

THE USE AND DEVELOPMENT OF PUPPETRY
" "
IN THE ELEMENTARY SCHOOLS

A Project
Presented to
the Faculty of the Graduate School
University of Southern California

In Partial Fulfillment
of the Requirements for the Degree
Master of Science in Education

by
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" "

August 1967

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This project report, written under the direction of the candidate's adviser and approved by him, has been presented to and accepted by the faculty of the School of Education in partial fulfillment of the requirements for the degree of Master of Science in Education.

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CHAPTER I

THE PROBLEM AND DEFINITION OF TERMS

Educators throughout the United States are confronted with the challenging problem of seeking new and effective methods of teaching today's children. Since 1957 "creative teaching" has become almost a theme song. The 1960 White House Conference Report urged that creative activities and personal participation by pupils be encouraged and that more emphasis be placed on providing children with creative outlets, thus increasing their appreciation in the arts.

The magnetism of this topic is evidenced by its appearance on the agenda for nearly every conference, workshop, or institute when educators meet to discuss their most pressing problems. It is a major topic in newspapers, magazines and books. The search for creative teaching techniques is the essence of good teaching. The creative teacher is a learner, willing to experiment and explore a wide variety of resources and materials which will captivate, enhance and sustain each child's interest, thus

releasing the creative potential of each of her pupils.

The Problem

The purpose of the study was to establish that puppetry in the elementary classroom is an intrinsic and extrinsic motivating agent and that its use is an important creative technique which is therapeutic, educational and entertaining. In tracing puppetry in civilizations of antiquity to the present day in different areas throughout the world, it was found that it has universal appeal to young and old. It is an art that has withstood social and cultural changes, decadence and subsequent revival consistently, yet has retained its essential, individual traits. No other art offers such a variety of self-satisfying rewards for its creator, manipulator and observer. No other art has such educational and therapeutic value for people of all ages. No art has such high versatility, being used on all age levels, from a simple stick puppet to a finished marionette production. No art can be so easily integrated in all subjects of the curriculum, and still be commanding and divertive. Surely such an art deserves recognition as an excellent teaching aid, and should be a part of modern day curriculum.

The Importance of the Problem

The complexities of our civilization increase with each generation; philosophies broaden, technologies accumulate and sociological problems intensify. Society has great need for creative people. Science and art depend on creativity because both rely on imagination to produce new ideas, products or inventions. Governments depend on creativity because of man's proven destructive potential of science. Business and technology are interested in creativity to discover new ideas for productivity. Religion seeks fresh creative approaches to moral problems because old meanings are not so durable and need replacement or revitalization by new creations. But creativity is primarily a personal and individual process, not a social phenomenon.¹ So it becomes the legitimate responsibility of the schools to discover, encourage and develop creativity.

The importance to our country of the constant quest for ways to identify, encourage, develop creativity

¹Frank Barron, "Creativity: What Research Says About It," NEA Journal, L, (March, 1951), p. 17.

in all our students is attested by the fact that the United States Senate approved the "National Arts and Cultural Development Act" December 20, 1963. The bill authorized an appropriation of \$5,000,000 for the first year, and \$10,000,000 for each year thereafter. These sums are to be disbursed to non-profit professional groups to provide "productions which have substantial artistic and cultural significance, giving emphasis to American Creativity."² With this national concern and backing, a new emphasis on creative teaching has been stimulated.

Many years of research has revealed that every child has some degree of creative potential which seeks expression. It is difficult to recognize this innate ability in a child. It can be, and is often stifled by peers and teachers. It should be encouraged not only for the sake of society, but also for the personal development and mental health of the individual.

Most researchers attest that the creative potential is independent of the intelligence. The I.Q. has for many years been overemphasized. In testing, the creative abil-

²Fred B. Dixon and Clarence H. Spain, "The Search for Creativity," The Clearing House (November, 1963), 166.

ity of children has not been taken into consideration. One seven-year-old Mongoloid pupil had the ability to pantomime his past experiences and future desires so skillfully that he communicated effectively with almost everyone he met.³ Creating puppets is an activity in which each child has the opportunity to make an image, be it an animal or human, completely his own, prompted by his own imagination and inventiveness. The child with the low I.Q. can create a puppet successfully as can the gifted, and quite often more effectively. His creation is an entity in itself, unique, a figment, a thing to which he can add life.

It is the bringing life to the puppet that flings each child into spontaneous and imaginative activity. Creativeness is personal. It happens only within the individual. As the puppet comes to life, it brings new life to its creator. The child is compelled to either talk to the puppet or talk for it. He taps his inner resources, interprets and relates facts, recalls certain appreciations, skills and attitudes which he has learned and developed in his everyday experiences.

³Rodney Tillman, "Creative Children: Their Rights and Our Responsibilities," Minnesota Journal of Education (November, 1964), p. 16.

The puppet quite often can encourage what the teacher sometimes cannot--facial, vocal and bodily expression. As the child brings life to his puppet, he unknowingly is in a familiar world, that of make-believe. He is not conscious of creating a character, he is not repeating a prepared script. He is involved in unrehearsed, spontaneous and impromptu behavior. Older children in using their puppets quite likely are motivated by their production and audience, but the young child does not need an audience for it may limit or inhibit his creativeness.

Puppetry has its chief value in providing an opportunity for team work. The production of a puppet play is a cooperative venture. There are definite jobs for all members of the class, designing and cutting the materials for the costumes, building the stage, lighting the stage, designing the scenery, selecting and writing the script (for the formal productions), to share friendly criticism, to appreciate the groups efforts and accomplishments, help children to grow socially and become well-adjusted members of a group.

Puppetry provide a cultural background in art forms that include the tradition and folklore of countries in all parts of the world. It is a motivating agent that

impels children to dig into its past and enjoy learning of the history and construction of puppets in other lands. Much research in history and literature is needed for the presentation of certain puppet plays, for writing the script, designing the costumes and scenery and for captivating the spirit of great works of fiction and great events in history.⁴

Puppetry is a great educational tool. Puppets can dramatize any situation or story that stirs the imagination of the children; yet, at the same time, they can help children to improve language practices and reading comprehension. In language arts, writing skills are practiced. To present stories as puppet plays, rewrites are necessary, punctuation is stressed, and dialogues must be well-stated sentences. Much practice in oral language, diction, speaking loudly and distinctively with expression is needed in rehearsals. In the construction of the stage, children can see the relationship of art and mathematics as they design and measure the backdrops, scenery, props, furniture and costumes and make them to scale. In the

⁴Loren E. Taylor, Puppetry, Marionettes and Shadow Plays (Minneapolis, Minn.: Burgess Publishing Co., 1965), pp. 4-5.

process, children realize the need for the study of the principles of design, color and harmony. When research is made on costumes or historical background for staging a show or writing a script, puppetry contributes to the cultural lives of children.

