

CHRIST (DEEMED TO BE UNIVERSITY),
SCHOOL OF BUSINESS STUDIES AND SOCIAL SCIENCES
AND
FUNKY RAINBOW: THE TRAVELLING CHILDREN'S BOOKSHOP
PRESENT

THE STORY STUDIO

MASTERCLASSES IN WRITING AND STORYTELLING
FOR CHILDREN

DATE: 14 AND 15 FEBRUARY, 2018
TIME: 9:30AM - 5PM
VENUE: MINI AUDITORIUM

CONTACT DETAILS:
E-MAIL: STORYSTUDIOCUBGR@GMAIL.COM
CALL: 801730154, 8317353808

(A SKILL DEVELOPMENT INITIATIVE)

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076

Power

MASTERCLASS FACILITATORS

14TH FEBRUARY

A MASTERCLASS IN STORYTELLING

Introductory talk - Ameen Haque of The Storywallahs,

Workshop sessions - Geeta Ramanujam and Manjusha

Vijayakumar of Kathalaya Trust.

Pitch Perfect - Geeta Ramanujam, Manjusha Vijayakumar and Shyam Madhavan Sarada.

15TH FEBRUARY

A MASTERCLASS IN STORY WRITING

Introductory Talk - Vatsala Kaul Banerjee, Publishing Director, Children's and Reference Books, Hachette India.

Workshop Sessions - Sudeshna Shome Ghosh, Publisher, Talking Cub, and Aditi De, Writer and Editor.

Pitch Perfect - Sudeshna Shome Ghosh, Aditi De and Vidya Mani.

REGISTRATION FEE

Students - Rs. 500/-

Faculty - Rs. 1000/-

FORMAT OF THE STORY STUDIO

Day 1 (14 February 2018): A MASTERCLASS IN STORYTELLING

*Introductory Talk (1 hour)

*Two Workshop Sessions on Storytelling for Children (2 hours each)

* Pitch Perfect (1 hour)

Interested participants must send in:

* A short story written/chosen for oral narration/storytelling (Word Limit: 1000 words, Format: MS Word, Times New Roman Point Size 12)

* A video of the participant narrating the story, not exceeding 10 minutes, and to be uploaded on YouTube and the url to be shared on storystudlocubgr@gmail.com

* A compelling 150-word synopsis of the story submitted (Word Limit: 150 words, Format: MS Word, Times New Roman Point Size 12)

* Six best entries will be chosen for analysis in the Pitch Perfect session. Each storyteller will get three minutes to narrate a part of their story and present the synopsis of the rest of the story and will get live feedback from the workshop facilitators. The selected videos will be put up online.

* Stories and videos have to be mailed to storystudlocubgr@gmail.com with 'Story Submission for The Storytelling Masterclass' as the subject line of the mail.

Stories should include the following details:

- Name, Age, Email, Phone number of the storyteller

- Genre of the story, Intended age-group the story is meant for (1-7 years, 8-12 years, 13-18 years)

* Submission Deadline (for the story, video and synopsis): 10 February 2018

* Only stories that adhere to the above submission guidelines will be considered for the Pitch Perfect session.



Day 2 (15 February 2018): A MASTERCLASS IN STORY WRITING

*Introductory Talk (1 hour)

*Two Workshop Sessions on Writing for Children (2 hours each)

* Pitch Perfect (1 hour)

Interested participants must send in:

* A short story written for children (Word Limit: 1500 words, Format: MS Word, Times New Roman Point Size 12)

* A compelling 150-word synopsis of the children's story to be submitted (Word Limit: 150 words, Format: MS Word, Times New Roman Point Size 12)

* Six best entries will be chosen for analysis in the Pitch Perfect session. The authors of the chosen stories will have to read out the first page of their story and the story synopsis for three minutes and will get live feedback from the workshop facilitators. The selected stories will be published online.

* Stories have to be mailed to storystudlocubgr@gmail.com with 'Story Submission for The Story Writing Masterclass' as the subject line of the mail. Stories should include the following details:

- Name, Age, Email, Phone number of the writer

- Genre of the story, Intended age-group the story is meant for (1-7 years, 8-12 years, 13-18 years)

* Submission Deadline (both for the story and synopsis): 10 February 2018

* Only stories that adhere to the above submission guidelines will be considered for the Pitch Perfect session.



Pranav

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bangalore - 560 076

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bangalore - 560 076

ABOUT THE STORY STUDIO

"We tell ourselves stories in order to live." Joan Didion

The art of story writing and storytelling are among the oldest and most effective methods of communicating ideas. Stories are the world's "cultural capital" and they cut across all barriers of culture, religion and nationality. Writers and storytellers are respected all over the world for the communities they build through their stories.

It is a well-established fact that children learn intrinsically through stories. Each story that is written, told, read and listened to acts as a transformation, both for its reader/writer and listener/teller.

THE STORY STUDIO is a two-day masterclass on writing and storytelling for children. The masterclasses aim to equip participants with essential tools that will help them create and narrate compelling stories for young audiences. Led by professional writers, editors and storytellers, these classes are just what budding writers and storytellers for children need to hone their creative skills. What's more, selected participants will get an opportunity to pitch their written and narrative stories to professionals from the industry and get live feedback.

If you've always wanted to write or tell stories but felt daunted by the challenge, these masterclasses are for you!

ABOUT FUNKY RAINBOW

Funky Rainbow: The Travelling Children's Bookshop (www.funkyrainbow.com) is perhaps the only one in the country run by children's writers and creative professionals with the aim of introducing children's books to young audiences. Our books are handpicked and curated for children in the age-group 1-18 years and represent the best of Indian children's writing.

The bookstore carries a mix of both fiction and non-fiction titles that are not easily available in mainstream bookstores.

ABOUT CHRIST (DEEMED TO BE UNIVERSITY)

CHRIST (Deemed to be University) was born out of the educational vision of St. Kuriakose Elias Chavara, an educationalist and social reformer of the nineteenth century in South India. He founded the first Catholic indigenous congregation, Carmelites of Mary Immaculate (CMI), in 1831 which administers CHRIST (Deemed to be University). The University Grants Commission (UGC) of India conferred autonomy to CHRIST College in 2004 and identified as an institution with Potential for Excellence in 2006. One of the first institutions in India to be accredited in 1998 by the NAAC, and subsequently in 2004 and 2016, CHRIST (Deemed to be University) has the top grade 'A' in the 4-point scale. The multi-disciplinary institution which focuses on teaching research and service, offers Bachelors to Doctoral programmes in humanities, social sciences, science, commerce, management, engineering, education, and law to over 18000 students. CHRIST (Deemed to be University) publishes six peer-reviewed research Journals and has published more than 300 books in Kannada and English. A promoter of sports, music, and literary activities, it is a nurturing ground for creative excellence.

funky
rainbow
THE TRAVELLING CHILDREN'S BOOKSHOP

CHRIST
DEEMED TO BE UNIVERSITY

CHRIST (Deemed to be University),
School of Business Studies and Social Sciences,
and
Funky Rainbow: The Travelling Children's Bookshop
present

