickly so that they are relieved of the responsibility of being with the child all the time. Then Dr Singh talked about the feelings of a child when he/she is exposed to the school life for the first time, the feeling of isolation that a child suffers when he enters a new ambience and the suppression that a child suffers in order to be disciplined in an institution. The parents must know what the child is doing in his new environment at school.

Group activity:

The participants stood in a circle and Dr Singh asked them to play with a ball. The logic she gave of play'lgwith the ball was that apparently the ball is our child and the more attentive we are in catching it the more cautious we are in rearing our child, in answering his questions, in comprehending his feelings, his curiosities. Another activity of story telling was shared among the children. Some of the stories narrated were Tortoise and the Rabbit, Cinderella, Snowwhite and the Seven Dwarfs. The story telling session concluded with a self realization amongst the participants about their childhood memories and taking it further Dr Singh pointed the need to remember our experiences and feelings as a child in order to comprehend our children's problems.

Conclusion: The focus of workshop was mainly to help develop a child's individuality by seeing what he likes from the child's level i.e. as a friend rather than a parent.

Response: The participants appreciated the workshop, they found the session to be very interactive and suggested that more workshops like this should be conducted as they help us realize things that we tend to ignore or don't really pay any heed to during the normal course of life.



Peer Learning Workshops

16-18 September, 2000

Lady Sri Ram College

The Katha Club's programme for the year started with an orientation for the core group of students in each college. These students formed the Peer Learning Support Group and this orientation was a forum to equip them to lead a workshop without a teacher or a resource person.

The sessions took place on 16th, and 18th, of September 2000 at Lady Shri Ram College from 10:00 am to 4:30 pm on 16th September and 2:00 pm to 5:00 pm on the 18th September.

Katha clubs in Colleges

August 2000 – March 2001

Katha has been working very closely with colleges, teachers and students, for the past three years. Workshops, courses and meetings have been conducted, seminars and exhibitions have been organized, all with the intent of creating a critical thinking so essential to become a global citizen.

A series of meetings with teachers from many colleges focussing on evolving a logical movement of the work that we had done together resulted in the formation of the Katha Clubs. Everyone present felt that it was time the students took control of their learning. Hence the Katha Clubs was a forum where the students decide how and what they want within a broad framework of the concerns, issues, ideas that they have been exposed to. The programme design provides latitude for each college to create its own set of activities relevant to its needs. Katha stays in the background and provides support, as and when required, as well as a minimal financial backing to facilitate the students in organizing their activities. The Katha Clubs will be housed in the various colleges that have expressed a keen interest in them. Katha will facilitate networking amongst them as well.

Katha Clubs have been launched in ten colleges. Each college has designed a programme that is most appropriate to their context. Katha is initiating the programme With a thirty hour course on Fiction Appreciation. This course is mandatory for all Katha Club members.

S.No	Name of the College	No. of Workshops Scheduled
1	DaulatRam	3+ 10
2	Gargi	3+10
3	Hindu	3+ 10
4	Indraprastha	3+10
5	Janki Devi Memorial	3+10
6	Lady Shri Ram	3+ 10
7	Miranda House	3+10
8	Shyama Prasad Mukherjee	3+ 10
9	Venkateswara	3+ 10
10	Zakir Hussain	3+ 10

Launch of Katha clubs

7 August, 2000

India Habitat Centre, New Delhi

Katha Club was launched on 7 August, 2000 at the Basement Theatre, India Habitat Centre, New Delhi. Education, Excellence and Indian Literatures was the theme for the programme which extended from 10:00 am to 1:00 pm.

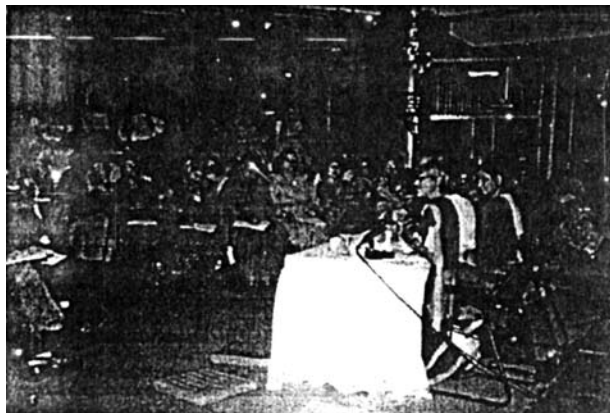


The programme was designed to give an introduction to the students of the various possibilities that exist within the Katha Club framework. There was a wordsmith seminar where an eminent writer addressed the participants and a play performance which showcased collaborations between visual arts and the world of writing.

After a brief introduction to Katha and Katha Clubs, at 10:00 am, in the Wordsmiths Seminar, Rajendra Yadav, a prominent Hindi writer was introduced to the students in an effort to give an in-depth introduction to the writer, his works and their place in Indian literature.

The play 'LUNA', based on Shiv Kumar Batalvi's poem, directed by Tripurari Sharma and performed by Sapna Sand as presented at 11 :30 am, The play performance was followed by an interactive discussion between the performers, directors and the viewers.

A maximum of 25 Katha Club members and the teachers in charge from ten colleges were invited. 300 members attended the launch.



Katha club Workshops

The Katha Club workshops using stories and supplementary reading material on Indian social histories of women’s movements, critical essays on translation and regional literatures, have been designed by Geeta Dharmarajan to engage college students with social issues concerning women and their writings, translation of vernacular literatures in .English, and the- reading of Indian literatures. The pedagogy models of story telling in education, role play and theater in education, collage making and journal writing to explore critical ideas were designed by Smita Bharti and Mousumi Roy Chowdhury. The workshops were conceived to be interactive sessions and provide students the creative yet informal space to talk and think about issues that do not yet feature in the college syllabus, Activities such as Peer Learning Sessions where students explored the stories through role play and performance, story telling and mock court trials, and the writing of journal entries were meant to initiate students into auto-productive creative thinking, outside the scope of exam oriented learning. All the workshops were conducted and finally evaluated by Smita Bharti and Mousumi Roy Chowdhury.

SPM College

A three hour workshop explored issues, concerning women’s social roles as they emerge in their relations to public and private spaces, social acceptance and rejections of women’s creativities. The story focused on was Anupama Niranjana’s “A Day With Charulata.”





LSR College

Five three hour workshops were followed by five Peer Learning Sessions conducted by the students themselves and evaluated by Katha resource persons. The workshops focused on social receptions to women's creativity, structures of resistance and enabling, told ad untold stories of women's lives, women's writings on sexuality, dalit feminism and eco-feminism. Women's relationships to eco-life worlds and issues that come up in dalit, women's writings were discussed and debated. The stories read were Ambai's "Unpublished Manuscript" and "Wrestling," Maitreyee Pushpa's "The Verdict," Ismat Chughtai's "Lihaaf," Urmila Pawar's "Justice" and Swapnamoy Chakrabarti's "The Saga of Bimalasundari." Students explored the stories in their own terms through role-play and performances, collages, and short presentations.

Janaki Devi Memorial College

Five three hour workshops were followed by five Peer Learning Sessions conducted by the students themselves and evaluated by Katha-resource persons. Using the resource of stories, the students with the help of the Katha resource persons explored issues concerning women's constructions of public and private selves, women's creative lives and resistances to structures of social oppression, issues concerning women's sexuality, eco-feminism and dalit feminism. The stories read and interacted with through role-play, stury-telling, and performance were Ambai's "Unpublished Manuscript." Anupama Niranjana's "A Day with Charulata," Maitreyee Pushpa's "The Verdict," Ismat Chughtai's "Lihaaf," Sherry Simone's "Bangalore," Mahasveta Devi's "Arjun" and Urmila Pawar's "Justice." Students explored the stories through performance and role play, and wrote journals which were evaluated by Katha resource persons.

Indraprastha College

Six three hour workshops were followed by five Peer Learning Sessions conducted by the students themselves and evaluated by Katha resource persons. Using stories, issues concerning women's constructions of public and private selves, women's creativities, especially in the field of writing, social constructions of women's sexualities, tabooed issues concerning women's sexualities in women's own writings, and their relations to eco-lifeworlds were explored. The stories used were Ambai's

“Unpublished Manuscript” and “Wrestling,” Anupama Niranjana’s “A Day With Charulata,” Maitreyee Pushpa’s “The Verdict” and Swapnamoy Chakraborty’s “The Saga of Bimalasundari.” Students made collages to explore in their own terms, the media construction of women, and also used performances, role play and story telling. Their journals were evaluated by Katha resource persons.

Indraprastha College for Women also invited Katha to conduct a three day sexuality workshop with a group of 20 students as a lead off from the friction appreciation workshop based on Ismat Chughtai’s Lihaaf, and Ambai’s Wrestling. In the course of the workshop, many of the constructs were looked at closely, experienced and analyzed. It was a hands on workshop with many thought provoking exercises. It resulted in overturning many a construct and left the students with a distinct desire to understand and determine for themselves where and how their gendered identity gets constructed.



Faculty Clubs

Katha Faculty Clubs attempt to create a networked community where freedom of expression is uncompromisingly protected and where creativity, cooperation and commitment are constantly reaffirmed. Members of the Faculty Club reaffirm that a college is an educationally relevant community of teachers and students who work together to strengthen lifelong learning skills. The Faculty Club members are concerned about quality of teaching in the classroom and academic excellence and work towards helping students to become lifelong learners, and responsive and responsible citizens of India today, and of the world tomorrow. The Faculty Clubs have been launched in six colleges and a group of teachers from these colleges have reaffirmed their wholehearted participation and commitment.

Launch of Faculty clubs

7 August, 2000

India Habitat Centre, New Delhi.

Faculty clubs in colleges were launched at the Basement Theatre, India Habitat Centre, New Delhi. The programme, from 2:00 pm to 5:00 pm, was designed to give introduction to the teachers of the activities within the framework of the Faculty Clubs.

Dr Susie Tharu led the session. There was an open house discussion among the academicians from various colleges on the need and importance of excellence in education and its relationship with Indian Literatures followed by a play performance showcasing collaborations between visual arts and the world of writing. Prof. Susie Tharu (CIEFL, Hyderabad) addressed the audience on 'Literary Studies or Cultural Studies: A Paradigm Shift?' which was followed by an open house discussion. The play 'LUNA', based on Shiv Kumar Batalvi's poem, directed by Tripurari Sharma and performed by Sapna Sand was presented and followed by an interactive discussion between the performers, director and the viewers.

Katha Faculty Club Meet, 10 November, 2000

There was a faculty club meet at Hindu college. Teachers from many Delhi University colleges came in to participate. The faculty club members divided themselves into groups of five, discussed models of implementing change in the classroom, and made group presentations. Issues as diverse as changing the dynamics of the physical space of the classroom to providing forums for teachers to discuss issues concerning teaching were discussed.

PACT

The Principals Alliance for Creative Teaching (PACT) conducted several roundtable discussions where the focus was:

- Creating Excellence through the Faculty Club
- Maintaining Excellence through Purna Siksha
- Strengthening Excellence through Peer Learning and Networking
- An Educationally Relevant Community of Teachers and Students who work together to strengthen lifelong learning skills.
- A networked community where freedom of expression is uncompromisingly protected and where creativity, cooperation and commitment are constantly reaffirmed.

Katha PACT Meet, 16-22 May, 2000

Principles of four colleges and representatives from Katha met to discuss possibilities of changing the interactive space in college campuses and discussed strategies of involving college teachers in issues concerning innovative education.