Puppetry is an excellent agent in the growth and development of children of all ages. To produce a puppet play requires so many diversified activities that the children use and integrate their physical, emotional and mental capacities. The decoration, costuming and manipulation of the puppets require the controlled use of the small muscles; while the construction of the theatre, installation of scenery, and backdrops require the use of the larger muscles. The intonation of the voice to "get into character," the sobs, laughter involve the physical capacities. The understanding of the feelings or attitudes that provoke the display of certain emotions through the voice involve the children's mental and emotional capacities.

Puppetry has the unique power to develop the "self image" in a child. The child who is retiring, uncertain, familiar with failures, can discover that he too is important to himself, to his group. Perhaps he is the best

sound effect man behind stage. Perhaps he is the one who could hammer a nail straight into the board in the construction of the theatre, and therefore, did most of the hammering. He sees himself differently, he gains confidence, and experiences success for the first time.

Puppetry provides an outlet for tensions and pent-up emotions in manipulating puppets and role playing. As Nora Holder states, "Puppetry is also a tool for personality building. From behind the curtain, the timid child has a wonderful opportunity to gain security in public speaking. Aggressive pupils soon find that the plot of the story limits the role of their puppets, because they can do no more than the plot allows."⁵

Puppetry is fun. This in essence is its appeal to all children. Everything connected with the art is fun. Learning becomes fun, and when there is an interest in learning, the process is effective. Puppetry is then intrinsic motivation, for the children see the value of everything they learn in connection with puppetry. They see the value of the material to be learned, how it will

⁵Nora Holder, "How Puppets Aid Learning," Texas Outlook (April, 1965) 49:24.

help them to attain their goal, a successful puppet production. Therefore, their learning becomes intentional. Psychologists have recognized that pupils learn more intentionally than incidentally.

Puppets are very economical to make, and because of their inexpensiveness should appeal to school boards as well as to teachers. They are mostly made from pieces of wood, cardboard, pieces of paper, socks, plastic sheets, and paper bags. They are generally embellished with cast-offs and odds and ends, such as tin, yarn, felt, leather, textured material, mesh netting and "innumerable other material may become the 'open sesame' which transforms these stolid objects into capricious animated puppets or marionettes."⁶

The term "creative teaching" is difficult to define. Marjorie Cox says, "To create is to take the commonplace and form an unusual combination that will please, awe, inspire or provoke and arouse . . . it is taking the materials at hand and giving new insight from new ways of

⁶Taylor, op. cit., p. 6.

exploring."⁷ Dixon and Spain do not attempt to define creative teaching, but cite examples of creative teaching "to merely stimulate the reader to greater efforts in her search for creativity." Examples given were a flexible teacher, willing to change her plans for the period, thus being able to capitalize on the interest of the moment to produce an atmosphere for creativity. The other, a teacher of a slow learning class, took photographs of her students as they worked in small groups on a unit on geometric forms which she had wanted to omit. . . . "These pictures when posted made the students proud of their work and, what is more, removed any thought of stigma that usually follows slow-grouping learners. Also, it was demonstrated that a slow-learner when properly motivated and when given sufficient time can do equivalent work of the average student."⁸

The author believes that in her search, puppetry

⁷Marjorie H. Cox, "Creative Teaching: An Unusual Combination of the Commonplace," Minnesota Journal of Education (February, 1966), 46:26-27.

⁸Dixon and Spain, loc. cit., p. 167.

can truly be termed creative teaching, for it can, as it has for centuries, captivate the most nonchalant child. It can inspire children to give life to an inanimate object, to forget self, and become part of the world of make-believe where inhibitions are forgotten, and creativity is unrestrained. It provides an opportunity to create written expression, oral expression, art, design, stagecraft, music and leadership.

Delimitation

This study includes a consideration only of those puppets that can be constructed by children in the elementary school. Simple marionettes can be used by advanced students in puppetry, or by those with excellent muscular coordination for this type of manipulation. They are particularly good for pantomime with a narrator. Since they are such an important part of puppetry, they have been included; however, the directions for the construction of them have been greatly simplified. The teacher must be discriminate in the selection of the types of puppets to be used by the class.

Definition of Terms

Puppetry is defined as the art of making puppets, the craft of providing costumes and a setting for them, and the use of them in some form of creative presentation for an audience.

Puppets are facsimiles of people or animals, or products of the imagination, made from various materials and manipulated by human being before an audience.

Development is the introduction of puppetry in the kindergarten through the sixth grade, from the simple bag or sock puppets to the hand, rod and marionette puppets. It also means an increased understanding and appreciation of puppetry through the grades by both teachers and pupils.

Use is the application of puppets through the curriculum in language, social studies, science, reading, mathematics and art.

Organization of Remainder of the Study

Chapter II reviews the literature of puppetry and creative dramatics as it applies to this type of creative art. Some attempt has been made to compare various writers, for there are many contradictions to be found.

However, there are only a few basic concepts of puppetry where opinions differ. The literature reviewed is pertinent to the types of puppets discussed in this project, as they have been used and are being used in different areas of the world.

Chapter III presents a brief, but comprehensive study of the history of puppetry from antiquity to the present day in various countries of the world.

Chapter IV deals with construction of puppets, costuming, manipulation, staging, scenery, music and sound effects.

Chapter V concerns the use of puppetry in the elementary school.

Chapter VI includes the summary, conclusion and recommendations of the project.

CHAPTER II

REVIEW OF THE LITERATURE

The magical charm of puppets is almost as old as civilization. They are found in the ancient tombs of Egypt, carved in ivory or made of clay. The ancient mythology of India cites the *Adi Nat*, or first puppeteer, as being born from the mouth of Brahma, the Creator.¹

Herodotus in the fifth century B.C. wrote of fertility figures whose appendages could be erected by strings.