THE STORY STUDIO

MASTERCLASSES IN WRITING AND STORYTELLING FOR CHILDREN

Dates: 14 and 15 February 2018

Time: 9:30am to 5pm

Venue: Mini Auditorium

CONTACT DETAILS:

Prof. Gaana J
Academic Coordinator

Prof. Renu Elizabeth Abraham
Assistant Professor

Dr. Jyothi Kumar
Associate Dean

E-mail: storystudiocubgr@gmail.com
Call: 8017310154, 8317353808

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bangalore - 560 076

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bangalore - 560 076

Renu

CHRIST (Deemed to be University),
School of Business Studies and Social Sciences

Bannerghatta Road Campus

Report On

The Story Studio: Masterclasses in Writing and Storytelling for
Children

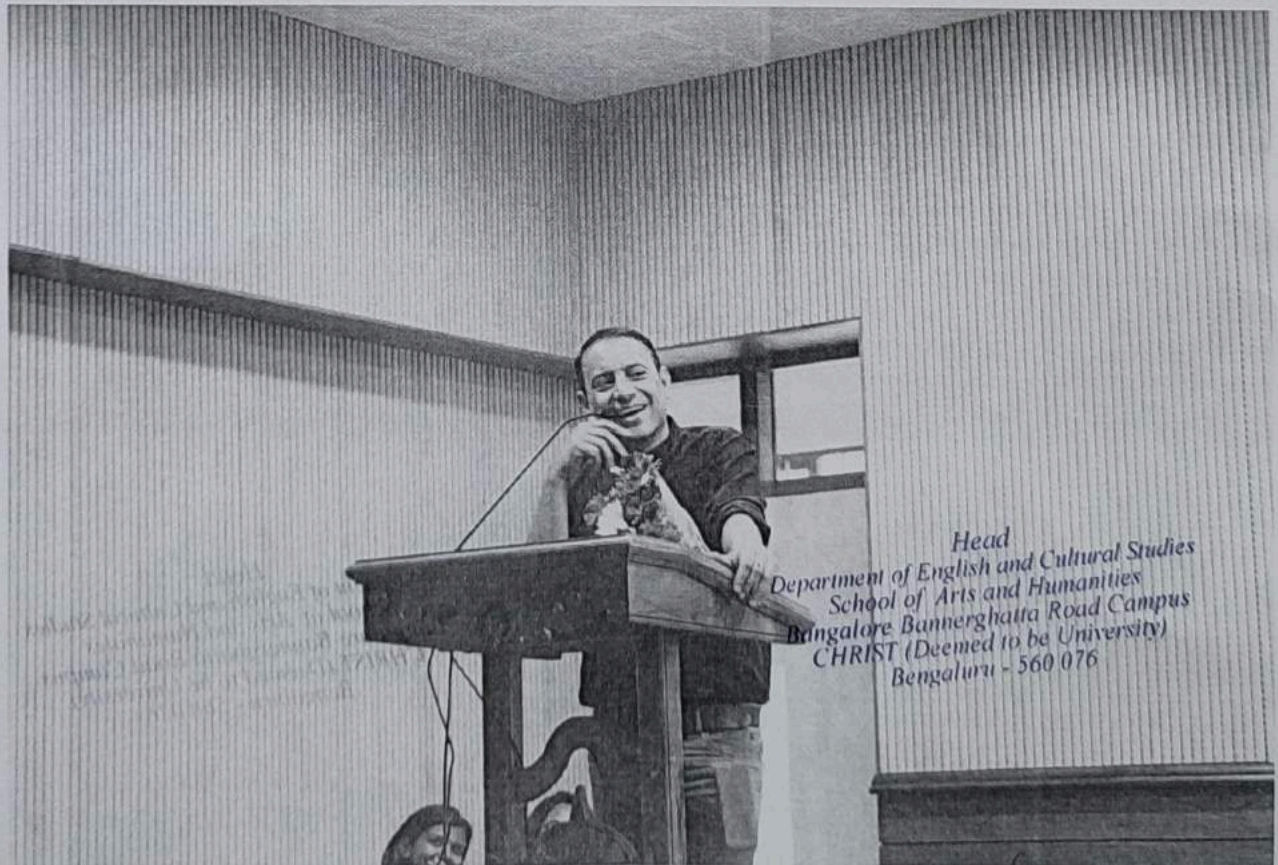
(A Skill Development Initiative)

14 – 15 February 2018

Morning Session: 9:30 a.m. – 10:30 a.m.

Venue: Mini Auditorium, Auditorium Block, Christ University, Bannerghatta Campus

Ameen Haque, “Story-telling”



Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076

Ameen

The session on storytelling by Ameen Haque started with him recalling his childhood habit of stammering and stuttering, as a result of which his mother enrolled him to participate in certain activities which included speech therapy, elocution and theatre. It gave him the confidence to write and direct his own play in class 10th. Though the play was not a success, his teachers were supportive of him furthering his approach in the field. Haque commented, "When you fail at life, the best gift you can get is encouragement."

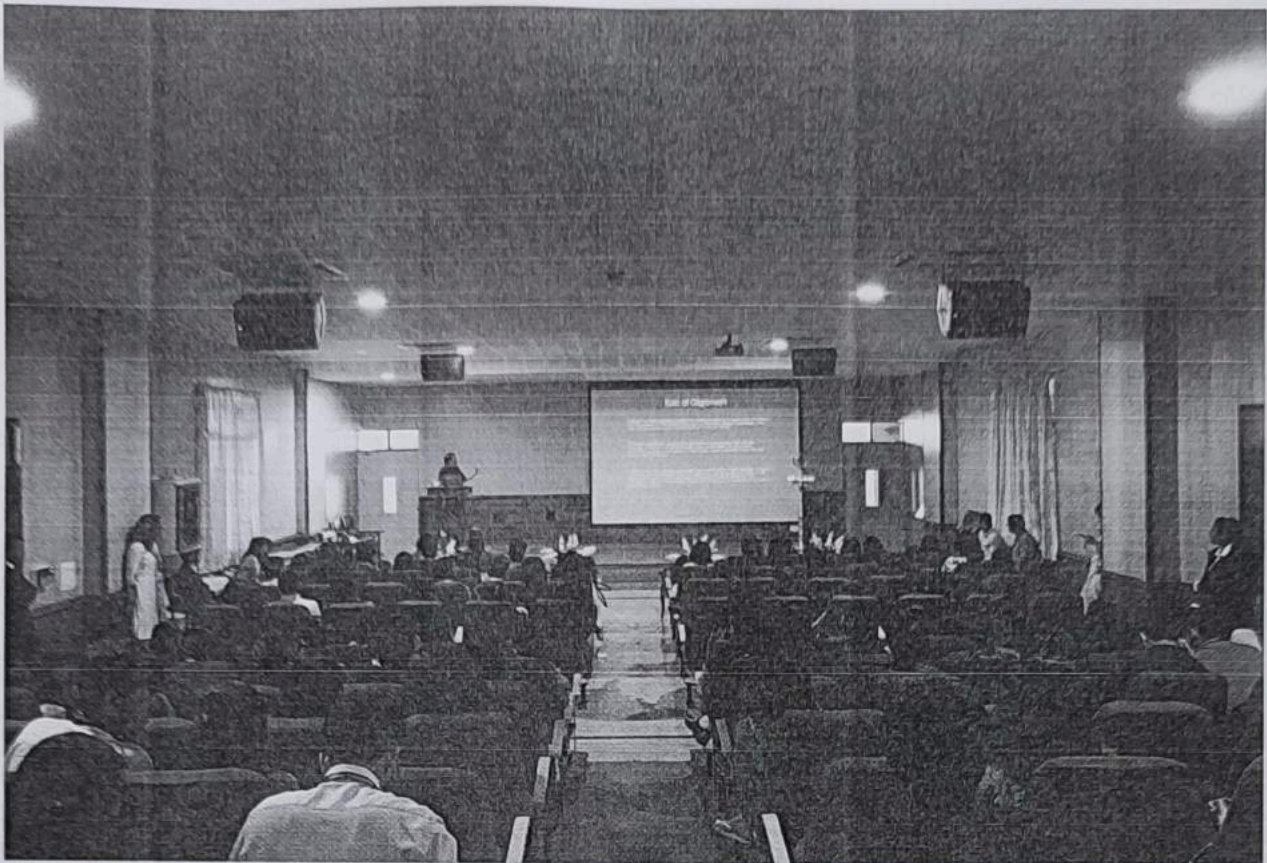
Having being born into a lower middle class family, Ameen Haque studied sales and advertisement, and was placed in one of the finest companies of Mumbai. After acquiring a paying job, Haque returned to his hobby by joining the theatre at night. He argued that stories have a lot of power, they can create and destroy. To validate his point, Haque played a game with the audience called "Fastest Fingers". The point of the activity was to prove that while a person may forget the facts and lessons he had been forced to learn, he always remembers the stories that were told to him in his childhood. He said, "Stories were the only means to pass wisdom back in the days. We would sit in a cave around fire and tell stories that affected survival."