Katha clubs In Schools

August – December, 2000

For the past three years Katha has worked very closely with schools, teachers and students through workshops, courses and events, all with the intent of creating a critical thinking. To give an extension to the activities that we have been doing with schools, Katha has now started the Katha Clubs, in an attempt to create a networked community where freedom of expression is uncompromisingly protected and where creativity, cooperation and commitment are constantly reaffirmed.

In the Katha Clubs, the students decide how and what they want within a broad framework of Indian Literatures, and the concerns, issues and ideas that they are exposed to. The programme is designed in such a way that it provides latitude for each school to create its own set of activities relevant to its needs. Katha stays in the background and provides support, as and when required. Katha will facilitate networking amongst them as well. The Katha Clubs will be housed in the various schools that have expressed a keen interest in them.

On 4th of September 2000, we had organised a meet with schools from 9:00 am to 11:30 am to discuss the functions of Katha Clubs at the Indian Institute of Foreign Trade (IIFT, Main Auditorium) B 21 Qutab Institutional Area, New Delhi.

Katha Clubs in schools were launched at the Basement Theatre, India Habitat Centre, New Delhi. The launch was followed with a quiz based on Education, Excellence and Literature, for teachers and students.

Schools are in the process of sending us the acceptance letter for housing the Katha Clubs. So far we have confirmation from 16 schools with more pouring in every day.

Katha Club Meets

**Gyan Bharti School, Saket
21 October, 2000**

There were a total of 30 teachers initially but soon after the tea break many more teachers joined. The session conducted by Katha resource persons focused on the use of



story telling in education and to look at teacher as a storyteller. The interactive session made the teachers really comfortable and they spoke about the creative initiatives they have taken in the classes, asked some solutions to their routine problems with the students. Mrs. Lata one of the teachers was heard asking, “These days the children are just not interested in reading! They are smitten by the computers and televisions and are just not interested in books. How do I make them read? I’ve done some activities where they atleast touch books, if not read them! But how to get them started?”


Talking about the structure in the classroom one of the participants mentioned a news paper article which talked about how making students sit in rows is much better than making them sit in a group and conducting the class. Another participant was against this thought, in relation to the student-student and student-teacher relationship. She was trying to make a point that in the compressed information system atleast the seating arrangement should be such that it enhances the scope of discussion and peer learning.

The session was very interactive, where most of the teachers shared their experiences, their problems and the tailor made solutions that they have devised for overcoming these problems.

Katha Khazana, New Delhi, 13 October, 2000

This was the first session of the orientation under the Katha Club in school programme in Katha Khazaana. Katha Khazaana is the non-formal education school, one of the three prongs of Katha, at Govindpuri There were a group of 22 teachers who attended the session. The facilitator found the introduction very different as compared to the introduction at various other schools.

This was different in the sense that Khazaana being a part of Katha is already very familiar with the philosophy of Katha and understands the stand it has on education which otherwise has to be communicated to the other schools. Ravi was the resource person for today’s specific theme of Story telling and looking at teacher as a storyteller. He started by narrating a story of a little boy called Kallan. The group was then asked to comment on the performance. The facilitators then discussed the power of a story and the power of the word. This was done to discuss how the language defines ones identity. The facilitators enquired from the group the reasons why the retention is more in case of a story. This then made way for the next component of the Katha Club – to look at the teacher as a storyteller.



They discussed the way in which the teacher, the classroom and the students can be analogous to the performer, the script and the audience. The group then brought up the possible advantages for a teacher having the skills of an effective storyteller. They suggested that the students would be more interested in what the teacher would be conducting in the classroom. This would also improve the student -teacher relationship and sustain the interest among the students.

Little Pearls School, New Delhi, 31 October, 2000

The group mentioned that there were a number of things they had taken back from the last session like – “how I never think about myself, all my thoughts are focussed around people in my profession or my family”. The group mentioned that it’s hardly ever that they take time off to think for themselves. One of the participants also mentioned that this was a very feminine trait since a man’s life is centered Around his own needs and wants. Yet another participant also mentioned that though at face value women are considered to be able to share things about their lives, in reality are we really Willing to share? We always say things thinking, based on preconceived ideas.

The facilitator took on from this point and asked the group why is there a discomfort when they are asked to think? The group mentioned that they are thinking all the time, but whenever there is something that demands thinking actively why do we feel burdened? This was related to the current education system and the resource person linked it to the education system starting how the British introduced education in our country basically with the aim of creating people who are myopic, who cannot think for themselves, but remain ‘babus’ for the English men. She further stated that one still feels the same regimentation continuing in our schools, in the classroom between the student and the teacher. The content of the conditioning process is coming from the text books, the curriculum and infact indirectly from us since it’s we who are developing the curriculum and therefore it becomes extremely important for us to think and understand what we are creating. The group was then made to ‘think’ on what education means to them, The collective understanding of the group as regards education was that ‘education is a learning process, not confined to textbooks alone, but it’s the overall development of the individual’.

This being the last session the discussions and the contents covered in all the three sessions were tied up and summarized.

The group felt that in the future too they would like to be part of the follow up sessions and showed interest in attending any programme on story telling.

Naryug School, New Delhi; 23 October, 2000

The teachers in the session were totally caught unawares. It seemed that the school authorities had not briefed the group about this workshop. Infact it seemed many of the teachers had come because they were forced to attend the sessions. We need to understand the psyche of the teachers, the mental preoccupation they entered with. The school is in the process of declaring the results of the students, the teachers are all busy checking papers, grading students and preparing report cards before the set date. At this crucial time they were taxed to attend this workshop. I fully empathize with them and hold the school authorities responsible for their lack of orientation to the staff about the session and also to fix dates, which were simply not viable for the teachers.

Responses to the “think and write exercise” substantiate this hypothesis. Majority of the teachers had mentioned that they were thinking about the results and the report cards.

“I was thinking of preparing the result of my class. Enough time is required for this purpose”

“I was thinking when I will be completing the result preparation of my class. I also realized that I have to calculate my class attendance in order to complete the work of result preparation Frankly speaking, I am not interested in today’s workshop as I have to complete my result preparation in time.”

“Thinking whether at all teaching English will become interesting after attending this workshop”

Katha Club Modules for Teachers & Students

Sixteen modules have been prepared from the Rosalind and Wilson series. These modules will be useful both for the teachers teaching in Government schools, public schools and most importantly rural schools which work with the non formal school methodology.

These sets of stories are meant for primary school children and their teachers who believe in the nonformal methodology of teaching and expanding the child’s horizon of thoughts and stimulating his/her mind, also bringing forth the fact that the nonformal and formal system of education have to stand in balance and cannot exist or function without each other.

Katha Club in Schools: Potential Members

S No.	School	Contact person
1	Delhi Public School	Sunita Khanna
2	Little Pearls	Manisha Kapoor, Jyoti Dhanda
3	Ramjas School	Mrs, Rumi
4	DAV Centenary Public School	J Ramachand
5	Harvard Academy	Niharika S Chauhan
6	Tagore International School	Ruma Mitra Lal
7	Vasant Valley	Ms Paul
8	Sanskriti School	Meeta Chaturvedi
9	Bloom Public School	Nimeran Sahukar
10	Sri Satya Sai Vidya Vihar	UmaGumani
11	Lovely Public Sr See School	V Kashik
12	Sachdeva Public School	Roli Burma
13	Katha Khazana	Mriduia
14	St. Xaviers	N Verma
15	St Marks Sr See Public School	L Srinivas
16	Chaman	Poonam, Reeta
17	Naval Public School	Manju Mittal
18	Amar Jyoti School	Parul, Veena
19	Mount Carmel School	Rajeev Tyagi
20	Modern School	Sangita Kapoor
21	Bharti Public School!	Neelam Sharma
22	Bal Bharti Publi.: School	YNK Raman
23	Springdales school	Jharna Basu
24	Deepahya School	Poonam
25	Deepalaya School	I V Sareen

26 Ramjas School	Bharadwaj
27 Guru Nanak Public: School	Harminder Kaur
28 DTEA Senior Sec School	Hemlata
29 Akshay Pratishtan	Deep Narayan
30 Apeejay School	R Joshi
31 Raisina Bengali High School	Nandita
32 St Mary's School	Dimple Bhatia
33 Darbari Lal DAY Model School	Madhu Bharadwaj
34 Guru Teg Bahadur Public School	Baljeet Kaur
35 Cambridge High School	Kamal Goswamy
36 Modern School	Baveen Gupta



Tihar Workshops

Katha has been conducting workshops in Tihar Jail with a group of 15 juvenile undertrials, thirty women undertrials, and fifty children for a period of three years. The workshops use the medium of the story to delve into deeper issues of life and living. Very recently we have started work with men integrating pottery and clay modeling into the programme.



The under trials do not have the language to express the violence they have experienced through their lives before and during their tenure as under trials at the prison.

The extensive use of stories written by the masters in various regional languages is used as the tool to enable the participants to find a voice in a space which has robbed them of every single civil identity except that of being a prisoner. Extensive use of theatre and role play during the course of the workshop helps the participants to expand the skin of the narrative reject the skein picked up by the author if need be, and twist and turn the narration to express spaces which have been silenced by the system. It gives them a voice and a language to articulate themselves. It is a collective expression, as the participants sit around in a circle and accept and reject the resolutions or alternatives crafted out by the group of participants enacting the sequence. It provides them with a space to express and question deeply held traditions and value systems and the inherent violence, without feeling threatened. The focus of the workshop is to help the participants identify their problems honestly without being judgemental, and to help them arrive at positive alternate resolutions to their predicament.

Katha Dhamaal

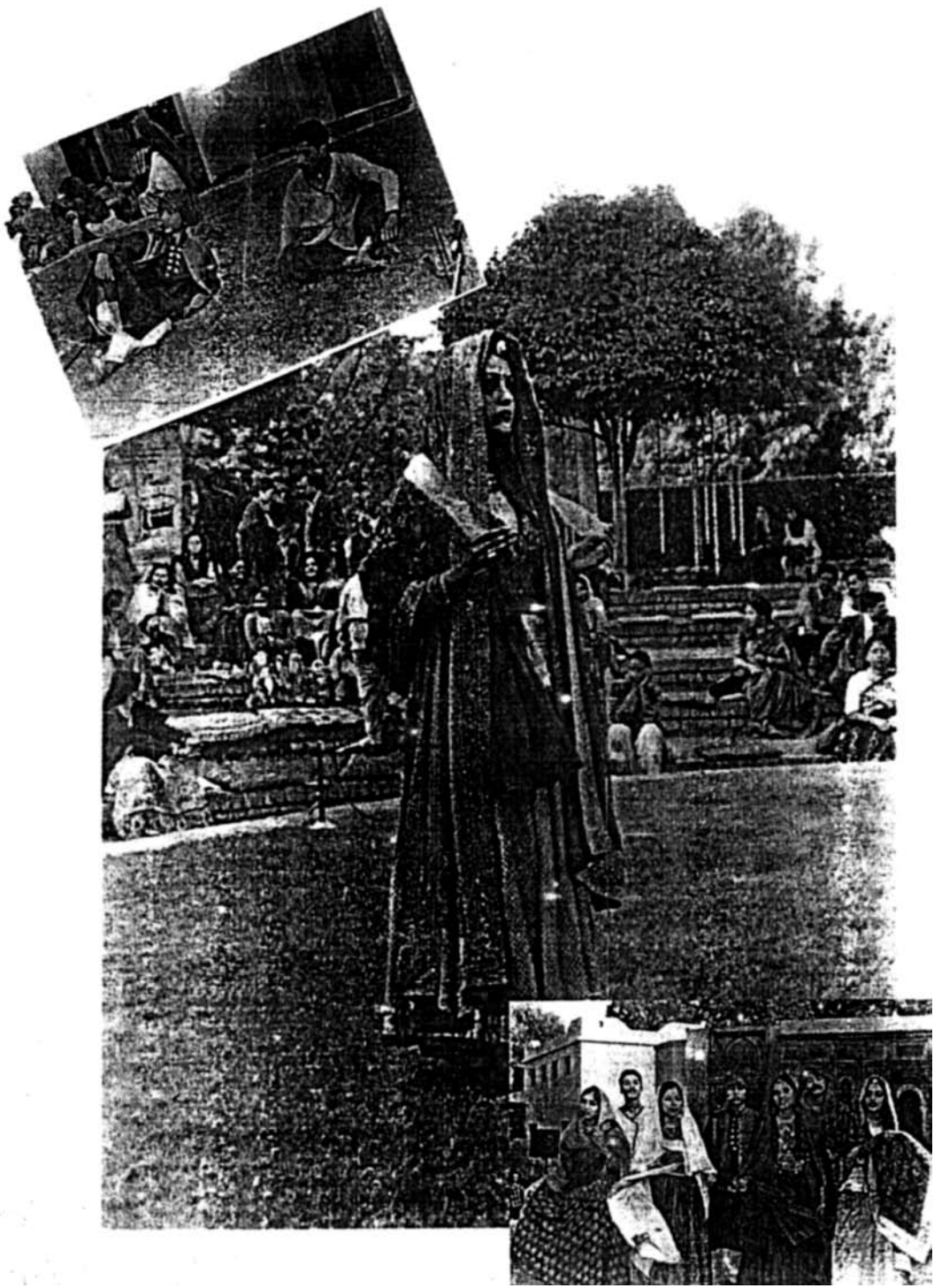
Building Bridges and Breaking Boundaries A Workshop on Indian Literatures and Theatre Games