These figures were carried by Egyptian women as he observed a village procession of the Festival of Osiris.²

Puppet similes in literature were widely used by Greeks and Romans during the classical times. For an art that has such a long and honorable history, it is surprising that so few books grace the shelves of our universities

¹Bill Baird, The Art of the Puppet (New York: The Macmillan Company, 1965), p. 46.

²Ibid., p. 37.

and public libraries.

In reviewing the literature of puppetry, it was found that many articles and books have been written in all periods in many countries. Many of these resources are unsupplied in our country, the explanation of which is cited in Chapter III. It has been necessary to use quotations as quoted from the original resources by a limited number of authors. It was also found that the authors are or were successful puppeteers so dedicated to their profession that they have done extensive research on puppetry; first, to perfect their artistry; secondly, to publicize their research, to create and renew interest in puppets, and to enlighten the public as to the vast scope of puppetry. In each book reviewed, the author's love of his art comes through so convincingly that it seems that he tries to impart some of this affinity to others. Baird introduces his book by stating that it is his hope that it will create a "more thorough understanding of puppetry as a performing art and to define it in relation to the other performing arts."³ Arnott says that his work is a "record

³Ibid., Foreword.

of something which began as an experiment and ended as a conviction, if not an obsession--the idea that puppets, or more specifically marionettes, could be used for the performance of serious drama, and could contribute something of value to the revival of plays of certain important periods."⁴

Much has been written about creativity--creative teaching, innate creative ability, and the creative approach. The literature reviewed, has dealt with creativity as it is related to puppetry--through construction, through manipulation, through spontaneous drama, and through audience observation.

The earliest attempt to record the history of puppetry in antiquity was Father Antonio M. Lupi, S. J., in "Storia Litteraria della Sicilia" (c.1720). Charles Magnin, noted French writer, made an exhaustive study of puppetry in Europe, "Histoire des Marionettes en Europe" (Paris, 1852) which is considered by all writers as the standard work. P. C. Ferrigni, also known as "Yorrick"

⁴Peter D. Arnott, Plays without People (Bloomington: Indiana University Press, 1964), p. 13.

wrote of the Italian puppets about 1884. However, in many instances, he uses Magnin as a reference.

In reviewing the literature, it has been almost impossible to categorize it according to the topics covered in this project. There are only a few books on the history of puppetry, most writers include some history, the construction of specific kinds of puppets and theatres, the costuming, staging and production of the shows. Some have covered short plays for production; others have emphasized specific types of puppets. Therefore, each resource reviewed is treated individually, according to its particular merit. In a few instances some comparisons have been made.

History

The most compelling and authoritative book reviewed on the history of puppetry is one written by George Speaight. He treats the problem of notes and references very uniquely. Instead of using footnotes, he compiles notes and references at the back of the text so as to give the original authority of every reference to puppet history, and to enhance his text with interesting information of secondary importance. Although the bulk of his text is limited to puppetry in England, there is an abundance of

material on the history of puppetry in Europe. Speaight relates the history of puppetry in Italy with direct quotations from Gerolama Cardano, and Italian writer in the sixteenth century, and Francesco Saverio Quadrio, a learned Jesuit who wrote about puppetry in the early eighteenth century. The bulk of the latter translation is "from an abominably obscure original" and belongs to the author. Speaight cites every puppet show produced in England from the sixteenth century to the present day.⁵

By far the most fascinating and beautiful book on puppetry to be seen is by Bill Baird, an American puppeteer. Published last year, it traces the history of puppetry of a number of countries to the present time. Each section is beautifully illustrated with vivid photographs and paintings of authentic puppets throughout the world. Mr. Baird states that he did not intend for his book to be a history, but historical events are included to explain the nature of puppetry in each locale covered. However, the background of information so closely parallels that of

⁵George Speaight, The History of the English Puppet (London: George G. Harrap & Co., Ltd., 1955).

Speaight and others, that his book will be reviewed as a history.⁶

Helen Haimon Joseph wrote the first history of marionettes in the United States in 1920. Her book is interesting for she is a master at using picturesque descriptive language. After reading Speaight, the validity of some of Mrs. Joseph's statement can be questioned. Many times she does not directly quote, yet there is no evidence to substantiate her claims.⁷

Paul McPharlin, an American, made a study of puppetry in America as a Doctoral thesis in the Institute of Fine Arts at the University of Michigan. It was later published as Puppets in America, 1739 to Today 1936. Later research proved that puppetry in our country goes back to antiquity. A revised study traces the art from 1524 to 1948. This book is authoritative, interesting, possessing a dearth of information. He lists puppeteers and their productions covering this period, and references

⁶Baird, op. cit.

⁷Helen Himon Joseph, A Book of Marionettes (New York: The Viking Press, 1920).

where further information about them may be found.⁸ Mr. McPharlin published Puppetry, An International Yearbook of Puppets and Marionettes from 1930 until 1948, the year of his death. This was the only periodical of its kind published in the United States, and it died with its originator.

Early Greek and Roman Puppetry

The history of puppetry is vast and contradictory, but it is only natural that writers would have diverse opinions about many of the events. An interesting example is the "Symposium" of Xenophon, a short work describes a dinner party in Athen in the year 421 B.C. The host was a wealthy dilettante and among his distinguished guests was Socrates. A man from Syracuse was hired to entertain. His troupe of three performed a love scene so moving and expressive that all guests especially stated their enjoyment. Socrates asked the Syracusan of what he was most proud, expecting him to say one of the troupe he employed,

⁸Paul McPharlin, The Puppet Theatre in America--1524 to Now (New York: Harper and Brothers, Publishers, 1949).

the entertainer replied, "Fools, in faith, for they give me a livelihood by coming to view my puppets."⁹

Speaight uses the research of Magnin, the latter is not sure of Xenophon's passage. It is not clear whether the Syracusan was referring to his entertainers as puppets, or whether he used puppets to entertain. Speaight feels that for such an intellectual dinner-party, human performers were more appropriate, and the puppets were reserved for the amusement of the common populace. Nevertheless, Xenophon recorded the first puppet showman in history.¹⁰

Baird, on the other hand, cites Xenophon's account as the first reference to a puppet theater. "Host Kallias had hired a traveling Greek showman from Syracuse to entertain the guest with his puppet theater. But one man, Xenophon reports, was not interested and would not pay attention, Socrates."¹¹

Joseph, on the same account, has Socrates bandying

⁹Speaight, op. cit., p. 25.