According to Ameen Haque, listening is as much a part of storytelling as speaking is. He narrated the story of two warriors who could not kill each other in spite of being enemies since they had listened to each other's stories and hence saw a part of oneself in them. Through listening, a connection with the other person is formed. The world which is at war today would cease fighting only if they listened to each other's stories.

Apart from this, Ameen Haque talked about the basic structure of a story. He used the example of the story 'Epic of Gilgamesh' which is recorded as the first story of the world to illustrate his point that every story has the same plot. The story of James Bond's first movie of the series – Dr. No matching with the 'Epic of Gilgamesh' shows that stories are repeated and one just fails to notice the similarities.

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076



Haque gave further examples by comparing the stories of 'Star Wars', 'Lord of the Rings' with that of 'Harry Potter'. He connected the plot of 'Ek Dunje ke liye' with 'Qayamat se Qayamat tak', 'Red Riding Hood' with 'Ramayana', 'Krishna' with 'Harry Potter' and 'Hamlet' with 'The Lion King'. He proved that while the art and style of narration differs in each of these stories, the content is the same.

Even though, some stories have been repeated for 5000 years, Haque proposed that there were some which 'ran out of time'. For instance, the story of 'The Wicked Stepmother' passed its expiry date since the ideals constructed within the narrative were problematic. It gave the impression that all stepmothers are villainous. Such stories, influence the child to believe in a lot of negative stereotypes that are imbibed at a very young age.

Ameen Haque ended the interactive session with an advice to seek out stories that were good and worth telling. The talk gave the audience an insight into not only how storytelling depends on 'how' rather than 'what' but also provided a way to seek out their own voice.

- Monishka Agrawal II ENGH

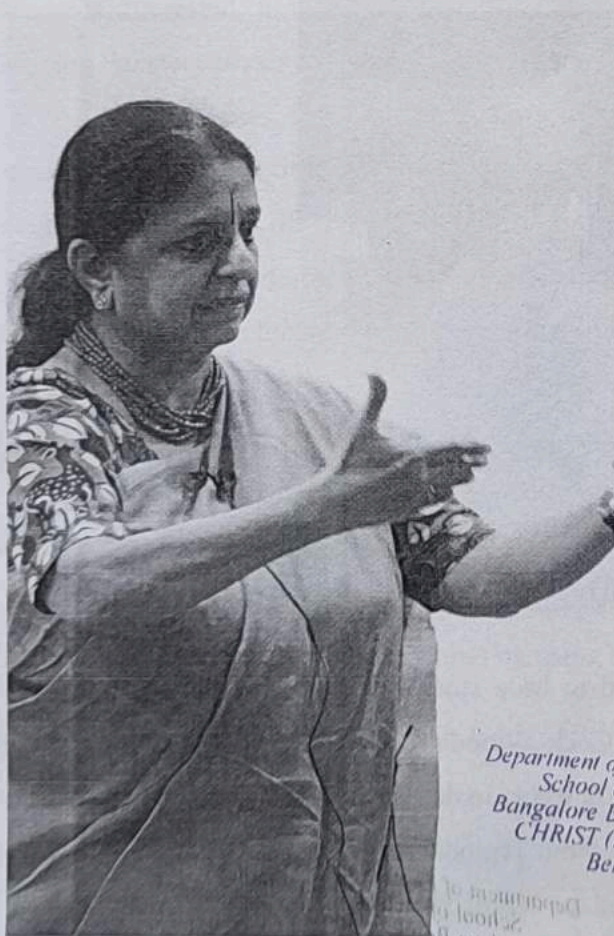
Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076

Morning Session: 10:45 a.m.—12.45 p.m.

Venue: Mini Auditorium, Auditorium Block, Christ University, Bannerghatta

Evolved ancient art of storytelling by Geeta Ramanujam

The workshop was organised by the English department of Christ University for the students of first and second year. The stage was taken over by Mrs. Geeta Ramanujam. Geeta Ramanujam is the pioneer of the Kathalaya Trust in Bengaluru, which was introduced in the year 1996. She holds a diploma in storytelling and has travelled all over India, Japan, UK, US, Latin America and has a vision of creating "Story land". Moreover she is an Ashoka fellow and the Indian coordinator for the International Storytelling Network- RIC and the coordinator for the Indian storytelling network.



Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076

Geeta

The seminar on "Evolved ancient art of storytelling" began with simple exercises of uttering 'Yes and No' in different tones bringing out the energy among the audience. She asked the audience various questions like, what is storytelling? Why do we write stories? Who are natural storytellers?

And deftly shifted her attention towards her experience in judging kids story telling competitions because they are forced to speak which loses the essence of presenting a story. Taking this example, she grabbed the opportunity of explaining how important clarity is. She continues by saying that in today's hurried world, people's speech is also hurried. She demonstrates the same by giving an example of her conversation with a customer care executive.

When it comes to meeting new people, according to her, words are the ways to connect and one should know the art of conversation. The art of conversation comes from words already assimilated and that the best way to converse and communicate is through story telling. Another thing that she pointed out through the example of story telling by kids is storytellers are less likely to suffer from the disease Alzheimer's and how small kids trying to tell story in a competition is not storytelling. There is no clarity or confidence in their voice and even after one grows up it still stays the same. This is because of the 'fear of failure'. People live a very reactionary life but in truth, appearances doesn't matter, heart does. People connect because of hearts.