16-17 October, 2000

India Habitat Centre, New Delhi

These were two evenings full of fun and masti on 16-17 October, 2000, at the Basement Theatre, India Habitat Centre, New Delhi. To participate in the various acting, singing, dancing scripting, designing and many more contests, the participants had to get 5 people across three generations from their immediate or extended family together, which constituted their team.





Katha Theatre Group

The participants are led through a theatre workshop situation to enable them to see beyond the mere word, into the situation and life dynamics which created the space for that word. In other words theatre helps to open the story further for the participants. All of us know that the adolescents and the young emulate heroes and role models from varied sources and that media is the predominant source. We at Katha believe that there are enough heroes and role models in our literatures that the young Indian generation would be very happy to draw inspiration from given an opportunity and introduction. Through our activities we attempt to give the students such an opportunity and exposure to their very own world.

Katha Theatre Group believes that the theatre is not merely the learning of scripts and application of acting techniques. It strongly believes in the power of the theatre to explore the ideological scripting that takes place as a result of the subconscious collective psyche, which gives largely unexplored through the life and yet results in colouring every facet of our life – values, beliefs, superstitions.

Katha Theatre Group was Katha's new venture to start a Theatre Training Programme in colleges. Its main objective was to promote Indian Literatures at one end and to encourage upcoming talent in colleges at the other end through theatre. This programme provided the participants a two months training programme on a regular basis at a common place. Under this the participants got to know about various aspects of theatre, i.e. theory as well as practical. This training programme led to a performance at the Katha Utsav, December 2000.

Katha organized a two days theatre workshop in different colleges, in which the participants were led through intensive theatre exercises which enabled them to see beyond the mere word, into the situation and life dynamics which created the space for that word. The participants worked on voice modulation, body language, theatre games and improvisations.

Under this initiative, between September to November, 2000 seven colleges invited Katha to organize theatre workshops in their respective colleges. The names of those colleges are – Daulat Ram, Miranda House, Janki Devi Memorial, Khalsa, Indraprastha College for Women, Shyama Prasad Mukharjee, Zakir Hussain. On an average there were 20 students from each college as participants. The main objective

is to promote Indian Literatures at one end, and to encourage upcoming talent in colleges at the other end through theatre. A series of two day theatre workshops were conducted in six, colleges. Promising students from these workshops were selected for a regular training programme.

Script Writing Workshop

Art and Craft of Scripting – Tools and Techniques

29-31 May, 2000

India Habitat Centre, New Delhi

In the three day intensive scripting mela, the stories to be worked upon were for two age groups: 10 to 14 years and 15 to 18 years. The stories were selected by Katha and were either in English or Hindi—original or in translation. These stories from Indian Literatures were sent to the participants when they registered with us. The participants worked out the initial draft of the script before the workshop began. All the participants received a participation certificate. This was a hands on interactive workshop with script-writers, theatre directors, set designers, light designers, musicians, costume designers, reviewers and editors, thereby making it a complete experience.

Translation Workshop

St Stephen's College; New Delhi

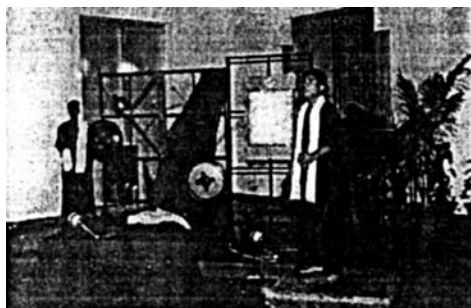
One two hour workshop on translation and read! 'lg translated texts in English was conducted by Katha resource persons at St Stephen's College, New Delhi. The primary texts used were Nissim Ezekiel's poems "Pilgrimage," "The Night of the Scorpion," "Goodbye Party for Miss Pusilpa T" Jibanananda Das's "I shall Return to this Bengal, and Ismat Chughtai's "Lihaaf" in both English and Hindi versions. Students did hands on work in the workshop as they translated "Goodbye Party for Miss Pushpa T" in Hindi. Their perception of the speaker as he or she speaks in 'either language, English or Hindi was compared to make them analyze their own responses to speakers speaking the two languages. Hands on exercise was done with "Lihaaf" as well, and students were made to compare the two versions, English and Hindi, led into discussions of the story, and translate sections of the story in their respective vernacular languages.

Maha Katha Utsav

25-27 April, 2000

India Habitat Centre, New Delhi

Today when we are moving towards globalization, we need to come together as global citizens. But it is disconcerting to realize that we are moving instead towards an exclusivist culture, where we do not accept different viewpoints and interpretations. Does this unacceptance stem from a very limited or negligible understanding of the self and our heritage? Does the limited understanding allow the vested ideologies to fan the fires of communalism, fundamentalism and intolerance?



In an attempt to reclaim our heritage and focus on ourselves, we at Katha, organized an Exhibition for children on the Mahabharata, culminating in an Inter School Quiz Competition and debate.



We believe that the awareness generated through this exhibition was a step forward towards an understanding of our cultural roots and a broader understanding of why we are who we are.

The Exhibition hosted at India Habitat Centre from 25 to 27 of April was an amalgamation of visual exhibits and performances. The audience was at the centre and the exhibition had many events to attract children. A Puppet Workshop, a Kathakali Workshop, A Scroll Making Workshop, LectDems by renowned artists, Games based on the Mahabharata, Pandavani, Street Theatre and Puppet Shows made the exhibition rise above the pictures and writings and come alive in the young minds.

Play Festival

5-6 September, 2000

Indian Institute of Foreign Trade, New Delhi

Katha invited schools to transcreate stories from Indian Literature into short plays of 20 minutes. This Play Festival is an attempt to initiate children to a world of literatures relatively unknown to them and share the stories written in their mother tongue or other Indian languages as a play performance with other school students. Katha believes that this will contribute to the creation of a Critical Culture leading to a deeper cultural rootedness and understanding.

Schools participating in the play festival

- St Marks's Sr Sec School
- DAY Public School
- Ramjas School
- St Xaviers School
- Yasant Valley School
- Katha Khazana
- Chaman
- G D Goenka Public School



Mapping the Margins: A Workshop on Oral Traditions

16-30 March, 2001

Katha, New Delhi

Within all our programmes at Katha there is always an effort to provide information to the young minds in an interesting manner. We try to prepare excellent learning experiences for children while encouraging ideas for building a better society and conscientious citizens. Katha believes that in the rapidly globalizing society, future generations need to be provided with unbiased information and made aware of larger social issues now, in order to make intelligent choices later. We also feel that this essential issue requires immediate attention and eager participation by schools, to make possible the shared dream of creating cultural sensitivity and an enhanced society. With these objectives, recently we organised a 15 full-day workshop for school children from various schools. Schools were invited to send a select group of 2 to 3 students from classes VIII and IX.

Oral traditions speak of aspirations, joys, anguish, dilemmas, dissatisfaction and dissent. In fact, these traditions are inextricably woven into the fabric of traditional life-styles. Unfortunately, oral renditions of stories are dying out as an art form because of lack of recognition and patronage. Once, the only mode of expression, today it has been reduced to a minor art form, withering away due to lack of encouragement.

The purpose of this, workshop was to encourage students to question and participate in an interactive space, and set in motion an awareness building process that also provides an understanding and need for creating a better society. During the workshop, through stories and real life experiences, we introduced a participatory discourse amongst students on various contemporary socio-cultural issues, perceptions, inter-personal and social spaces in India. The students heard and related stories, created a street play and initiated work on a scroll painting. The entire process of the workshop was focused on inculcating the necessity of creating critiques on existing social problems and, understanding the oral traditions and, people and issues involved with these. The students also attended an exclusive lecture demonstration by Shantibai Chelak, renowned Pandvani singer from Madhya Pradesh, and had a chance to interview her one to one.

This was intended as an introductory forerunner workshop, to other workshops to be offered in the near future, that would be open to all schools.

Kalpavriksham

Tamasha Roadshows! The School-on-Wheels!

The Tamasha Roadshow Project seeks to induce children living and working on the streets at red light crossings selling magazines, toys, agarbattis, those who work as petty labourers, light holders at wedding processions, ragpickers and those who earn their living through begging. A unique project that aspires to gradually cover all working children on the streets. The methodology used are fun, creative methods and teaching aids using mediums like storytelling, pictures, puppets, playing cards and marbles.

Tamasha! Katha's flagship project targeted at 8-12 year olds, disseminates information on relevant issues like sustainable health and environment, education of girl child, career options, consumerism etc. It also contains stories and poems in translation, which reflect the diverse Indian culture and value systems.

Through this project a van along with a team of two people go to areas where street children operate or reside. Since the target group largely operates on the roadside and at major road crossings, the road shows are organised close to these places. The people who conduct the road shows start their activities as soon as the van is parked. This brings a large number of children as well as adults near the mobile library. Through theatre, song and dance, puppetry, storytelling, Tamasha Roadshow! attempts to create a curiosity about books, education and learning among its target audience. *Tamasha!* is used extensively in this project as a teaching learning tool.

So far eight Roadshows were conducted with reasonable success with children coming to listen to the stories as well as excited to buy the books.



Film Making Workshop

1–31 August, 2000

Indian Institute of Foreign Trade and Katha Khazana, New Delhi

A 20 day workshop was organized for the students of Katha Khazana where the students were led through the process of making a film based on their lives at Khazana. Right from creative writing and script writing sessions where the students learnt to translate their experiences into the written word and then process it into a visual script to handling the camera, dubbing, voiceover to editing and putting together a film clip, the students gained exposure to all aspects of film making. This workshop succeeded in widening the horizons for the students and making them aware of more career choices at a stage in life when they are setting out to make their way in the world. Fifteen children participated in this workshop.

Dinesh Khanna, theatre director, and scriptwriter, was the resource person who guided the children for script writing for the documentary.