¹⁰Ibid., p. 25.

¹¹Baird, op. cit., p. 38.

"words with a Sicilian showman, asking him how he made a living in his profession. To which the showman made a reply: 'The folly of men is an inexhaustible fund of riches and I am always sure of filling my purse by moving a few pieces of wood.'"12

In 1021 Athenaeus wrote in "The Deinosophists," that "the Athenians yielded to Potheinos, the puppet player, the very stage on which Euripides and his contemporaries performed their inspired plays." Magnin believed that this must have been the great Theatre of Dionysis at Athens, but this statement is not proof that the puppets were held in high artistic esteem. For it is known that during this period of dramatic decadence, the theatre at Athens was used for exhibitions of sword-swallowers and conjurors. However, Potheinos must have been a successful entertainer to have been able to present a puppet performance in such a huge amphitheatre. The importance of the passage is that he is the earliest named puppeteer in history.¹³

Baird's account of the same passage is somewhat

¹²Joseph, op. cit., p. 20.

¹³Speaight, op. cit., p. 25.

different.

Not until the third century A.D. do we finally encounter a puppeteer by name. And then it is a bad notice. Athenaeus, fondly regarded by scholars for his revealing recital of Greek manners and customs, remarks with some disgust that the Athenians have permitted Potheinos, the "string puller," to play the theatre of Dionysus, where once the notable tragedies of Euripides were performed.

Unfortunately, Athenaeus does not explain his objections, whether he despises all puppetry, or simply Potheinos. Probably it is puppetry. Compared to the likes of Euripides, Athenaeus no doubt felt it among the humbler forms of entertainment.¹⁴

Joseph exalts the puppet in this account.

Eventually the puppet usurped a place upon the classic stage itself, and it is reported that a puppet player, Potheinus, had a small stage specially erected for his marionettes on the thymele of the great theatre of Dionysis at Athens where Euripedes' plays had been presented.¹⁵

She does not use Athenaeus as a reference for the report.

Speaight and Baird hold that with this one exception, there is not a single description of a definite puppet performance in all Greek and Roman literature.

There is no lack of literary and metaphorical references, comparing man to the marionette. Aristotle in the fourth

¹⁴Baird, op. cit., p. 39.

¹⁵Joseph, op. cit., p. 21.

century B.C. explains how the Lord of All controls the universe:

All that is necessary is an act of his will-- the same as that which controls the marionettes by pulling a string in order to move the heads or the hands of these little beings, then their shoulders, their eyes and sometimes all the parts of their bodies, which respond with grace.¹⁶

Plato compares the marionette strings to men's passions, pulling them this way and that. Galen, the physician compares them to men's muscles. Horace compares man's lack of free will to the marionette's subservience to the whim of the manipulator, as he wrote in his "Satires," 30 B.C., "you are moved like a wooden puppet by wires that others pull." Philo "On the Creation" at about the time of the birth of Christ, wrote that "all these, as in marionette shows are drawn with strings . . . each in the attitudes and with the movements appropriate to it."

Puppets must have been cleverly constructed and popular for there are regular references to them from 400 B.C. to A.D. 400 by Greek and Roman authors. Apuleius, in a frequently quoted passage, refers to "those who impart

¹⁶Baird, op. cit., p. 38.

gestures to the wooden figures of men, when they draw a string to the limb that they wish to move, the neck turns, the head nods, the eyes roll, the hands are ready for every purpose, and whole is seen, not ungracefully to live."

This passage is translated from "De Mundo" and is controversial. Many authorities have said it is a translation of the passage by Aristotle quoted on the previous page. Many modern scholars dispute Aristotle's authorship. They believe that the passage does not refer to puppet showmen, but to "machinists," and the whole passage alludes to automata rather than ordinary puppets.¹⁷

During this period, most writers spoke lightly of them, often with scorn which according to Speaight indicates a rather low rating of entertainment. Allus Gelius in "Noctes Atticae" about A.D. 150 stated that men are in reality "ludicrous and laughable, like marionettes." In the same century, Emperor Marcus Aurelius spoke of the vain show in which the lives of men passed--"a procession's vain pomp, plays on a stage . . . scurrying of startled mice, marionettes dancing to strings."¹⁸

¹⁷Ibid., p. 275.

¹⁸Ibid., p. 26.

It is highly probable that glove puppets were also known to ancient Greece. The Greek word "koree" used to describe a long sleeve that completely covers the hand is the same word which means a small statue or figurine. Speaight believes that he is the first to point out the association and connect these two dissimilar uses of the same word. The reference would be that a glove puppet would be a figurine at the end of a glove. No other author makes this point.¹⁹

It is believed that the personages of the Roman puppet stage depicted obvious and amusing types of humanity, comedies, called the Atellan farces. Joseph states:

A bronze portrait of Maccus, the Roman buffoon, which was unearthed in 1727, might serve as a statue of Pulcinella, hooked nose, nut-cracker chin, hunch-back and all . . . it is thought that these Roman mimes or "sanni" have lived on in the Italian "burattini," and in the characters of the "Commededia dell' Arte."²⁰

Speaight takes a more conservative view. There is a gap of over one thousand years. It is supposition to link the grotesque statuettes from the Roman period, which may not

¹⁹Ibid.

²⁰Joseph, op. cit., pp. 21-22.

even represent actors at all with the typical Pulcinella. He feels that a hook nose and a humped back are found in nature of all ages, and have always provoked ridicule from the people.²¹

The Hindu Tradition

A. C. Scott was given a Rockefeller Foundation travel grant to do research work. He has made an extensive study of drama in all its forms in China and Japan, and has written several books. His study of puppetry in Japan is a small but concise book on Bunraku, Japan's best known and unique style of puppetry. It is unfortunate that Mr. Scott did not include colorful photographs of the art.²²

All writers stress the first requirement of a puppet, that of movement which brings life to the puppet. As Baird states:

When the puppet performs before an audience, he begins to create a kind of life. I say before an audience, because only in the imagination of an audience does a puppet begin to exist.²³

²¹Speaight, op. cit., p. 18.

²²A. C. Scott, The Puppet Theatre of Japan (Tokyo, Japan: Charles E. Tuttle Company, 1963).