She further continues by how she wanted to be a storyteller and how the rhymes of our childhood, for example 'Ba-ba black sheep' and 'Cock-a-doodle-do' were at times untrue. She also mentions about how language plays another important role in delivering a story because it adds a lot more options in terms of pronunciation in case of our regional languages and how Tamil is also written as Tamizh but it is neither pronounced as Tamirh but as 'Tamirh'. However according to her, story is not just a very powerful and excellent way to learn a language and says that whenever a story is translated it loses its flavour if not said properly.

Handwritten signature

Geeta Ramanujam, has a knowledge of English, Hindi, Tamil and as a result of her upbringing in Mumbai, Maharashtra she also learnt Marathi as a third language. She also states that as a school student she had to help her mother in the kitchen before leaving for school, and a simple remark by her mother would keep her mind occupied for the whole journey to school. By this she emphasises on how stories keep one on their toes, keeping their mind active and curious. She mentions, storytelling unlike theatre is different. In storytelling, the storyteller derives energy from the listener. She continues onto telling the story of the 'Fly who forgot its name' in Tamil and then translated it into English, the story of the in-completed remark that her mother left in the morning.

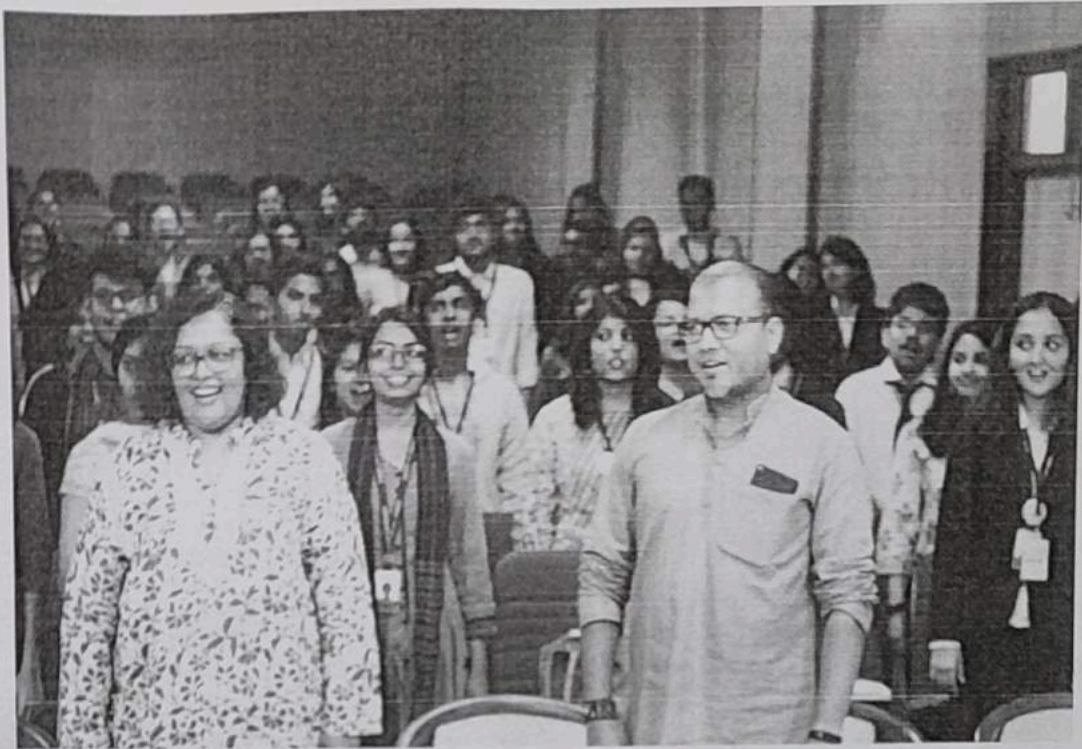
She remarks, it is easier to remember stories because we visualise them and it is natural for us to recall pictures and imagining. Its pictures that appear in one's mind before words. One should retain, recall, retell, reinforce, read and then write a story. She also says that, when one shares a story, they share an energy of themselves. She continues with telling about "How to tell a story?" She gives the example of a bad storytelling about a village headmaster who fails to keep his students interested, however as an example of a good storyteller, she mentions about a teacher, singing the story under a tree which keeps the children hooked.

She continues, while telling a story it is essential to use one's strengths and that there are many methodologies of how a story can be told and that tone helps a lot in this. She also gives the example of the story of 'The Giving Tree' and continues with, how all stories, all movies have the same master plot and still people enjoy them because during the duration of the movie a person imagines himself as the hero and has the time of his life.

In the second half of the session, Geeta Ramanujam came up to the audience with three activities. The first one was a breathing exercise cum understanding how variation in voice helps in delivering a story. The second activity was where volunteers were called up on stage for this- Agnidh and Akankshya, Garvit and Annie, Vedanshi and Abhimanyu who demonstrated how stories can be expressed without words by using sounds like 'aa', 'ae' and 'o'.

Ramanujam

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076



Thirdly she continues by engaging the students in a very exciting activity by allowing the students to choose any word and later on dividing them into groups and making them create stories with those words. The session ended with her explaining the importance of storytelling and also promoting story cards and books that the student could buy from the stall put up in the front.

—Ashmita Saha, Bratati Sarkar

2ENGH

Afternoon Session: 1.45 a.m.—3.45 a.m.

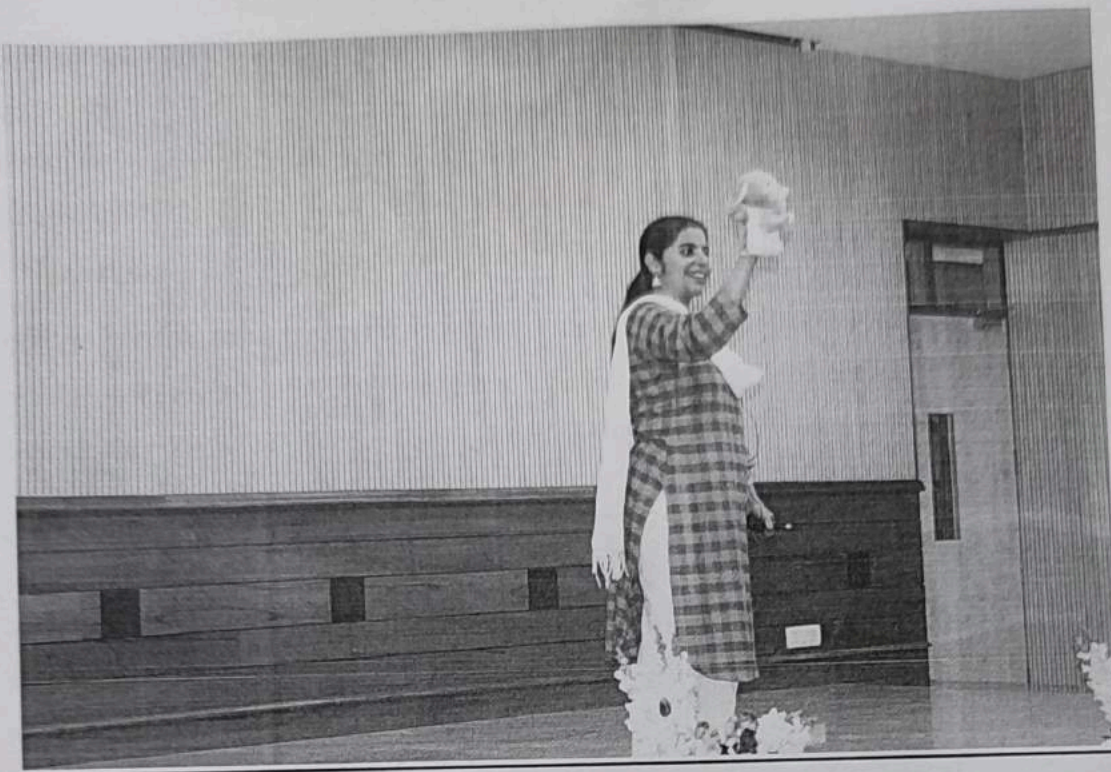
Venue: Mini auditorium, auditorium Block, Christ university, Bannerghatta campus