After completing the script writing workshop, Dilip Badkr, Director, Shri Aurobindo Institute of Mass Communication gave all the participants an intensive introduction on film making right from how films are made, the science behind film making, the different types of camera, the editing table, sound recording and many more aspects of film making. The workshop culminated into a documentary on Katha Khazana.

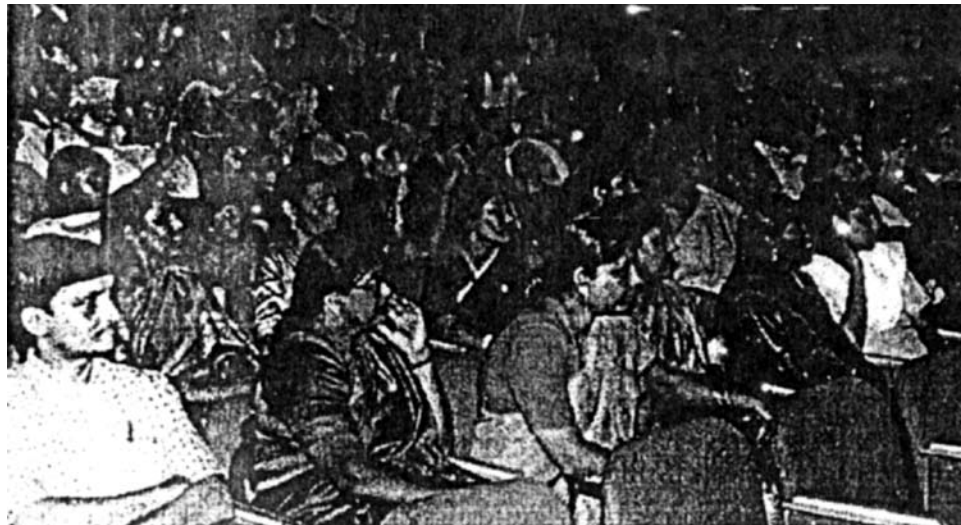
Ten Years of Katha Khazana

7 September, 2000

India Habitat Centre, New Delhi

In September 2000 we completed ten years of Katha Khazana. Ten years of translating hundreds of dreams into reality. Ten years of passionate, determined work against seemingly insurmountable odds and very limited resources. Ten years of a tenacious belief in a vision that no child deserves to remain uneducated. Ten years of grit and sweat, of dreams and achievements. To celebrate these ten years we were extremely happy to introduce these children to role models they can emulate and interact with, like Kiran Bedi and Maneka Gandhi. Success stories that reinforce the hard work and single-minded determination and the belief in your dream required to

scale any height. The felicitations were followed by an afternoon of cultural programmes with a quwali by Naaz Bibi, a play based on Phaneeshwar Nath Renu's 'Punchlite' and folk dances. Around five hundred men, women and children from the community attended the programme.



Saakshi

During the year Katha was invited by Saakshi, a voluntary organization comprising a group of women who had survived domestic violence and were now undergoing a process a recouping their lives and strengths while fighting a tough legal battle. Katha was invited to help them script their stories and frame it as a play which could then be taken across various forums in an endeavour to reach out to those women who are invisible because of the strictures of silence imposed on them. This reaching out and sharing is aimed at making connections and giving these silently suffering women the courage to find a voice and give a language to their oppressions. Katha has been conducting these workshops with them using stories from our literatures and leading these women through simulation and visualizations. The third person narrative gives these women the distance and the space to deal objectively with their traumas and negotiate their resolutions.



Educating The Imagination

In Service Teacher Training Programme

Katha's in-service teacher training programme, Educating the Imagination focusses on:

- Interesting, creative and just-right teaching methodology
- Well-researched and written quality teaching/learning materials
- The involvement of the parents, the family and the community; their interest and active participation

This course is specially designed not only for teachers in nonformal education, but for teachers in Katha's way of Educating the Imagination. It is based on the premise that the distinctive nature of nonprofits organisation like Katha create an inner imperative to excel in teachers and this need and desire should find fulfillment and scope for growth in the in-service and pre-service training programmes teachers undergo.

Training of Trainers (Non Formal Stream)

Nonformal Education is vastly different from formal education. Mainly because FE is specially designed for children from nonliterate/neoliterate families and for children who are first generation school-goers. NFE teachers bring in greater understanding of the child and his or her background and much more creativity than what formal education calls for. There are many steps more to help our children achieve their potential, to dream and make their dreams a reality.

- 160 Hour Intensive *In Service Teachers Training Workshop* was held from 1 June to 30 June, 2000 at Indian Institute of Foreign Trade, New Delhi from 10:30 am to 5:00 pm everyday. Most of the 50 dedicated teachers teaching at Khazana belong to the same slum community and are equipped with experience and first hand knowledge of the conditions in which our children live. To achieve a relevant education which will make the students responsive and responsible citizens, and also help make them upwardly mobile by giving them skills, entrepreneurial training and an ethical base to build their dreams on, we have been striving to give these teachers skills to effectively mould and teach these children. The entire workshop was conducted in Hindi. And the assigned topics were covered

through any of or a combination of the following: simulation games, small group discussions, debate and interjections, role play, story telling, panel discussions and such other methods.

- An introductory 21 hour course was conducted with 30 teachers from 12 NGOs on the 4-6 November, 2000 at Katha School of Entrepreneurship.
- A presentation was made for the PLAN meeting, which evoked tremendous interest in the methodology used at Khazana. There was a very keen interest in the integration of story in education and the' incorporation of theatre and dance in education. Delivery being as important as the content, the relevance of storytelling was also recognized.
- A 30 hour workshop on storytelling at Muzzaffarpur was conducted in November for a group of 25 teachers from NFE programmes, Government schools and special education programmes looking at children of commercial sex workers from across UP and Bihar.
- A training programme was organized for Arpana Foundation at Chamba from 2 February, 2000 for five days. Background: Mrs. Aruna Dayal, Director, Rural services, The Arpana Trust invited Katha resource persons. The resource persons who went to Gajnoi were Meenakshi Mohan Banerjee from Katha and Servesh Kumari from Katha Khazana.

Objective: To introduce the non-formal-method of education, to the teachers who live in Gajnoi, Chamba District, Himachal Pradesh.

Number of Participants: There were thirteen participants including the Administrative Director of the Arpana Ashram, (Mr Kapur) at the Gajnoi village. Their educational qualification was as follows, Matriculation (teachers) only. Age group: 18-30 yrs Males: 7 Females: 6

Programme Schedule:

Seven day workshop (9 am to 4 pm)

NFE. modules introduced were the following:

1. Absorption + learning would be a complete learning process in their minds.
2. A sense of clarity would emerge.
3. Language barrier is broken.



4. Making each one talk – getting rid of their shyness
5. Removing fears and tears associated with learning
6. The biggest challenge was to transform disbelief into belief. The most difficult thing was to make them hold their head high, defreeze and talk and help them get in touch with their own creativity.

- **Teacher Training Workshop a Muzzafarpur & Gorakhpur**

The workshop aimed at.

Understanding the significance of Education in the lives of people of the targeted regional area.

Help develop a basic understanding of the teaching and learning material and also of issues facing the rural/urban poor communities today and how the stories, oral and written, could be used to resolve those issues.

Taking the participants through a detailed and experiential process of learning. Using “Hands on Training” as an integral part of the workshop.

Enhancing and developing personal skills and proficiencies imperative for a teacher.

Proceedings: To achieve above-mentioned objectives the facilitator worked with the participants on the following topics:

- Power of the story {linking to education, why the story?, why storytelling}, Exercise on observing their thoughts and writing them and sharing, why education, What education and How education, Formal and nonformal education, Yoga and exercise, Theatre games, Breathing and voice, Power of the word, Speech and diction, Film screening and critique.

Learning outcomes: The workshop broadened their thinking and critical analytical power, Enhanced their understanding of themselves, Developed an understanding of the importance of being in the role of a teacher, in the larger social arena and Refined their pre-existing skills and helped in developing newer ones.

Analysis:

All the activities were designed keeping in mind the larger objectives and the expected outcomes from the workshop. The emphasis was on sharing personal experiences in the field for the benefit of each individual in the group. At no point did the facilitators give a feeling that they “know it all “ and they are there to impart and

teach. The giver and taker relationship was ruled out by a more equal and egalitarian equation. Thorough role plays the facilitator tried to explore the possibilities of resolving the conflict in class room situations.

Through screening of films we tried to unfold the pre-existing notions and develop broader perspective and we tried to make clear the role of media in our day-to-day life and how much we get effected with it.

Training of Trainers (Formal Stream)

Katha has been working in the non-formal sector of Education for the last twelve years. In these twelve years, Katha has explored the strength of story in education and has focused on storytelling as pedagogy. In the tenet of this pedagogy, information is integrated and the reach is the emotional core of the recipient, relationship between the teller and the listener is emphasized and the concentration is on developing the body and the voice of the teller as the most important teaching aids. For this, special focus is laid on the skills required for the delivery of the content, whether it is voice modulation or voice projection, or body language. A close reading of the story lends itself to the most critical of faculties required for a thinking mind and that is the ability to ask questions and analyse, the ability to look beneath the gloss, untangle the web and make the right connections. The process involves a look at the media, the use of theatre in developing concepts, experiential learning, simulation and visualization and storytelling,

- A workshop at Gargi College with the B.Ed students exploring storytelling as a pedagogic tool. Katha was invited by the B.Ed programme at Gargi College to conduct a workshop for the students of education, In the course of the three hour workshop the students were introduced to the pedagogy and the relevance. Hands on work was done for the skills required for delivery. According to the response of one of the teachers present, “it was indeed a workshop where the students were not passive listeners ... they were feeling, acting, learning and most of all enjoying themselves.”
- A presentation at DPS Education Society with the B.Ed students analysing story and the playway method as the technique for integrated and interdisciplinary method of holistic education. Also explored the application and strengths of storytelling and performative skills in a classroom situation for a lifetime retention and recall.

Kanchi Academic
Interface Programme in
Higher Education

Katha Academic Centres

The academic outreach programme was launched in all the four centres, Jaipur, Shillong, Mumbai, and Bangalore. This academic session saw a shift in the focus towards training of trainers sessions and material development sessions. Katha Clubs in schools were also encouraged. The programme has commenced in Jaipur and Mumbai. It will start in Shillong from March 2001 since the school and college session in this part of the country is different from the rest of the country.

Simultaneous explorations were also conducted in Jadavpur University, CIEFL, Hyderabad and Punjab University Chandigarh, to explore the possibilities of launching academic centres there. There has been a positive response. Explorations are also being made through individuals in various other cities to start smaller Katha Chapters, like Pune, Guntoor, Bhilai.

Hyderabad

Katha Academic Centre was launched in March 2001 in Hyderabad with a workshop on translation. It is housed in the Centre of Applied Linguistics and Translation Studies, University of Hyderabad. The centre has decided to focus on academic activities such as workshops and seminars. It will initiate steps to maintain a Translation Theory Wing. The faculty involved in the translation studies – Department of English and Comparative Literatures will form the core of the Katha Academic Centre. The centre is also planning to have a national resource centre in synergy with the UGC.

Jaipur

Katha Academic Centre at Jaipur organized 4 wordsmith seminars and one creative writing workshop. The writers around whom the seminars were built were Rajee Seth, Shiv K Kumar, Nand Kishore and Neelam Saran Gaur.