²³Baird, op. cit., p. 15.

Scott describes this life differently.

It should be clear now that a Bunraku play is not for reading as literary text; a puppeteer, narrator, and musician are required to bring it to life and give it full dramatic meaning. It must be seen and heard.²⁴

The shadow puppets of China and Java vividly described by a number of authors are recorded in history in the ninth and eleventh century respectively. The figures are so delicate and uniquely different, that to describe them adequately would necessitate using the most descriptive language. Baird, Joseph and Blackham, each with their distinct style, do a superb job. Baird's book is enhanced by his huge color photographs. Blackham has interesting drawings in black and white. The latter's book is a comprehensive study of shadow puppets in China, Java, Thailand, Turkey, Greece, France, and England. Blackham states that any book on shadow puppets would be incomplete without reference to Lotte Reiniger. One chapter is devoted to this German puppeteer who has earned international acclaim for her artistry.

. . . Using opaque shadows, and setting which range in tone from black to palest grey, she creates

²⁴Scott, op. cit., p. 82.

enchancing worlds of such authenticity and such perfection of detail that one accepts them immediately, living in them while the tale lasts, and remembering afterwards with pleasure . . .

Miss Reiniger cut silhouette figures for films.

In 1926, the "Adventures of Prince Achmet" was filmed in five reels. This was a beautiful film and the first full-length film made with animated figures. Since residing in England she has won many awards for her shadow films both for television and the cinema.²⁵

Books of Special Interest

Peter Arnott, at one time a teacher of Greek in Wales, has devoted a number of years in trying to revise Greek tragedy through puppetry. Now a member of the faculty of the State University of Iowa in the Department of Classics, he has produced "Medea," "Everyman," and "Doctor Faustus." Hailed as a master in the art of puppetry production, Arnott has written a serious study which deals primarily with the play and its interpretation. His

²⁵Olive Blackham, Shadow Puppets (London: Barrie and Rockliff, 1960), pp. 86-94.

concern is how plays should be prepared for presentation for different audiences from elementary school children to adult members of academic faculties.²⁶

Mulligan's book was published almost thirty years ago, but it is an excellent handbook on fist puppets.²⁷ Instructions for making the heads of puppets, costuming them are easy and applicable to an elementary school. The diagrams for the construction of the puppet stage are difficult to follow.

An ideal book for the construction of puppets by elementary students is one published last year, written by Loren Taylor.²⁸ Mr. Taylor is associated with the Recreation and Outdoor Education Department, College of Education, Southern Illinois University. The instructions given are easily understood and in general are applicable to most grades in the elementary school. Simple drawing

²⁶Arnott, op. cit.

²⁷David F. Mulligan, Fist Puppetry (New York: A. S. Barnes and Company, 1938).

²⁸Loren E. Taylor, Puppetry, Marionettes and Shadow Plays (Minneapolis, Minn.: Burgess Publishing Company, 1965).

enhance the value of the directions. Several plays for classroom production are also included. "The Three Billy Goats Gruff," in three scenes is suggested as a shadow play with stick puppets.

Mabel and Les Beaton, a husband and wife team of puppeteers, compiled an easy reading handbook on marionettes and everything else involved in the use of marionettes as a hobby. Photographs of the construction and the manipulation of the puppets are excellent. Practical diagrams for the construction of costumes, stage settings and props are easily understood by even a novice.²⁹

Jan Bussell, a well-known English puppeteer, has written an interesting book which, aside from containing information about the various types of puppets, adds a chapter on puppets as they relate to modern times in cabarets, music halls, films, television, advertising propoganda and education. The latter, Mr. Bussell believes is the puppet's greatest vocation, the teaching of children. Though only five pages deal with this role of

²⁹Mabel and Les Beaton, Marionettes (New York: Thomas Y. Crowell and Company, 1948).

puppetry, they are exciting and encompassing, and far too brief.³⁰

One author has made a study of special effects in the production of puppet plays. John Mulholland has written a particularly fine book on lighting, sound effects and special puppets. Special puppets are those designed to do physical action normally impossible for glove or rod puppets; for example, climbing trees, doing exercise on a fence, sitting and running animals, and animal ears and eyes that move. Suggestions are unique and most original.³¹

Whanslaw has written a book entirely on animal puppetry. As many proposed children plays have animals in them, and as talking animals are a part of the make believe world that appeal to children, animal puppetry should be widely used. This book is excellent for the construction of animal puppets, be they glove, rod or marionettes.³²

³⁰Jan Bussell, The Puppet Theatre (London: Faber and Faber Ltd., n.d.).

³¹John Mulholland, Practical Puppetry (London: Herbert Jenkins, 1961).

³²H. W. Whanslaw, Animal Puppetry (London: Wells

Educational and Therapeutic Interests

Marjorie Batchelder, retired associate professor of Fine Arts at Ohio State University has represented the United States at many UMIMA conferences. This is the international organization devoted to linking puppeteers throughout the world. Miss Batchelder is the author and co-author of several books on puppetry. Her husband for a few years before his death was Paul McPharlin, the historian of puppetry in the United States. The Puppet Theatre Handbook and Puppet and Plays, a Creative Approach are excellent resources for teachers. An educator of renown, Miss Batchelder has written the latter with children in mind. It adheres to the creative approach to puppetry throughout. There are many delightful drawings, photographs of all types of puppets, particularly those belonging to the world of make believe. There are original ideas of semi-human animals, creatures of the imagination, shadow puppets, stick puppets, rod puppets, constructed from all types of scraps of manufactured and natural materials. Extensive studies were made of different puppet

projects for different types of classrooms. This conclusion was reached.

If creative processes are actively at work no project can be duplicated. A group's expression goes beyond the sum total of the ideas and abilities of its individual members. It is born of the interaction of thoughts, feelings and skills. The actual result, therefore, can never be predicted. What can be predicted are the experiences of spontaneity, growth and refreshment, which are inherent in the dynamics of the creative process.³³

The Educational Puppetry Association in England is an association composed of many different people who are interested in puppetry. Its members include puppeteers, teachers, artists, writers, collectors of the performing arts, and psychotherapists. The association published their first book in 1956, called The Puppet Book. Since its publication, there have been international congresses and conferences on puppetry at which the educational and the therapeutic aspects of the art were discussed. New and exciting productions have been given and the training course for teachers of puppetry has been extended from two to three years.