Ms Manjusha Vijay Kumar

The third session of the seminar on “Children’s literature” began with Ms Manjusha Vijay Kumar giving a talk on the same.

Her talk initiated discussions about the technical aspects of story-telling, the preparation to be done before, and the process in itself. According to her, different story tellers have their unique styles of going about the task. She started with an efficient game to engage the audience better, and to make the session more interactive. This game was followed by a story ‘Parable of Pebbles’ signifying the importance of the journey with regard to the destination.

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076



Miss Manjusha believes that every story is like a "journey". She made sure that she engaged the audience with her questions and quirks. She believes that finding your story is the most crucial step to the process of storytelling. The story you choose to tell, should have a well laid out structure, appeal to the mass of audience and keep their attention engaged. For the engagement, she elaborated on the tricks that would keep the attention of the audience. She emphasized that a good storyteller has great content, a content that he understands and connects to strongly at some core level. Great storytellers know and learn the way they'll go about the narration. That is the crucial part because a story will keep the attention of the audience only if it has great content and is able to grasp their passions.

The key is to keep the audience interested in the story throughout. Storytellers can use different methods to grab their attention, depending upon the kind of audience. She said that the first thing required to tell a story is to choose the story, depending on the type of audience. The face, tone and gestures of the storyteller contribute a lot in the process of engaging the audience, and that is why, a story chosen to tell should have an element of wonder, should be liked by the teller, to create a positive impact about it on the spectators, and should be in accordance with the mass ideologies of the audience. She elaborated on the devices that are instrumental in the act of narration to keep their attention. These include gestures, songs, music, rhyme, visual representations and most importantly, the usage of puppets. The key lies in knowing your strengths and working on it.

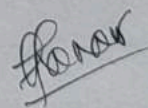
Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076

There is where, she confessed, is where the trouble with children's literature begins. Children are a very "unforgiving" audience. Their attention span being less as much as adults, they don't even pretend to listen if they lose interest. As a storyteller, one needn't learn every line of the story by heart; a bit of spontaneity and improvisation is permissible. Owing to the reduced attention span of an average audience, it is well to keep the story telling 5 to 8 minutes long.

Moving in to the process and helpful techniques, she first conducted an exercise of making story plans, as a referral paper for the teller during a performance. She then spoke about the different props and techniques used while performing such as puppets, paintings, voice modulations and effects, mimicry and hand and facial gestures.

She took a step forward to explain the working of the puppets. She explained how the puppets are used, how an individual make one and its usage. She included an activity based entirely on that. She even bought her puppet elephant, Appu for reference. Stories have something that "satisfies" our basic childish urges. They give the answers to the various 'whys?' that a child or an adult asks. Moreover, they reflect a culture.

According to her, even though some story tellers may not possess as much prowess in some techniques as others, but they can still become as good story tellers as the others, by playing to their strengths. A good story telling is not in which all possible techniques are used, it is one which uses some of them very efficiently to engage the audience. She gave the example of Children's tales, which use a lot of repetition. To make it clearer, she asked the audience to repeat a certain tale after her. She also performed parts of different stories, to show how the techniques like visual aids are to be used. This was followed by a tutorial on how to make puppets as them being a very important aid in performing children's tales. The session ended with 2 minute puppet performances by different groups of students among the audience.



Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076



She made the session fun, especially with her activities and the engagement. She strived to give us practical knowledge combined with theoretical knowledge. There was much that could be taken from the session.

-- Aditya Singh Senghar 2ENGH

Vansheeka Sharma 4ENGH

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076

The Story Studio- 15 February 2018

Morning Session: 9:30 a.m. – 10:30 a.m.

Venue: Mini Auditorium, Auditorium Block, Christ University, Bannerghatta Campus

Mrs. Vatsala Kaul Banerjee

This is the second day of the 'story studio' seminar beginning with the guest speaker Mrs. Vatsala Kaul Banerjee. Mrs. Vatsala started working and writing for children at *Target*, the iconic children's magazine, published through 1980s to the 90s by the India Today Group. She then became editor of the *Teens Today*, after which she worked as commissioning editor with Puffin (

Renew

Penguin India), and editor of a parenting magazine, *Child*, before joining Hachette India, the Indian arm of Machete UK, in 2009. She is now Publishing Director , Children's & Reference Books, at Hachette India.

She began her speech by introducing herself saying how she came into publishing. She started in advertising initially with the motive of earning a lot of money and becoming a famous copywriter, but eventually started losing interest selling the same kinds of hotels and thing. In the middle of this there was a brand of noodles which was launched and asked her to write a newspaper for children when she realised that that is what she wanted to do i.e, write for children. As mentioned before, she then joined a children's magazine- *Target* which became an iconic magazine in 1980s and 90s, and was very ahead of time. The research was impeccable and it is very surprising because it was a time where there was no internet and they had to go to several libraries and speak to experts, for example, if she was doing an article on plants she would approach Dr. MS Swaminath, other articles when she interviewed Dr. Edward Domino, Amitabh Bachan etc. What she found 25 years later is the difference they made, that every 7th person she came across reads *Target*. The readers of *Target* were very responsive where she came to know that she had inspired many. People remembered their names, stories, characters and that was the impact. She says that bad or good, we are always gonna leave an impression or impact on people when we write something whether they hate you or love you.

She further moves on to talking about 'The market for children's books' which accounts for 4,84,10,96,315- the value of sales of the entire publishing in India. The children's market is 18% of the entire Indian produce and is growing at the rate of 10% in terms of volume and 3% in value terms i.e, the amount of money that we are getting. She points out that the realities of the market are that, it's a very chaotic space and she restricts the variations of books by saying that there are two three kinds of books that comes in. The most dominant segment is the early learning segment i.e pre schoolers or early learning school books among which the non fiction and academic sells the most. Within this segment the local books dominate and are very popular. The 8-10 category of age books are most responsive to books and ideas. She points out that kids tend to read more books that come from abroad taking the example of her own kids and says that though it's a good thing to read from everywhere, we tend to know little about the local authors and fail to explore what they are writing for example Veronica Roth, so her job is to encourage, develop and ~~and local Indian writings~~

She also pitches in another point of information that since books are bought in bulk from abroad so we often can buy a book costing for 3000 at a rate of 100 rupees.

Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bangalore, Karnataka 560076

Rohan

There is so much that the Indian writers have not yet done, genres we have yet not dealt with and types of stories that have not been written and this is what we should be looking at.

She asks the audience why is there so many publishing houses? Why can't everyone go with what they have written? These are the questions that somebody asked the head of their publishing company to which he answered, that they go through thousands of manuscripts to choose the one which according to them is the best to be published. Publishers act as a facilitator between the writer and the market. They make the work better, and make it available to a huge mass of people. It is not enough if somebody's niece or nephew likes it but the point is that the work needs to be good enough to be read by a considerable mass. This is how she states why we need to go to a publisher and why publishing houses are important as they analyse the work before it reaches the readers.

According to her, the most important criteria while choosing from a manuscript and something that she looks for is whether there is an originality by the writer, what he tries to convey and if he has been able to achieve it. This is not just important but also the most difficult thing.

She moves forward by telling that it is difficult to teach people how to appreciate literature and adds that writing itself is a very innate quality which we might or might not be born with but the craft can be learnt only if we have an urge to learn it. This applies to not just writing but also singing etc. If one is true to their own characters, their voice will be heard but if they are influenced too much by other writers, one will be at the risk of losing their own voice.

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076

Ranar

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076



A lot of storytellers suffer because often we have the idea but not the exact words to express it. The solution to this is reading which most of don't much.

She further tells what are the important things that the publishing house asks for in the slides she presented in front of the audience.

A. Synopsis - A synopsis is a list of the story.

One must have a clear map of their story in their mind to have a clear synopsis along with at least a page of it in the manuscript.

B. The first three chapters- Contains,

- list of items
- Some text
- Limited content.

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076

Ronov

She then further narrated an extract from a book and added that one should be able to maintain the consistency after writing the first three chapters.

She then talks about the marketing trend of books that there is a trend of preferring authors who already have a huge fan following. However if the story touches the heart of the reader or it is very life changing or influential, it will definitely sell and become a bestseller. This is how it works and will always work. There is no marketing strategy that can change that. What we write can change lives which is why publishers exist. She added that it is said by people that books might die within the next 10 years due to various new technologies like e-books and kindle etc but she doesn't see that happening because children still read.

With this, she opens the forum for questions by the audience. A second year student named Akankshya asked questions regarding the first three chapters- 'How will you know that the book will keep its promise? And what if it doesn't? What even if you ask the manuscript? Will you reject it then?'

The reply to which given by Mrs. Banerjee was ' Mostly by experience, that is why I ask for the rest of the story to see if the author sustains. Sometimes you see the first three chapters have been worked on a lot but the story falls from there. A lot of stories therefore get rejected. I have done 12-18 books a year and do them entirely alone and since the juniors keep changing, I cannot be entirely dependent on them. I do 4 fiction and am very careful about choosing them. When I came to publishing I was horrified because there was editing and publishing 80,000 copies at 100 rupees and now they were selling 2000 copies'

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bangalore - 560 076

Baner

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bangalore - 560 076



The next question was asked by another second year student named Abhimanyu- ' You are talking about how you think that books will not die but the medium will change, How do you think that the choice of choosing a content to publish will be affected? People buy books but e-books are becoming very popular' to which she interrupted by saying "so? It doesn't matter. What happened to the e-books that we were expecting a great revolution where everybody would be reading on kindle, tablet but it hasn't happened in India. In abroad what has happened is that there was a big rise in e-books and now it's kind of plateaued that if I had a quick run of a book, I would do 80% of it in paper and about 20-22 % in e but it has technically not happened in India partly because I think the e-book pricing is not so different from the paper book pricing. Secondly the devices are expensive and we don't expect everyone to buy a device of 9000 rupees. But it doesn't matter whether we (publishers) are selling e-books or paper books it's the same thing, it doesn't affect the business and so it doesn't matter the medium. In India nobody wants to pay for enhanced contents so for us the question is who is going to pay for the creation of this enhanced contents.' The last question was asked by a girl named Padma and with that we came to the end of the session.

—Ashmita Saha, Sharda Bastia

2ENGH

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076

Morning Session: 10:45 a.m.—12.45 p.m.

Venue: Mini Auditorium, Auditorium Block, Christ University, Bannerghatta

A masterclass in storytelling by Aditi De

The second part of the morning session was conducted by Aditi De.

Aditi De is the pioneer of the popular children's magazine '*Junior Quest*'. She has written thirteen books for children and adults. They include short stories, art books and interviews with contemporary Indian artists. She has edited 16 weekly magazine pages for *Deccan Herald*. She has also written regular columns for children's publications in *Young World* in *The Hindu*, *Deccan Chronicle* and *Chatterbox: The Children's Magazine*.



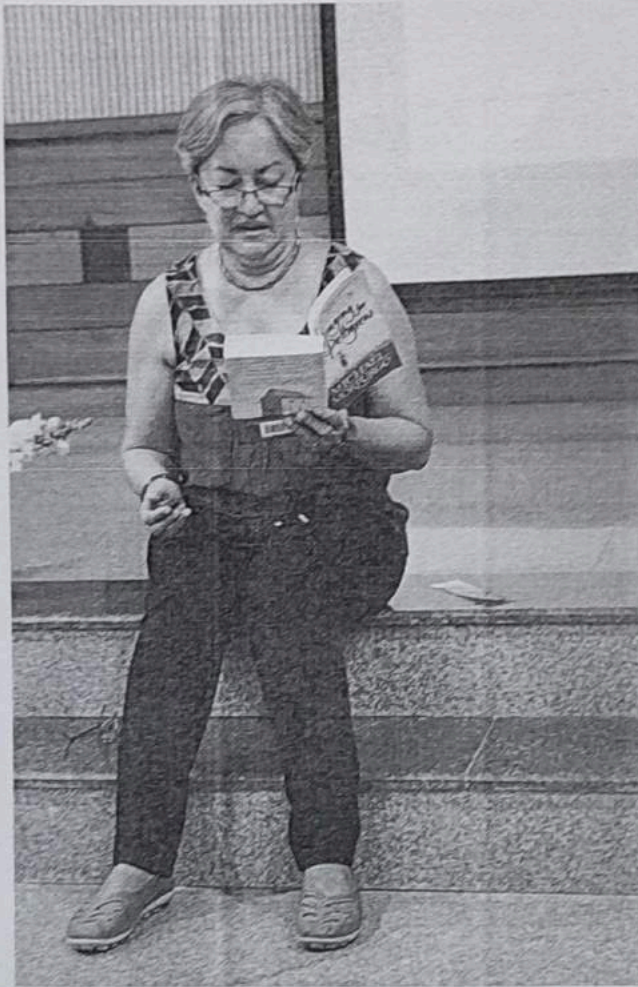
She began the workshop with the comment that a writer is a solitary person for he spends a lot of time finding his own voice. According to Aditi De, there is no go-to manual or a formula that tells one how to write, though for a children's book certain elements should be included in the text. These are a sense of wonder, active imagination, memory of books that one read as a child, creating pictures with words, properly vocabulary suitable for children, skill to think visually, a lack of fear and most importantly a connection with the child that lies within oneself. Most significantly, "the

Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076

Haras

ability to make your words sing and dance to your tune” and having the confidence that your end product will be nothing like the first draft that you wrote. She also emphasised on the importance of reading to be able to write stories. Without reading enough, one can never have enough ideas and ways to write their stories.