Mumbai

Katha Academic Centre at Mumbai organized a workshop on Teaching Translation in the Classroom with special reference to teaching of Yuvakatha at FYBA, non-English medium level at the SNDT Women's University, Mumbai. An intense panel discussion focussed on the relevance of teaching the translated text and

emphasized a close reading as well as contextualizing the text within the sociocultural, political and historical framework. This was followed with an interactive hands on activities. The session culminated with the suggestion that the regional Translation Centre should recommend to Katha to work out a project where the teachers could incorporate introductory notes, glossaries and exercises after each story which could then be compiled into a single edition to be published by Katha. They ended with a recommendation to Katha to sanction a project where teachers teaching Yuvakatha can come together, pull in their academic resources, make exercises, write short introductory notes to the stories and come out with a publication that would be, as one of the teachers put it, “more teacher and student friendly.”

Itanagar

The North East Writers’ Forum as part of the Katha Academic Centre is involved in collating and translating five volumes through workshops. The proposed five volumes are as follows:

Volume I - Assamese Short Stories; Volume II - Short Stories from the North East; Volume Three - Novellas and Plays from the North East; Volume IV - Folk Literature from the North East; Volume V - Children’s literature from the North East. The work is in progress.

Katha International ‘Student’s Programme

Katha International Student’s Programme (KISP) explores diverse topics and themes in India through literature, translation, education, culture, philosophy, religion, and aesthetic. KISP also offers opportunities for internship with Katha, as part of a hands-on working experience. The specially designed courses have an integrated approach and use Indian literatures, aesthetics and culture for observing, understanding, learning and even educating. For special interest groups, universities and institutions, KISP also designs specific courses on request.

KISP courses are an occasion, to understand contemporary India and the multi-layered complex interaction within the land, its people, traditions and transformation that becomes post-colonial India. As our focus at Katha has always been Indo-centric, and our stories and resources draw from various regional languages, KISP has an



excellent inter-disciplinary approach and outreach. Today, various universities around the world offer Asian studies as a subject leading to undergraduate, postgraduate and doctoral degrees. And Indian studies feature as an integral part of many of these formal academic programmes, internationally. KISP however endeavors to extend an excellent opportunity for international students from different universities and institutions and varied streams of study, to understand and read India in an interactive, non-formal manner, while in India.

KISP initiated its international programme with a focus on courses for education students, yet for some time now we have been using story-telling, theatre and the arts for developing discourses among various levels of society. The focus with most KISP courses is on utilizing story telling and theatre as useful means for understanding India by creating an interactive and non-formal learning space. The inherent philosophy we refer to as Kastic – Katha storytelling and theatre in Education – at Katha also comes into play with our courses other than education subjects.

As with the course of study for education students, the question were often asked is why use story telling and theatre? And the answer is – in understanding the stories from our backyards, specifically regional stories, students can understand the people, the land, the philosophy and the culture much better than through formal classroom lectures. Students get to live inside the skin of a story, be in dialogue with the characters and settings, change what they want, and remake the story. In the course of this extremely creative process, they learn to analyze, critique, debate, voice their ideas and opinions, and feel the joy of having created something new. This activity makes learning less pedantic, keeps the mind active and attentive, and drives boredom away, while the student acquires a fresh new insight, and explores innovative ways of looking at things.

The same goes for theatre, which as a unique medium enables dynamic transformations of frozen spaces. As a popular medium of expression, enacting a role in the class, as in theatre, the student has to constantly analyze, i.e. translate in his or her mind, the enacted role. The process also involves the audience. The actor, thinking of strategies to reach the audience makes them get into the skin of a character and a story—analytically and creatively. As opposed to the formal education processes where one absorbs and executes only through the mind, theatre necessitates one to think, express and communicate with mind and the body, thus enhancing understanding and making learning a very dynamic process.

Mahabharata of Women – A Play by Chingari

April 2000-March 2001

Chingari's Mahabharata of Women project, unfortunately, could not hold shows as scheduled, in the current reporting period. However, during this period we carried out re-scripting of the play, based on audience responses on previous productions. The script is now ready for publication and the manuscript has been forwarded to publishers for consideration. Chingari had previously asked Ford Foundation for an extension of time, to enable achievement of its targeted goal. This extension was granted.

Katha Sethu

Katha Sethu is a programme under Kanchi, which aims at forging cross-cultural linkages and connections between India and other countries. The projects therein aim at taking bhasha writings from India as well as languages from other countries to a larger audience through the English language, a creative exchange of literatures and cultures and a greater awareness of the cultures and literatures worldwide. The programme also seeks information on literary and translation processes, studies and theories, which is so far available to us only from western sources. There is an active attempt to explore and develop connections with countries in South Asia, Europe, the Middle and the Far East, Central Asia and Latin America.

The major programmes under Katha Sethu in 2000- 2001 were:

The Katha South Asian Translation Contest

The year saw the final phase and the award ceremony of the **Katha South Asian Translation Contest**, a two-year project in association with The British Council where short stories in 20 languages were offered for translation to participants. Katha received more than 2000 registrations.

There were four stages of adjudication. In the first and the second stages, external examiners and in-house editors at Katha screened the translations and prepared shortlists. At the third stage, language experts matched the selects against the original stories, leading to a pre-final and subsequently, a final list. This final shortlist of five translations from each language was sent to five distinguished judges from Bangladesh, India and Pakistan – Khondakar Ashraf Hossain, poet and writer, Bangladesh; Shashi Deshpande and Yashodhara Mishra, award winning writers from India and Athar Tahir and Salman Shahid, well-known writers from Pakistan. The judges selected one prizewinner in each language.

Highlight: The Katha South Asian Translation Awards

On September 20 and 21, 2000, a two-day event was held at The British Council, New Delhi bringing together the winners from all over the sub-continent, local participants and the writer judges who were special invitees. In the afternoon of the first day, in the **Readings session**, the writers, Yashodhara Mishra, Salman Shahid, Shashi Deshpande and Khondakar Ashraf Hossain read from their favourite fiction and poetry works to an enraptured audience. The second day witnessed **Breaking Boundaries**, an interactive session with the winners and the judges, followed in the evening by **Saat Rang**, a quiz on the literature, arts and culture of the SMRC countries. The quiz show was sponsored by The Hindu and the special prize, a trip to Kathmandu, was courtesy, Royal Nepal Airlines and The British Council, Nepal. In the prize-giving ceremony after the quiz, the winners received a citation and a cash award of Rs 4000/- each from the eminent writer, Bhasham Sahni. The event received good media coverage with write-ups in *Indian Express*, *The Hindu*, *Statesman* and *The Hindustan Times*.



“Breaking boundaries with words and presenting a subcontinent that speaks one language, it was an undivided India that one witnessed at ... the Katha South Asian Translation Awards.

– *The Hindu*, September 21, 2000

The Indo-Swedish Translation Project

The Indo-Swedish Translation Project, which began in the year 2000, is a collaboration between Katha and the Swedish Writers Union, aiming at a long-term creative exchange of literature and culture between India and Sweden. The project begins with the translation of the Swedish novel, *Blackwater* by Kerstin Ekman into Hindi and the Hindi novel, *Ai Ladki* by Krishna Sobti into Swedish. A series of workshops and promotional activities are also planned during the project period in both countries.

Highlights:

- A preliminary one-day seminar, Understanding Krishna Sobti and Hindi Fiction, was organized by Katha and The Embassy of Sweden on February 17, 2000 at Sanskriti Kendra, Anandgram, New Delhi to introduce participants to the writings of Krishna Sobti and the significant trends in Hindi literature. It was attended by a distinguished group of academics and translators from Delhi and representatives from The Embassy of Sweden and Katha. Krishna Baldevyaid, Asad Zaidi and Jaidev spoke on the trends in Hindi fiction and Krishnaji's art and writings. The writer, herself, present in the sessions, spoke about her creative process.
- As part of the exchange programme, the Swedish translator Annika Persson arrived in India for a month's stay at Sanskriti Kendra, which has specially designed spaces in the suburbs of Delhi created to house visiting artists, scholars and writers. She worked on the translation of *Ai Ladki* into Swedish, with the help of resource people from Katha and had sessions with Krishna Sobti in Delhi and Shimla, where the novel is set, to get a real sense of its atmosphere and locale. She had meetings with other scholars, translators, academics and critics to know more about Hindi literature and seek help with the translation.

The Swedish translation of *Ai Ladki* is complete and the book will be released between September 13-16, 2001 at the Gotheberg International Book Fair, Gotheborg, Sweden.

As regards *Blackwater*, after much scrutiny and debate, and keeping in mind the length of the novel, two translators were chosen to work on the Hindi version of *Blackwater*. The translators Neer Kanwal Mani and Smita Bharti started work during the year and the first draft of the translation is complete. One of the translators

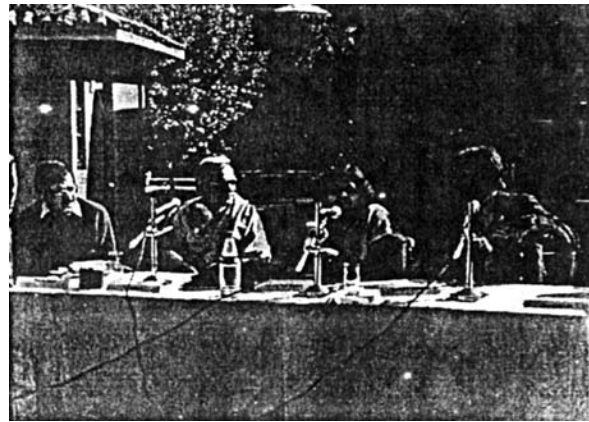
will visit Sweden this year and hold interactive workshops for students and general audiences at book cafes, literary clubs and study groups. Katha will release the book early next year. If published by Katha, this will be the first book in Hindi under its publishing programme.

As a build-up to the release of *Blackwater* in translation in India, Katha will conduct 25 workshops on the novel and Swedish literature for students and general audiences.

Words into Worlds, Worlds into Words

The Katha International Interdisciplinary Conference on the Short Story 2000 December 16-21, 2000

This time the annual Katha Colloquium held along with the Katha Awards extended beyond our borders and was held as Words into Worlds, Worlds into Words, the first ever Katha International Interdisciplinary Conference on the Short Story from 16-21 December



2000 at Sanskriti Kendra. The conference had around 40 active participants from all over the world – scholars, writers, translators, poets and academics from Bangladesh, Brazil, India, Japan, Spain, UK, US, UAE, etc, apart from about 100 local participants daily. The six-day programme celebrated the story, imagination, culture and translation in all its splendour, through keynote addresses, paper presentations, discussions, storytelling, meet-the-writer sessions, workshops and art fusion. The tenth Katha Awards ceremony was held on the opening day of the conference and M T Vasudevan Nair presented the awards to the winners.

Presentations for the conference were invited from institutions, universities and Friends of Katha from all over the world months in advance. Katha received several abstracts and subsequently, papers from participants, which were screened by a

coordination committee from Delhi University, JNU and Jamia Millia Islamia and then approved for presentations. The conference also had an advisory board consisting of scholars from Delhi University, University of Perth, Concordia University and University of Hyderabad.

The conference was inaugurated by the eminent writer, Bisham Sahni with a keynote address to the audience on **Words into Worlds**. This was followed by two roundtables on **The Culture of Imagination** where the panelists were B V Karanth (playwright) and Gita Hariharan (writer), and **India and the World**, where



the panelists were Udaya Narayana Singh (CIIL, Mysore) and Pamela Phillipose (*Indian Express*). Harish Trivedi, Ganesh Devy, Guru Singhajit Singh, Shama Futehally and Guizar gave the keynote addresses on other days.