The association found it necessary to compile a

³³Marjorie Batchelder and Virginia Lee Comer, Puppets and Plays (New York: Harper and Brothers, 1956), p. 216.

revised edition which covers all aspects of puppetry.³⁴ International exchanges are increasing and will lead to new developments. UNESCO has sponsored an expedition which is making a world-wide survey of puppetry. UNIMA, the international puppetry organization (Union internationale des marionettes) is very active and already has members in over forty countries.

The revised edition is excellent. It has many articles contributed by teachers, puppeteers and psychotherapists. The latter articles are worthy of consideration in this project.

It has been an established fact that puppetry has therapeutic value in cases of maladjusted children and adults too. Therapists use different approaches, depending upon the individual case. Benefits may be derived in craftwork in the making of puppets in the activities of cooperative efforts in group therapy or in the manipulation of ready-made puppets.

Experiments with puppets and puppet-plays in psychiatric work with children are the logical out-

³⁴The Puppet Book, ed. L. V. Wall, G. A. White and A. R. Philpott (London: Faber and Faber Ltd., 1965).

come of the observation of the reactions of children when being entertained by puppet shows, and of the behaviour of children when themselves performing with puppets, particularly when doing impromptu plays.

The power of the puppets over a child audience depends upon the skill of the performer, the content of the puppet-play, and to a great extent upon the simple fact that the puppets are puppets and are not human beings.

The fact that the puppets are non-human also influences the children when performing with them, facilitating free projection of feelings and desires. The puppets themselves are absolutely uninhibited creatures, and it is permissible for the puppets to do all the things the children would like to do in real life.

Moreover, the puppets can 'take it' should their behaviour bring down punishment upon themselves. The puppet characters survive all experiences, for they can be repaired and patched if subjected to rough handling.

Perhaps the most vital difference between puppetry and the drama of the 'legitimate' theatre is in the focus demanded by the puppets on the attention both of performers and audience. The attention is on the puppet character, the role, and not on the actor controlling the puppet. Because the actor can see that the puppet he is handling is distinct from himself, he can 'let go' emotionally with complete freedom, whilst at the same time he is most intimately identified with the puppet-character and controlling its behaviour. The value of this release for clinical purposes is obvious as an actual outlet for pent-up emotions and as providing material for the analyst to interpret.³⁵

Mlle. Madeleine Rambert of Lausanne, Switzerland

³⁵Ibid., pp. 66-67.

was the first to use glove puppetry as an extension of the "play therapy" technique used by some analysts. Puppets were found to be more satisfactory than ordinary dolls,

. . . in that a child could completely disappear behind the personality of the puppet, or could project on to it the character of someone with whom it was emotionally involved. It was found that many severe neuroses could be cured quickly, in less time than by any other method.³⁶

Mlle. Rambert produced a book in 1938, A New Technique of Child Psycho-Analysis, the Game of Puppets (Denoel and Steele).

In New York at the Bellevue Hospital, an experiment was begun in 1935 in the ward for maladjusted and neurotic children. Daily performances were held in the puppet theatre and the children's reactions to the shows were carefully observed. The puppet shows proved to have definite therapeutic value, and they also provided excellent material for further discussion with the therapists--using this in the same way as dream material with adults. The children were asked to tell the story of the play and to answer pertinent questions as to what the hero or heroine

³⁶Ibid., p. 69.

and other characters thought, felt or did.

The intimate relation of child-mentality to folklore became evident, and it was found almost an impossibility to replace successfully genuine folklore by any artistic or psychological inventions made by adults. Fairy tales, plays, and puppet-shows would seem to be consistent parts of the child-life, and the essential point in psychotherapy with children is to enter their world and to let them speak their own language.³⁷

Here too, the glove puppets were used, for this type lends itself to the most direct and robust action, and aggressiveness. The neutral style of glove puppet clothes facilitates identification with the puppet characters equally for boys and girls.

It has been found that puppets are of great help in speech therapy. Catherine Hollingworth, Superintendent of Speech Training and Therapy in Aberdeen states that children with certain types of stammering have been helped by "the projection of their own personalities into puppets, and the experience of easy speech thus obtained is very valuable."

The use of puppetry in educating the partially deaf was carried out by Mr. J. H. Winterton at the London

³⁷Ibid.

Fields J. M. School.

Here the immediate enthusiasm for puppets became the stimulus for interest in the lessons of the regular curriculum, and with a marked improvement in speech from the incentive to perform for audiences.³⁸

Puppetry has been used with success by teachers of the subnormal: the retarded, uneducables, the physically handicapped. The thrill of accomplishment was expressed by a ten-year old who has just completed his puppet head: "There! I've made a person. Just like God!"³⁹

Creative Dramatics

Geraldine Siks and co-author, Ruth Lease have concisely expressed all the advantages of creative dramatics. Through creative dramatics, child is given many opportunities to develop confidence and use his creative powers. He expresses himself in group discussions as he helps in planning because he has something to say. He has an opportunity to feel important to others. Creative dramatics provide emotional release which develops emotional stability and inspires right conduct. It contributes toward a philosophy of living. Greatness happens in

³⁸Ibid., p. 77.

³⁹Ibid.

creative dramatics, for drama has the capacity for greatness.

Creative dramatics stimulate a child's awareness, causes him to learn to look, listen--to see, hear and feel, it strengthens his sensibilities and builds receptiveness to the world that surrounds him--world of people, nature, things, to moods, beauties and wonderings.⁴⁰

James Popovitch states that creative dramatics are means by which teachers could help fulfill the goals of the 1960 White House Conference Report which emphasized creative activities in the classroom. Creative dramatics give children opportunities to experience literature, problem-solving creatively, intellectually, emotionally and physically.⁴¹

Dallman claims that creative dramatics are means of releasing pupil tensions, giving genuine pleasure as well as offering means of attaining the objectives of the social studies program.⁴²

⁴⁰Geraldine Siks and Ruth Lease, Creative Dramatics in Home, School and Community (New York: Harper and Bros., 1952), p. 37.

⁴¹James Popovitch, "Creative Dramatics," NEA Journal (Nov., 1960), 29,30.

⁴²Martha Dallman, "The Role of Dramatics in the Social Studies," Grade Teacher (April, 1961), p. 64.