To make sure that the writers are not swayed by the monotonous tone, Aditi De advised to put away the writing for a while and eventually go back to read it as a reader which would help them gain a new perspective. She calls the first draft the clay that is needed to create the story.



To illustrate her point, Aditi De read the story 'Meeting Cezanne' by Michael Morpurgo to the audience. The tale of was a young boy sent away from home because his mother was ill. When he stays with his aunt he goes through an adventure through which he meets the painter Picasso who he assumes to be the great painter Cezanne. She also mentioned stories like 'Pippi Longstocking' by Astrid Lindgren, 'Unfortunately, the Milk' by Neil Gaiman, 'That's How I See Things' by Sirish Rao and 'Book Uncle and Me' by Uma Krishnaswami. She then went on to emphasize the importance of the opening lines of books.

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076

Aditi De

The second half of her session was a group activity. The students were roughly divided into groups of 10. They were asked to create three characters for their story. They were also asked to provide her with a basic outline for their narrative, an opening line, a middle line (a line from the middle of the story) and a closing line for the same. Four groups then presented their stories that managed to impress Ms De.

--Monishka Agarwal, Muthahar Fathima

2ENGH

Afternoon Session: 1.45 a.m.—3.45 a.m.

Venue: Mini auditorium, auditorium Block, Christ university, Bannerghatta campus

Sudeshana Somghosh, “Fantasy and Fiction for Children’s Writing”

The seminar on “Fantasy and Fiction for Children’s Writing” Began with Ms. Sudeshana Shome Ghosh talking about how writing is a regular practice, and be it with anyone kept in for context, needs to be a regular art to be perfected and not lost touch with. Ms. Shome Ghosh is a highly accomplished editor working for Penguin India as the Editorial Director.



Bringing to light facts that the average writer might not usually be aware of, Ms. Shome Ghosh talked about how writing is a highly creative process which requires the person writing to be regularly acquitted with the task at hand. Writing regularly is a duty the writer must take upon themselves, according to Ms. Shome Ghosh. If not done so, the art becomes rusty, and that hampers creativity. According to her, the writer requires a high level of creativity at all times, while the

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076

editor does their job of pinning the writer down and making them do the work on time and efficiently. She says that according to Ruskin Bond, a well known writer of children's books, routine is the most important thing about writing, and one must write a little every day to stay in touch with the topic they're writing on.

The first exercise given by her to the students in the seminar was on writing - the students were told to write around one given word a couple of sentences, the word being 'dragon'. A couple of sentences in, the second word, 'mountain', was given to continue the story with. The idea of the exercise was to keep writing without any stoppage, break the writers' block. At the end of the exercise, some of the students were asked to come forward and read their stories out loud.

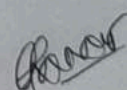
The second exercise was then given, which had the students make groups of two. Partners were supposed to share stories from their past, and after doing so, they were supposed to find an inspiration to write a short story from the memory they had been told by the other. This memory became a writing prompt, and a short story was then written with it kept in mind.

Ms. Shome Ghosh then talked about the plot of a children's story, and how when there is no plot, there is nothing meaningful for the reader to follow, which at the end kills the interest. Listening to an idea given by a member of the audience, Ma'am built a story around it, and showed the audience how to let your imaginary free.

The third exercise was now given, which was based on five basic plot lines given by the audience. Every one of the students had to write a story based on one of the five plot suggestions, while paying close attention to the beginning of the stories, and how the characters and the setting of the story progress. The writer had to make sure that the characters in the story had to have a motivation or a reason to do what they were doing, an impetus. A good idea was to give a hint of the character's motive later to make the plot more interesting. The writer should imagine details of all the characters in their mind, but only write the important ones, as they cannot let too much out too soon in order to still keep the read interesting in the later stages of the book.

On important thing to keep in mind according to Ms. Shome Ghosh is that the story should not jump from one place to another, the writer needs to give the reader some time to sink in to the storyline. This would require good character development. Another good idea is to start the story with the main characters, but not by revealing a lot. The writer must make the reader want to turn the pages, in order to speculate. One example of this idea can be Dan Brown and his writing, which is extremely fast-paced.

The last exercise given by Ms. Shome Ghosh to the students was based on plot speed - working out the ending and tying all the loose ends of the story written so far., while keeping a little window



open for more adventure. Cliffhangers are encouraged, while the current adventure is closed. It is not necessary to know the ending of the story when you've just started writing, and that's okay.

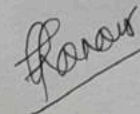
All in all, this was a very interactive workshop organized by the English Department and with the help of the respected Associate Dean, Dr. Jyothi Kumar. The students in the audience wrote a lot and learnt how to manage their thoughts and storylines well, and this seemed to be a great stimulant for making everyone write regularly.

The session as a whole was very insightful and was absorbed well by the audience. It encouraged all of us to expand our horizons.

— Garvit Narula, Aditya Singh Senghar.

2 ENGH

Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076



Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076

Reg.No	Student Name
1534001	A PRATYUSH MANOJ NAIR
1534002	BAIDURIYA H BHUYAN
1534003	DEEPAK KUMAR GIRI
1534004	EBENESER WAHLANG
1534005	HIGIO GUNGTEY
1534007	KUNAL SRIVASTAVA
1534008	MIDHUN MATHEW
1534009	MRIDUPAWAN BHARALI
1534010	NIKHIL P JOY
1534011	NISHANT CHANGKAKOTI
1534012	RAJEEV RANJAN SINGH
1534013	VYSHAKH P NAIR
1534014	ADITI KANCHANBARAS
1534015	ANANYA RAJ KAKOTI
1534016	DEBJANI CHATTERJEE
1534017	GAYATRI BASUMATARY
1534018	KAVYA VENKATRAMAN
1534019	KRISHA KASHYAP
1534020	MEGHNA JASWAL
1534021	NIKITA ANN MATHEWS
1534022	OISHEE MAJUMDAR
1534024	RAMMUANAWMI
1534025	RITIKA RUMBA
1534026	SAKHI JAYANT NAIR
1534028	SHIKHA RAI
1534032	SUJATA ENDAW
1534035	ADITYA R P
1534036	MAHASWETA GOGOI
1534039	RAJBINDER KUMAR SINGH
1534040	RHETHUPARNAN V T
1534041	SAMARTH TEMAK
1534043	ADITI MAZUMDAR
1534044	ANGELA BHUTIA
1534045	ANILA KOSHY
1534046	ASMITA DABRAL
1534048	NAKSHATRA PRAMOD
1534049	PRAGHYA AWASTHI
1534050	RASHI AGRAWAL
1534051	SANJANA RAJAMOHAN
1534052	MANJUNATHA P
1534053	TIMHNA .S