All the days saw papers on different aspects of the story being presented, like, **The Contemporary Writer, Translating Gender, The Dilemmas of a Translator, Teaching Translated Texts, Traditional Narrative Forms, The Creative Reader and Classics and Poetics**. Panel discussions on topics like **Globalization of Culture, The Politics of Language, The Politics of Translation**, with panelists such as Hema Raghavan, Principal, Gargi College; Naamwar Singh, K P Ramanunni, writers, Enakshi Chatterjee, Translator, Beverly Ann Curran, Aichi Shukutoku University, Carlos Gohn, UFMG, Brazil, Kateryna Longley, University of Perth, among others, generated a lot of interest.

There were **Wordsmithy** sessions on all days with **Krishna Sobit, Volga, Arup Kumar Dutta, Bhupen Khakhar and Mrinal Pande**.

Highlights:

- **Challenges:** Academic Publishing, a publisher's roundtable with Tejeshwar Singh from Sage, Indu Chandrasekhar from Tulika, Ritu Menon from Kali for Women and Geeta Dharmarajan from Katha.
- **Translating Partition**, where the chief discussants were Guizar, lyricist, poet and director; Kamleshwar, writer and media person and Aneesur Rehman, Department of English, Jamia Millia Islamia.

- **Teaching as Discovery**, A special session with Katha PACT and Faculty Club Members.
- **Disha: Perspectives on Translation from North, South, East, West**, a colloquium of Katha award winners.
- **Storytelling from the Oral Traditions** by Punja Wala.



There were two workshops for interested participants on **Creative Writing and Theatre in Education**

conducted by Christi Ann Merrill from the University of Virginia and the Katha Kanchi staff respectively.

In the sessions on art fusion, participants were enthralled with a **thumri recital** by **Vidya Rao** and a **lecture demonstration** by **Jamuna Krishnan** on **Bhakti: Word, Sound and Movement**.

A trip to Agra and Jaipur was facilitated by Katha for the delegates on the last day of the conference.

... a week long festival of the short story.

– *Express Newslines*, December 11, 2000

Year Ten of Katha Awards, a milestone in applauding creation of short fiction.

– *The Hindustan Times*, December 16, 2000

Away from the hustle and bustle ... Katha is holding its week long celebrations to commemorate its tenth anniversary ... Throw in a group of erudite writers, and what have you: A land suspended in time, hedged in literature, art and all the other finer things of life; a land quite unlike the noisestrewn streets of the capital and the TV-addled homes.

– *Express Newslines*, December 18, 2000

The scale of activities Katha has arranged is impressive: 11 countries, 16 languages and 200 writers ... For all those who have been thirsty in this literature-parched city, there can be no better opportunity than this.

– *Express Newslite*, December 18, 2000

If Katha has transformed into a movement within a decade, it is primarily due to its focus on promoting translations and thereby the contemporary literature being written in the various Indian languages.

– *Business Standard*, December 23, 2000

Katha has built a meeting place for writers, translators and academicians ... Many interesting sessions on exciting and innovative themes ...

– *The Statesman*, January 1, 2001



Kalpvrksham

the Centre for
sustainable learning
2000-2001

"An enlightening visit. I was particularly taken with the tools and techniques of teaching and the commitment and joy of the teaching staff."

– Sujit Gupta, Tata/Infotech, New Delhi

"Deeply impressed by the dedication and commitment to change the quality of life"

– James and Jean Nye, Chicago, Illinois, US

"Katha, the stormy bird, who can't be caught by the demon's net. I wish her all successtotally committed to meaningful education."

– Carlos Gohn and John Milton, Brazil





Welcome to Our World!

Phirdaus stands in front of Chandpati's tea shop, and looks up shyly saying, "I want to study, study and study and become a doctor," even though a few months back she dropped out of school. She wants to be in Katha, she says fiercely, a dream in her eyes, dreams her parents didn't dare to dream.

They are tailors, small roadside shop keepers, vendors, househelps, construction workers, factory workers and day labourers, the people of this community at Govindpuri, they've come, people of many linguistic communities and many religious faiths, from many different cities of India as well as neighbouring areas to settle here in Navjivan and Bhumiheen and Jawahar camps, in Govindpuri – their low incomes not affording them any place else in Delhi.

"These were all hills once and I tore them and built my house," says **Mehr Jahan**, standing at the doorstep of her windowless one-room that also houses a stationary store. She, like many of those who have been here for the last 22 years, remembers the days when they tore down forests and broke rocks to build the roads and houses on which they walk and live in today. Her daughter is married and has moved away to the DDA flats, and "my shy and beautiful grandchildren come to visit me here where I live," she says, smiling. Mehr Jahan lives alone after her husband's death. Monsoon rains splatter down through leaking roof and mess her dark, but neatly arranged room yet Mehr continues to live here

Duija, Chandpati, Prasan Das, like Mehr Jaha, also own stores. Duija, living right across the street from Katha Khazana, has also lived here for 22 long years, her family of children and grandchildren growing over the years, spreading into rooms near and around the store. Duija speaks proudly of her large family, the responsibilities she has as an Elder, and of her long standing relations with her neighbours. She too speaks of the open drains, the small sunless rooms, bad water, unhygienic living conditions; the meagre opportunities for income generation. Like Mehr, Duija knows that it is not enough to have a store or a tea stall selling bread, biscuits and toffee to support a family, or even oneself. She speaks of the work done by Katha with respect, of the vocational training skills women have gained, the raised income levels of families. She points to her daughter who she seeks to enrol at the Katha school. There is a gleam in her eyes, and a curious look in her daughter's as Duija speaks. Duija is one of the

many who don't work at Katha, but attend the Ma Mandai meetings, treating the Katha school and its activities as a wind for change in the community.

Taluk Raj, the Pradhan of 200 homes, and who the women look up to with respect, sits in her blue room with jars of pickles on the shelves and wooden birds on the walls that bespeak the effort she puts to keep her small room clean and beautiful, despite the daily fights, the anger and despondence of living in a place that promises so little. It is perhaps in the same spirit for order and the hope and longing for a better life that she speaks warmly of Katha and its initiatives, even though ill health does not permit her to work there.

“Amongst independent women entrepreneurs like MURSHIDA BEGUM who generates a sizeable income from her efficiently run tailoring shop, there is desire for a better life. She sends her children to Katha to acquire training in computers. Her daughter wants to become a doctor, she proudly says.

Harun Ansari, who began running his mother's tailoring shop after her death, and made it into one of the most successful tailoring shops in the neighbourhood, speaks of his student days at Katha. Katha's role was that of parents, he says. He continues to stay in touch with the teachers who gave him guidance with his life, education, and career. Katha continues to be an important determinant for him in deciding whether he will stay in Bhumiheen. His two sisters are still studying, one of them is in her final B.A. Political Science honours, desiring to be an advocate.

Murshida Begum's daughter and Harun Ansari's sister are not the only ones who reach out to lives that their parents could not aspire to. Phirdaus too, twelve years old, a Kathayan now, a dreamer-doer like other Kathayans, with that inner imperative to excel, to take life into one's own hands!

Katha's Centre for Sustainable Learning was started in 1990. Its efforts, have been in the areas of making learning a fun and relevant, lifelong experience or children in nonformal education.

The education of children from poor families has many unidentified problems and Katha's approach may be one way to tackle this issue and lead children to enduring knowledge. We have, over the past ten years, worked in integrating teacher education with teaching/learning materials development, community participation, women's empowerment and family wellbeing, striving to develop a suitable curriculum for sustainable education.

Could Katha's integrated approach to learning make a difference? was the question. And then the larger question: Is sustainable education only for children from poor families? With more and more parents whose children go to expensive schools asking for *Tamasha!*, with teachers in formal schools and colleges keenly interested in the Katha pedagogy, it seemed as if our experience in working with working children can be meaningful for others, too.

The Katha philosophy has grown organically with each perceived need. Today Kalpavriksham works with students – from those who are very poor to those who will be our future decision makers, from preschool to higher education – and with teachers, in the nonformal to higher education continuum. It is indeed a vast canvas, but if we can make a difference, however small and insignificant, should we not? And who will care for our poor if there is only a diminishing empathy towards them in decision-makers and leaders?

It has been a year of hard work – memorable, measurable, mission-focussed! It has been a year of taking risks – but what satisfying risks! What an embarrassment of achievements!

Development of teaching/learning materials is still drawing a lot of inspiration from *Tamasha!* and, in the Preschool, the Chand Kit is still going strong.

One place, which has really motivated and moved me. We can learn a lot from you. God Bless!

– Paul Shatton, British Telecom, London, 16 March, 2001 Wonderful to see so many good things happening here and such happy children and peole.

– Mrinal Pande, Doordarshan, New Delhi, 20 Feb, 2001





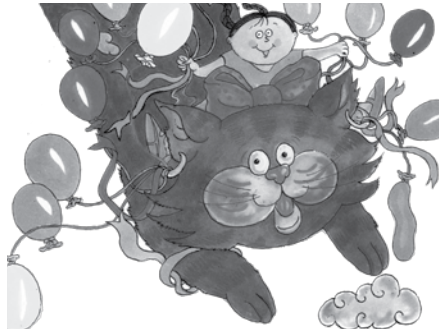
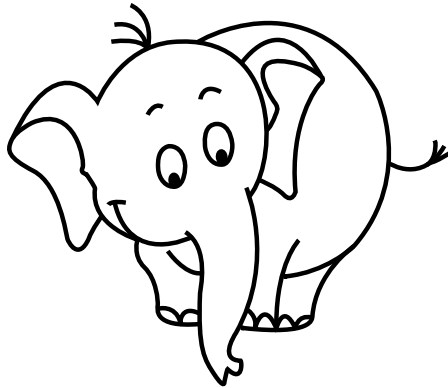
THE Children's Magazine

The magazine that set the tone and culture of Katha is no more! How many children wrote in to ask for it ... Please make it a monthly, they said, from Devas and Chittorgarh and other small towns and villages. We miss Tamasha the elephant. What fun she was! How much learning and team spirit she brought into Katha.

Now, this year, we hope to have an emagazine called *Tamasha!* Maybe a site in her name – to take fun and cheekiness (remember HulGul?) to children, along with a lot of learning, a lot of creativity.

So Internet ... Here she comes, that bundle of mischief and laughter. *Tamasha!*

Tamasha! is still the text book of choice in KathaShala. In the Hindi Lab, the language-based activities were created by the teachers and were fun and relevant. Stories from *Tamasha!* like “Kalpataru” and “Nandu Hathi” were in great demand!





**KATHASHALA
KATHA
PUBLIC
SCHOOL
the academies**

CAREER PATHWAYS VOCATIONAL TRAINING ENTREPRENEURSHIP TRAINING
**KSE
KATHA
SCHOOL OF
ENTREPRENEURSHIP**

KATHA INFORMATION TECHNOLOGY AND ECOMMERCE SCHOOL
KITES

MA MANDAL BAPU MANDAL GREDI LIFELONG LEARNING CENTRE THE SATURDAY CLUB
HAMARA GAON

INTEL COMPUTER CLUBHOUSE GENDER CLUB MENSA CLUB GREDI CLUB LEADERSHIP CLUB
**KATHA
C9 ACADEMY**

CLASS IV ACADEMY CLASS VIII ACADEMY KATHA OPEN SCHOOL
**THE SCHOLASTIC
ACADEMY**

**THE CLASSROOM AS
DISCOVERY SPACE**

Self learning through
vivadham, projects
quiet thinking

Community as
Friend

the TV as
Teacher

THE COMPUTER AS
PEER LEARNING
SUPPORTER

CMS

LIFE

FILM AS
SOCIAL CRITIQUE

WORKSHOPS AS
CO-OP LEARNING

THE CITY AS
CLASSROOM

SERVICE AS
LEARNING

Tamasha!
for fun, lifelong learning
skills

THEATRE AS
ACTIVISM

surveys
ethnographic interviews
library work

delhi's best minds as resource sharpeners



THE
KATHA
TEACHING/LEARNING
TOOL KIT

KITES

Katha Information Technology and eCommerce School

The Katha IT&E Programme is an exciting and innovative programme for children who belong to families living in Bhumiheen, Navjivan and Jawahar Camps in Govindpuri, New Delhi. Students will learn how to use a computer as a friend for life, as a means for peer learning, and for economic and social advancement – seeing the whole field of IT as one which demolishes class structures and rewards true merit – and fosters the participation of a whole community in the building of a classless, merit – based civil society.