Advocates of creative drama differ on the sources for the plays. Many like the pantomime, while others like acting out real life situations. There are still others that prefer formal drama, but created by the children. Siks and Popovitch advocate class written plays. Hoaga presents questions to test the suitability of material for use in creative dramatics.

1. Is the theme wholesome?
2. Is the plot simple, logical plausible and full of convincing action?
3. Is it true to the nature of the characters portrayed?
4. Is unity preserved by proper economy of incidents?
5. Is it ethically sound?
6. Does it have emotional appeal?⁴³

Hansen offers five steps to success in creative dramatics: the focus, the planning, the presentation, the playing and the evaluation. She states that after each performance, teacher and class should decide what each group and character had done in order to determine ways of improving the play. She emphasizes that during the evaluation, teacher should refer to the character, and not to

⁴³Agnes Hoaga, Supplementary Materials for Use in Creative Dramatics with Younger Children (Seattle, Washington: University of Washington Press, 1952), p. 54.

the student. For example, the teacher should say, "I like the way Bobo the clown was so sad," not "I like the way Bobby was so sad."⁴⁴

Mekoloski suggests certain techniques for the development of creative dramatics.

1. Write a quotation of the chalkboard and have different members of a fifth grade class act out their feelings about it.
2. Write on chalkboard descriptive phrases of daily activities, and have members of the class do pantomimes.
3. Have children write different situations on paper, and have each student act it out.
4. Make a definite study of characters.

Another method is let class choose a story, or a real life problem. The class will also select the number of scenes needed for the presentation. Each scene should be developed in detail by listing all the characters on the chalkboard. The following questions should be asked:

1. What is each character trying to show in the scene?
2. How does the actor reveal this to the audience?
3. How does the scene lead to the next?

⁴⁴Shirley Hansen, "Joy of Creating Your Own Plays," Grade Teacher (December, 1964), pp. 11, 92.

Each child should select the character he wishes to portray. The teacher should have several groups play the scene, and let them have several practices. In the end, let the class vote to choose members for the final cast.⁴⁵

⁴⁵Vanda Mekoloski, "Dramatics in the Classroom," Grade Teacher (November, 1959), pp. 120-122.

CHAPTER III

HISTORY OF PUPPETRY

The value of puppetry in the elementary schools can be more clearly understood and appreciated through the study of the history of puppetry. No art can claim a longer, more varied, universal history of triumphs, declines and revivals. No art has had such magnetic appeal to all people, young and old, unsophisticated and conventional people in all civilizations. No art has adapted itself to the characteristic style of diverse people throughout the world in so many civilizations, yet still has retained its essential individual qualities through the ages of changing environment and ideals.

Historians do not agree on the origin of puppets. Some believe they began with men's first efforts to make images of gods and men for worship or entertainment. Others believe they began with "the first doll that was

ever put into the hands of a child."¹ One authority states that it is part of man's ancient urge to recreate life that results in this many layered art. More diverse than painting, sculpture, dance, song or story, puppetry has something of all of them.²

Some authorities believe that the Egyptians originated the marionettes, for they made crude puppet figures of their gods. The tombs of ancient Thebes and Memphis have revealed many small, painted puppets of ivory and wood whose limbs move by pulling a string. However, it is not known that these jointed idols lent themselves to any theatrical purposes. Innumerable, well-preserved wall paintings, depicting every phase of Egyptian life, do not give one illustration of any kind of puppet show. Most historians accept the existence of the puppet in ancient Egypt, but are skeptical of the existence of the puppet theatre.

¹Helen Himon Joseph, A Book of Marionettes (New York: The Viking Press, 1920), p. 16.

²Bill Baird, The Art of the Puppet (New York: The Macmillan Company, 1965), p. 13.

PUPPETS OF HINDU TRADITION

India

Professor Richard Pischel who made extensive research on this subject in "Der Heimat des Puppenspiels" (Halle, 1900), translated by M. C. Tawney as "The Home of the Puppet Play" (1902), advanced the theory that "it is not improbable that the puppet-play is in reality everywhere the most ancient form of dramatic representation. Without doubt, this is the case in India, and there, too we must look for its home."³ Legends of that country's national deities attest to the antiquity of the Indian marionette. It was the god Siva who fell in love with the beautiful puppet of his wife Parvati. In an old collection of Indian tales, one story tells of a basketful of marvelous dolls presented by the daughter of a famous mechanic to a princess. One of these could be made to fly through the air by pressing a wooden peg, another to dance,

³George Speaight, The History of the English Puppet (London: George G. Harrap & Co., Ltd., 1955), p. 273.

another to talk. Pischel based his theory that puppet shows preceded regular drama on certain Indian stage names. The name given to the director of the actors, which is "Sutradhara," actually means "holder of the strings." The stage manager is called "Sthapaka," the translation of which is "setter up."⁴

Throughout India today puppet performances have a few modern techniques, but essentially they have preserved the old traditional performing art. Puppeteers of marionettes are called "kathputli bhats," the wooden puppet performers. In the state of Rajasthan, there are fourteen thousand bhats, and nearly two-thirds are active in puppetry today. Puppet shows are given at night. The puppeteer works on the ground, standing behind a brightly colored cloth backdrop. The eighteen to twenty-inch marionette characters to be used line the front of the cloth. Such an assemblage is called the "durbar" or court, and is the most important part of the Rajasthan setting.⁵

The high esteem in which the Indians regard pup-

⁴Joseph, op. cit., p. 16.

⁵Baird, op. cit., p. 46.

petry is apparent by the fact that marionette theatres depict Mahabharate and the Ramayana, two great Sanskrit epics, longer by far than the Bible. These ancient stories tell of gods, heroes, villians, wars, loves, human frailties and great deeds.

In Udaipur, in the state of Rajasthan is a huge four-story institution, the front of which is an immense mask with a gaping mouth that serves as the door of this building. This is the Lok Kala Mandal, which is devoted to the perpetuation and development of India's performing arts. It includes a large outdoor theatre, a puppet playhouse and museum. "Before a puppet show in Udaipur a wooden figure of Gangar, symbol of love and beauty, like Aphrodite, is dressed and carried on the head through the city to attract an audience."⁶

In India all types of puppetry have been tried and developed. A ballet of Kuchi horses is both unique and interesting to watch. These marionettes are made of wood down to where the legs would join the body, from there down a billowy decorative skirt, reminiscent of a medieval war horse, complete the marionette. The legs are left to

⁶Ibid., p. 51.

the imagination of the audience. According to Baird, this is puppetry at its best, "this is the 'make' part of make-believe."