Reg.No	Student Name
1533101	AQUIL JAISON
1533104	JOEL MATHEW
1533105	SUSHIL KUMAR SINGH
1533106	ABHIRAMI. H.KATAYAPRATH
1533107	ABIGAIL SARAH GEORGE
1533109	AKANKSHA SETHI


1533110	AKSHAYA MOHAN
1533111	ANANYA SARKAR
1533112	ANN MARY ANTONY
1533113	APARNA S MANGALAM
1533115	ARUSHI GORSI
1533118	DISHA MIULI
1533119	DIVYA KAUR CHAUHAN
1533120	FORHANA CHOUDHURY
1533122	GREETY GIJO
1533123	MEERA VINOD
1533124	NAMRATA PANDEY
1533125	NANDHANA P
1533126	NIKITA ARORA
1533127	NITI SHARMA
1533128	PRACHI AGARWAL
1533129	R RADHALAKSHMI
1533130	RUTH SUSAN MATHEW
1533131	SHIVANI WANI THAPA
1533132	SUKANYA RAJ
1533133	SUSMITHA ANN THOMAS
1533134	ARITRA GHOSH
1533135	SRINJOY DEY
1533136	ANNEY ROY
1533138	DIPSHIKHA SINHA
1533139	SHRUTI MISHRA
1533140	VISHAKHA SEN
1533142	PRAY MUKESHBHAI JANI
1533143	RISHABH SHARMA
1533144	ANANTA DAS
1533145	ANNIE JAMES
1533146	DIVYA SHARMA
1533147	GAYATHRI SATISH
1533148	KUDRAT HANDA
1533149	MEGHMALLAR DEY
1533150	NIKITA DUGGAL
1533151	OSHEEN PATHAK
1533152	PANKHI B ARYA
1533153	SHEELALIPI SAHANA
1533155	UMABHARGAVI ADDEPALLI
1533156	VIDISHA
1533158	MADHAVI PRAKASH
1533159	NIKITA VIDHYALANKAR

Reg.No	Student Name
1634001	ALAN THOMAS MATHEW
1634002	ANDREW JANA NONGBET
1634003	CHACKO KEVIN
1634004	D PRANAY
1634005	JONATHAN JOSEPH K
1634006	KAKI JAYASIMHA


1634007	MANDABYA J J
1634008	SHAWO TAMDIN
1634009	SIDDHARTHA POKHAREL
1634010	TENZIN YOUNTEN
1634011	VIPIN NAGARABAVI
1634012	VIVASHWAN SINGH
1634013	YESHEY RABZYOR YOLMO
1634014	AILEEN JOSEPH
1634015	ANGELINA ELMA NAOMI MORRISON
1634016	ANISHA JINDAL
1634017	ANMOL SHARMA
1634018	BHAVYA CHOPRA
1634019	CORINNA RENATE KOLB
1634020	DEEKSHA PANDEY
1634021	DHRUVA SHUKLA
1634022	DIA ELLEY
1634024	DRISHIKA SHARMA
1634025	ELLORA ROSE CHIRAYATH
1634026	FUDENLA BHUTIA
1634027	JAYANTIKA BAJPAI
1634028	JODU MADHU PRIYA
1634029	KASHNI
1634030	KAWANG THAYA RINZING
1634033	MEGHNA BORPUZARI
1634034	NAMITHA R HOLLA
1634035	NANDINI PRADHAN
1634036	NANDINI SINGH
1634038	NIHARIKA RANA
1634040	PARAN AMITAVA
1634041	PETRESHIA MARIA JOSEPH
1634042	POOJA T ACHAR
1634043	RUMI RAJBONGSHI
1634044	RUSHITA SHETTY
1634045	SAKE MEGHANA
1634046	SHARON MATHEWS
1634048	SOMYA MATTA
1634049	SWARNYM PRADHAN
1634051	TANYA BANIK
1634052	TAPAKSHI MAGAN
1634053	TEENA JOLLYKUTTY GEORGE
1634055	VIDISHA MISHRA
1634057	PUNITH AR
1634058	MAHRUKH CHAUDHRY

Reg.No	Student Name
1633101	ABHIMANYU SINGH SHEKHAWAT
1633103	ANNIT SARKAR
1633104	APOORV SHANDILYA
1633106	DIVIJ NARAYAN DURBHA
1633107	FAHAD ALI

1633108	JAYADITYA VITTAL
1633110	POTSANGBAM NGANTHOIBA
1633111	SAMAYA SOUBHAGYA PADHI
1633113	SAUMYA SINHA
1633114	SOURAV BORAH
1633116	VISHAL RANJAN
1633117	YASHAS C
1633118	YASHWANT SINGH PANWAR
1633119	ABHIVYAKTI SESHANAND
1633120	AHANA DATTA
1633121	AKANKSHYA SUBUDHI
1633123	ANAMIKA A
1633124	ANISHA MAITRA
1633125	ANJALI SHEKHAWAT
1633126	ANJALI UDESHBHAI VIJ
1633127	ANKITA SAHOO
1633128	ANNIE SIBY
1633129	ANNS MARIA RAJAN
1633130	ANUSHA BHARDWAJ
1633131	CHAITHANYA NAIR
1633132	D SREEJA
1633133	DEBOSMITA PAUL
1633134	DOROTHY LIZ CHIRAYATH
1633135	JAGRITI JAIN
1633136	KANIKA DIXIT
1633137	LISHA RAJKHOWA
1633138	MANISHA HALDER
1633139	N MALAVIKA MOHAN
1633140	NABANITA GOSWAMI
1633141	NEETHU PONNU CHANDY
1633143	PRAGYA VAIBHAV
1633144	PRIYAL JAIN
1633145	R T TANZEEM BASHA
1633146	RADHIKA PRADHAN
1633147	RANJABATI BASU
1633148	RAUNAQ BHATTI
1633149	RIYA CHAUHAN
1633150	ROSELEENA DAS
1633151	SAGARIKA JACQUELINE WILLIAMS
1633152	SANJITA MOHANTY
1633154	SASHA SOSHA ABRAHAM
1633155	SATAVISHA MALLICK
1633156	SETHUPARVATHY S
1633157	SHREYA SANKAR
1633158	SHREYASHI SARKAR
1633159	SHRUTI MEHROTRA
1633160	SRAVYA VANKADARI
1633161	SUNAINA SANJAY ULLAL
1633162	TAMANNA PM
1633163	VANDANAH JUGNARAIN


 Head
 Department of English and Cultural Studies
 School of Arts and Humanities
 Bangalore-Dimmaghatta Road Campus
 CHRIST (Deemed to be University)
 Bengaluru - 560 076

1633164	VANSHEEKA CHANDRA VERMA
1633165	VEDANSHI MISHRA
1633166	VINDHYA KUMAR
1633168	ANOUSHKA DATTA


Head
Department of English and Cultural Studies
School of Arts and Humanities
Bangalore Bannerghatta Road Campus
CHRIST (Deemed to be University)
Bengaluru - 560 076