The Katha IT&E Curriculum for IT has three key elements built into every session:

- Fun
- Technology made relevant and as something for everyday life
- Personal achievement and growth for every learner

These elements will go in tandem with three other elements which reiterate Katha's philosophy of education:

- Scholastic learning towards a formal school leaving certificate
- Lifelong learning skills, entrepreneurship and overall development that come from Katha's 9Cs – creativity, critical thinking, cooperative learning, competence – and LIFE skills
- Citizenship – the ability to put service above self, to be passionate about work and to have an inner imperative to excel.

THE METHODOLOGY

- Classes will be conducted in four sessions –
- 7:00 – 9:00: **Group A:** for those working towards the diplomas and who may be working or in formal college/high school; the Lifelong learning Centre
- 9:30 – 12:00: **Group B:** for students who are full-time at KITES and undergo IT and scholastic training, with specific entrepreneurship training (morning batch)
- 2:30 – 4:30: **Group C:** Same as above (afternoon batch)
- 6:00 – 8:30: **Group D:** Same as Group A; but a different batch of students.

- **Sessions** will be project/outcome-based and goal-oriented each session will have a lesson plan/objective that every child can achieve. The duration of a class session will vary between 30 and 60 minutes.
- Each group will have citizenship as a compulsory subject.
- **Content** will be easy to learn and will be designed for classroom situations, keeping in mind the difference in the knowledge and skill levels of the learners in the group. And learning will be put to practical uses whenever possible, keeping Katha's relevant Education Curriculum standards in mind. The curriculum will be international and is initially being designed by the Executive Director for immediate use. We hope to have the help of various students and academics in designing the content and the teacher training curriculum and programmes, as also the evaluation systems during the course of the year.
- **Pedagogy** will be creative and innovative, and will be built on our own experience of working in this community with children. **Preparation time** for teachers will be kept to a minimum. A skills evaluation system forms part of the curriculum.
- **Teacher training** will be given importance and capacity building will be part of the daily agenda – through the Faculty Club activities everyday, in between the morning and afternoon sessions. Teachers will be helped to gain IT skills and keep current with the latest trends in technology and computer education.
- **Affordability.** Katha does not believe in giving anything free to people, so that the true value of the learning is kept always in mind, and maximum benefit is derived from the learning exercise, this leading to lifelong learning. However, KITES will be affordable. (Between Rs 100 and Rs 250 per pupil per month.)

New Initiatives





Intel Computer Clubhouse at Katha (ICCHA)

The Community Development Programme under Intel Innovation in Education is committed to broadening access to technology among underserved communities and aims to provide the skills needed to use technology meaningfully for women, minorities and children.

The first Clubhouse in Asia Pacific region, under the Community Development Program, Intel Computer Clubhouse at Katha is being launched in association with Katha, for young people from Govindpuri who will use technology to enhance creativity, develop lifelong learning skills by using innovative pedagogical methods, team work and self motivated projects. Members will learn how to use a computer as a friend for life, as a means for peer learning and for economic resurgence and community revitalization. They will see IT as a means of demolishing class structures, rewarding true merit and fostering community participation towards a classless, civil society.

The Clubhouse Sessions will be project/outcome-based, goal-oriented ones, that students set for themselves.

Normal sessions include schoolastics and vocational skills training.

Special Projects will be in the following specific categories –

- **Bal Panchayat** – the-dreamers' road to action
- **Tamasha's World** – the activist's space
- **Sheikh Chilli's Corner** – Maths and Science for all seasons and reasons
- **Premchand's Pitara!** – Humanities and Literature fun for boys and girls
- **Katha to College/Career Initiative** – just what it says, helping students in a variety of ways to reach college and/or beyond!

Students may choose one of the above activities plus one Special Project.

1. BAL PANCHAYAT

- **KarniTamasha.** Child right to human rights, Issue-based discussions on water, sanitation, health, poverty and other related issues. Discussion Proaction Sustained Action.

- **Bharatkari. The art of citizenship,** fostering responsive and responsible citizenship. Group discussions. Special guest appearances. And visits. The Internet will be used once for an Internet Conference with students in another developing country (seeing how this can be done).

- **GreDI.** A part of this programme will be the **Govindpuri reDesign Initiative (GReDI)**, a geographic information system (GIS) project which, we hope, will include a satellite picture of the slum cluster. This will lead to students studying, understanding and putting the GIS to work on improving their urban environment using computers and the sophisticated software not available for such work.

- **Cross Learning Centre** – Partnerships fur developing teaching/learning materials/study aids through email/chat/Net with friends around the globe. Managing TAQeED – the leachers Alliance for Quality eEducation.

2. TAMASHA'S WORLD:

The activities here would include carrying forward the planning done in the Bal Panchayat into realistic workplans and action –


- **GReDI-2.** Redesigning urban space- from planning to action. Walking the talk.

- **Tamasha!** Health, Environment and Story time. Students will write, edit, illustrate, design and desktop publish their real and fictional stories in a magazine format. This will be hosted in www.tamasha.org – and students will learn how to upload and maintain their site and take the responsibility too. They will also encourage others from K5E to contribute.

- **ANU.** Animals, Nature and You! A wild, wildlife initiative that will help interested students explore ecology, sustainable living and the inter connectedness between animals, nature and the human world. Includes proactivity!

- **DhammakDhum!** The Net magazine for primary schoolgoers. All that *Tamasha!* is for the older child.

- **Balle! Balle!** The Music Room Activity. Interested students will compose,



write, lay and record their own music. And they will learn to upload this on to the: - site and to access other music sites.

- **The Katha Media Centre.** Interested students learn to be journalistic sleuths, reporters and sub-editors, working on bringing news of what's happening in the Clubhouse and the community to larger awareness

- **KTN** – the Katha Television Network. Students research, write, design, photograph and prepare video clippings.

3. **SHEIKH CHILLI'S CORNER – Maths and Science for all seasons and reasons.**

Also supports –

- **Khøj!** a programme that opens the doors to inventions galore – from devising machines and tools for every day use to practical scientific solutions to community needs. This programme will also foster the small and big plans and plots of dreamers and stargazers. (We are hoping to have an Astronomer's Club, at some point of time!)

- **Jasoos!** All about being a detective! From science to astrology. The Club will encourage students to put up a panel of questions from themselves and from other children in the community. The KCC Detectives will find the answers to the questions and post these regularly in the Ek thi Jasoos Bulletin Board

4. **PREMCHAND'S PITARA!- Humanities and Literature fun for boys and girls.**

Also supports –

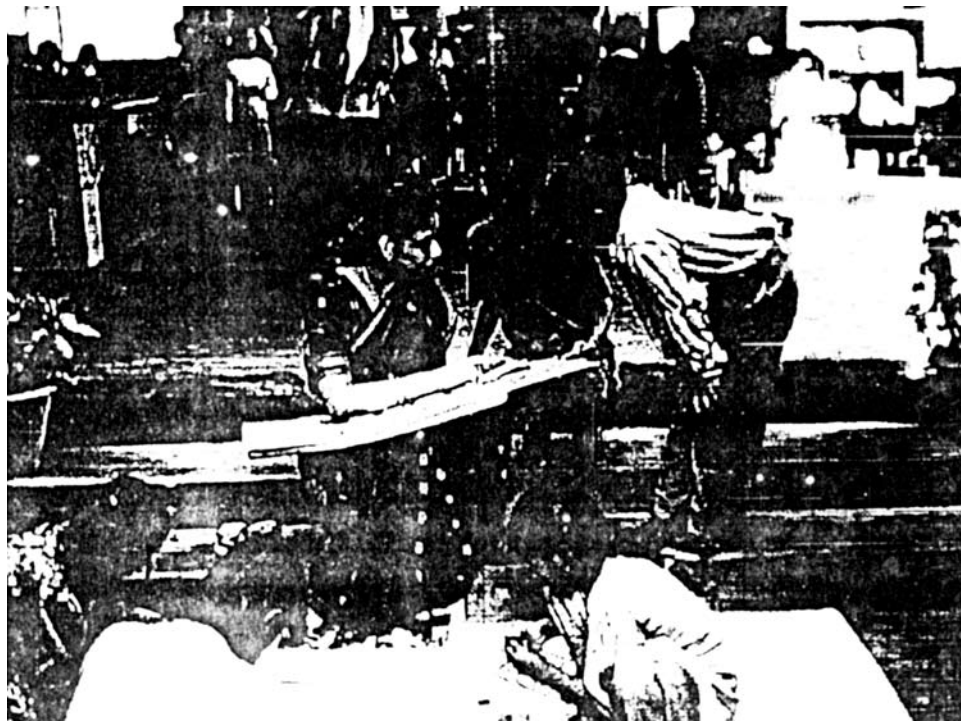
- **City(e)scapes:** Geography with a little adventure! More-on various cities of India. The student will discover cities through the Internet. Multicultural activity that includes parts of the world through the Net. They will also put up information on cities/towns in India, which have no sites now.

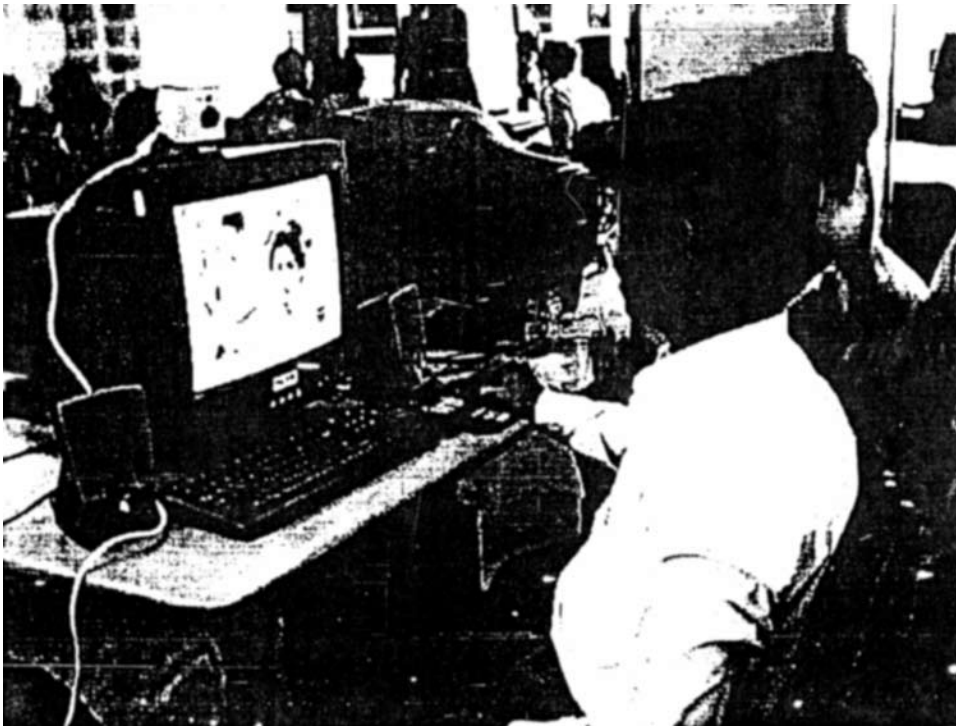
- **Dreamers/Doers Club:** The concentration, the inventiveness, and the grit that is the hallmark of the accomplished. The DD Club will invite achievers from different walks of life. Finding role models, discussing them, trying to discover what make them what they are! Internet activity plus library, visits. Students will work in groups and will also write to leaders and achievers in various fields to find out more. Students will, through peer learning, discover what lies behind Mark Twain's

words: “The secret of success lies in making your vocation your vacation.” This project will also lead the group to put up their findings on the Net in their own site www.katha.org/KCC

5. KATHA TO COLLEGE/CAREER: Leveraging the skills learnt and experience got to forge their own success and that of their team members.







Our sincere thanks to ...

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Prasad, Mairmuna Akhter, Malashri Lal, Mallika Trivedi, Mamta Sachdeva, Manjeet Singh, Manju Mittal, Manorma Saxena, Marsden, Martin Urban, Mary P, Maitrayi Pushpa, Meenakshi Bharat, Meenakshi Bhattacharjee, Megha P, Mika Toff, Mita Chakrabarti, Mitra Parikh, Mohammad Mohzin, Mohan H Keswani, Monica Das, Monica Mitra, Mrinal Pande, MT Vasudevan Nair, Mukul Keshvan, NK Ambast, N Kamala, N Krishnaswamy, N S Murty, Naamvar Singh, Nalini J Thampi, Namita Gokhale, Nandita Bhavnani, Nandlal Jotwani, Nic Humpries, Nichdas Vitolo, Nita Thomas, P V Rao, Pamela Mansi, Pamela Phillipose, Paul St Pierre, Paul Statton, Pauline Martha, Penny Milton, Periaswamy Balaswamy, Peter Benjonson, Peter Thompson, Piyush Mishra, Prakash Chander, Prakash L Shrestha, Prem Chand, ProbakKari, Prof Katneryna Longley, Promesh Ratnakar, Promilla Gupta, Pugazh, R C Dhingra, R Chitrakala, R S Ganeswar Rao, R S Gupta, R S Krishnamoorthy, R S Punia, R Sidarthan, R V Giri, Rajni Badlani, Rajendra Yadav, Rajinder Nath, Rajiv Shanna, Raju Tikoo, Ramachandra Behera, RamachandraSharma, Ramchana Das, Ramiah Kumar, Ranjit Hoskote, Ranjita Biswas, Rashrii Aggrawal, Rashmi Garg, Ratish Sharma, Rene Bharadwaj, Revathi Aiyer, Rita Ganguly, Ritu Madan, Ritu, Menon, Rituparna Mohanty, Robin S Ngangom, Roysten Abel, Rukmini Sekhar, Rumi Malik, Rupalee Verma, Rupashree MS, Ryoji Mizutani, S Bala, S Jolly, S K Sareel, S L Sastry, S P Mudur, S R Fennell, S Reghunathan, Sadhana Bhalla, Salman Shahid, Santwana Nigam, Sara Rai, Sarat Kumar Mukhopadhyay, Savita Goswami, Sayantan Dasgupta, Schuchwelt, Seema Govil, Seemantini Gupta, Shama Futehally, Shanta Ramakrishna, Sharada Ramanathan, Sharda Rao, Sharika Muttu, Shashdhar Acharya, Shashi Deshpande, Shashi Jain, Sherry Simon, Shikha Palrul, Shiv Prakash, Shivanath, Shivaram Padikkal, Shobana Bhattacharya, Shobha Bhatia, Sobha Haridas, Shormista Panja, Shubhra Aurita Roy, Shyama Futehali, Shyamala Kallury, Simanty Mohanty, Staff of IIFT, Stephen Marazzi, Subhash Chander Malik, Suchitra Samanta, Sujata Rao, Sujit Gupta, Sukesini Dehury, Sukrita Paul Kumar, Sumangla Bhakre, Sumathi, Chandrasekhar, Sunanda Gupta, Suneet Tandon, Sushant Kumar Misra, Swapan Majumdar, Swati Pal, T K Mathur, Tanika Sarcar, Tata Infotech, Tejeshwar Singh, Tilakam Rajendran, Tim Ten Velde, Tina Uneken, Tripti Jain, Udaya Kumar, UdayaNarayana Singh, Ulhas, Uma Balu, Uma Gumani, Urvashi Butalia, Usha Nagpal, Usha Tambe, Vagheesh Shukla, Valerie Buckle, Vanamala Vishwanatha, Vandana Bisht, Venkat Swaminathan, Vidya Rao, Vijay Mahajan, Viswa Bharati, Vivek Mansukhani, William Radice, Yamini Sharma, Yashodhara Mishra, Yousuf Saeed.

Katha

Katha was started in 1988 by Geeta Dharmarajan. It was formally registered as a charitable nonprofit organization under the Registrar of Societies, Delhi on 8 September, 1989. Geeta Dharmarajan has been Katha's Executive Director since its inception. Educated in Madras, and a creative writer, Geeta has served in many capacities with various organizations – as assistant editor, *Target*, the children's magazine, a sister publication of *India Today* (1981-83) and of the *Pennsylvania Gaurve*, the alumni magazine of the University of Pennsylvania (1983-85), honorary director education for INTACH, Tamil Nadu (1985). In 1987, she started work on *Tamasha!* the children's magazine, the precursor to Katha.

AUDIT AND ACCOUNTS

Katha maintains detailed accounts scrupulously and these are audited on a regular basis each year by a professional Chartered Accountant firm. All accounts till 2000-2001 have been audited and submitted to the Income Tax Department.

Katha is recognized as a charitable institution by the Income Tax Department and donations to Katha are exempt under Article 80-G of the IT Act, 1961.

Contributions to the corpus of the Katha School of Entrepreneurship are eligible for 100% tax relief under Article 35-AC of the IT Act, 1961.

Katha is eligible for receiving foreign funding under the Government of India's Foreign Contributions Regulation (FCRA) Act.

KATHA'S GOVERNING COUNCIL

PRESIDENT: Abid Hussain, former Indian Ambassador to USA.

VOICE PRESIDENT: N S Jagannathan, former Editor-in-Chief.

The Indian Express

N N Tandon, Director, UNIDO (retired).

EXECUTIVE DIRECTOR: Geeta Dharmarajan

COUNCIL MEMBER:

M Anandakrishnan, Chairman, Tamilnadu Council for Higher Education. Chennai.

U R Anantha Murthy, Writer, ex-Chairman, Sahitya Akademi, New Delhi.

K Dharmarajan, Director General, Indian Institute of Foreign Trade, New Delhi.

S Krishnamoorthy, Financial Controller, National Institute of Fashion Technology New Delhi.

Leela K Ponnappa, Joint Secretary, Ministry of External Affairs, Government of India, New Delhi.

Mani Narayanaswamy, Trustee, India Foundation for Arts, Bangalore.

Panna Bharat Ram, Vice President, Shriram Centre for the Performing Art, Delhi.

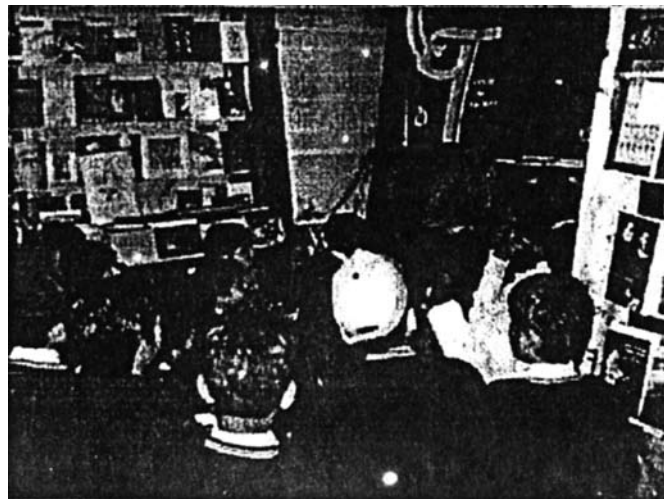
Shabana Azmi, Actor and Member of Parliament.

Sharmila Tagore, Actor.

Srinath, Industrialist, Chairman, Nath Bros. Exim.

Tarun Das, Secretary General, Confederation of Indian Industries.

Veena Das, Sociologist and Professor, Delhi University.



Katha's People

Staff members, volunteers and our students and women – are dreamers and doers. A rare combination, that. We have worked together to help discover the potential in each one of us for being a responsive, responsible citizen, a creative, fulfilled member of society, and to help those we come to touch with, through our work, achieve their full potential.

Geeta Dharmarajan, Katha's Executive Director and Principal Team Leader, is assisted by 3 team of excellent staff members, many of whom have been with the organization for more than half its life span! Katha provides challenge and creativity and space to grown its staff members, even as it has grown itself in the ten years of its existence organically, with each perceived need. Katha is an equal opportunities employers. More than eighty per cent of our staff members are women, and we take pride in our ability to concentrate on quality and excellence.

Auditi Dutta	Kirnan Kumar	Pawan Kumar	Santosh Sharma
Amrita Akhil	Krishan Khatri	Phulendra Achrya	Saraswti Devi
Anand Rana	M. Amutha	Prach Kotnala	Sarnam Singh
Anil Praksh	Madhumiti	Pradee	Sarvesh
Anita Rani	Madhvi Sharma	Preeto Monga	Savita Arora
Anjana	Mahalakshmi Sharma	Prem Kumari	Shabana
Anjira	Mahesh Kumar	Premium Security	Shailendra
Anju Singh	Mamta	Premlata	Shailedra
Anusha Lall	Manjeet Kaur	Premlata Bhardwaj	Shalili Goel
Bharti Gulati	Manjula Sen	R. B. Prashant	Shoma Choudhury
Chandra Ramakrishnan	Manoj Kumar	Rajbala	Smita Bharti
Deepa Menon	Mousumi Roy Chowdhury	Raju Tiwari	Sudesh
Deepak Kumar Sharma	Meena Kumari	Ram Kumar	Sudha
Dipti Kakar	Meenakshi Banerjee	Ramanuj Jha	Sudhanshu Kumar
Durgawati Devi	Mithu Lal	Rani Shankar	Sumana Bhattacharya
Geeta Rawat	Mona	Ranjana	Sumantara
Geeta Roy	Mridul Srivastava	Ravi Mahor	Sunil Kumar
Gita Rajan	Mukesh Yadav	Ravinder Kumar	Surapna Josh
Gulshan Roy	N. Velayia	Ritu Yadav	Suresh Kumar Sharma
Indrawati	Nandit Aggarwal	Rukshana	Sushila
Indu Kumari	Neelu Khanna	Runa Gope	Taibur Rehman
Jagdish Kaur	Nidhi Malhotra	Runa Paloi	Trisha Gupta
Jose Chacko	Nirmala	S. Ponazaghu	Uma
Jyoti Shanna	Nisha	S. Saraswathy	Uma Kumari
Kailash Bisht	Om Prakash	Sadhna Chopra	Vikram Nayak
A. Kalpana	Pankaj Jain	Sandeep Kumar	Vinod
Kamal Tankha	Parvinder Kaur	Sanju Singh	Vishnu