Indian shadow puppets date back to at least 200 B.C. or 200 A.D., as there are references to string-controlled puppets in the "Mahabharate" which was compiled some time in this period. As Hinduism spread through Asia, the puppet theatre flourished too.

Indonesia

Today puppetry is a well-established art in Indonesia. The shadow plays of Java bear a strong resemblance to their Indian ancestors but the former are more delicately designed.

Probably the Javanese shadows present the most weirdly fascinating spectacle to our unaccustomed eyes. What singular creatures are here? Bizarre beyond all description, grotesque forms with long, lean beckoning arms and incredible profiles, adorned with curious, elaborate ornamentation. They are made of buffalo skin, carefully selected, ingeniously treated, intricately cut and chiseled, richly gilded and cunningly colored, and they are supported and manipulated by fragile and graceful rods of horn or bamboo. Such are the colorful and inscrutable little figures of gods and heroes in the Wayang Purwa, ancient and celebrated drama of Java, popular now as in the

days of Java's independence.⁷

The shadow plays depict the life and adventures of mythical, religious or national heroic characters. The Hindu characters portray the conquest of good over evil. Political changes have taken place, and Indonesia is predominantly Moslem now, but the shadow figures are so deeply a part of the lives of the people that they have resisted efforts to change the Hindu characters of the Wayang.

In Burma the puppets are the property of the Buddhist temples. The puppets are large and elaborate and operated by strings. The performances begin early in the evening and last all night. The first plays are comical for the sake of the children, but later in the evening, they become serious and are of religious nature.

China

Chinese legend reports that in 1,000 B.C., in the Chau dynasty, the Emperor Mu returned from a visit to Turkestan in Central Asia with materials and artisan for the construction of marionettes. The Chinese have used

⁷Joseph, op. cit., p. 25.

shadow puppets as a form of theatrical entertainment for over a thousand years. They used translucent figures which were cut in delicate silhouettes and beautifully colored. The puppets were made from transparent bone, hide of donkey or sheep, oil-treated parchment or intricately carved flat pieces of wood. Shadow puppets reached their eminence about the eleventh century.

The Chinese puppeteer of hand puppets stands inside a small booth only large enough for himself. The stage is just above his head and a cloth covers the four sides of the theatre and hides the puppeteer from the audience. The weight of the stage is supported by a pole leaned against a wall behind the puppeteer. The operator plays all parts, does all the manipulation and provides all sound effects.

Chinese marionettes are noted for their intricate movements. It is not unlikely to see a marionette manipulated by forty strings. The mouth, the eyes, individual fingers, even eyebrows may be made to move. The average height is twenty-four inches. The puppeteer stands at stage level in front of a simple backdrop, holding the marionette nearly as high as his head. No formal scenery

is used. In the past the repertoire was typical folklore, stories of heroism, battles, betrayals, women wronged and saved. Today the stories fit the needs of the new regime, they deal with traitors, foreign invaders, depraved and unjust emperors, greedy landowners, foolish officials, and other enemies of the common people.

China's political restriction on foreigners limit opportunities to see puppetry today. Communist China uses its puppetry to spread government information among its uneducated masses. UMIA reports that because of Russian influence, rod puppetry is becoming popular. The technique is easily learned, and can be adapted with live stage actors.⁸

Japan

Japanese puppetry can be traced back to 1,000 A.D. It has greatly influenced drama. The Kabuki, popular human drama developed along with "Joruri," the puppet plays. The puppet theatre reached such heights by the middle of the eighteenth century that the Kabuki theatre almost collapsed. By employing scripts, music and style from the puppet

⁸Baird, op. cit., p. 134.

theatre, the Kabuki was able to be revived. Today Kabuki still has the impersonal puppet-like qualities in the performances.

Puppetry is so entrenched in the culture of Japan that there are many theatres built for its perpetuation. The Bunraku theatres of Awaji and Osaka flourish today as they did in the eighteenth century when Unemura Bunrakuken, a puppeteer with rare artistic talent brought dramatic changes to the already established art.

The puppets of Osaka and Awaji are different from any others in their style and technique. They are carved from a special wood and average about four feet in height; each one is manipulated on the stage by three puppeteers; one man works the head and right arm, a second the left arm, and a third the legs of the puppet. The puppeteers are visible to the audience the whole time, although the men working the left arm and the legs are dressed in hooded black clothing which effectively conceals their identity as individuals and gives them the appearance of phantoms. The puppets perform to the accompaniment of a narrator and a samisen player, who sit together on a raised platform which projects into the auditorium at one side of the stage. The general term used to describe this type of puppet show is Bunraku, a word derived from the name of Unemura Bunrakuken. . . .⁹

⁹A. C. Scott, The Puppet Theatre of Japan (Tokyo, Japan: Charles E. Tuttle Company, 1963), p. 13.

"In the drama of the puppet theatre, the audience sees three types of performers--each trained in his speciality and each an essential element of the whole presentation; the puppeteer, the narrator, and the samisen player."¹⁰

The puppeteer who works the head and the right arm of a puppet is regarded as the number-one artist, but his two assistants are indispensable for one works the left arm, the youngest man of the trio works the legs. The narrator is called the aristocrat of the Bunraku stage. He is the ranking artist in every puppet troupe. He is the voice of the puppet and at the same time, he is the guide to the audience when he clarifies the play.

When he performs he assumes the mental state of the personality for whom he speaks. He is no mere passive figure voicing a text from a script, for every movement of his face is expressive of what is happening on the stage. He laughs, sighs, or weeps, his face may be contorted with rage or drawn with sorrow, his voice rises or falls, whispers or implores, but throughout he never relaxes the strict pattern of rhythm. His grimacing is not caricature but the outward expression of the emotions which dominate his whole being for the duration of a performance.¹¹

¹⁰Ibid., p. 33.

¹¹Ibid., p. 42.

Today Japan is a combination of the extremely modern with the traditional beauty and grace of the past. Modern puppetry has developed along with the traditional Bunraku. In 1923 two new groups of marionettes and hand puppets appeared, similar to the styles then popular in Germany. The "PUK" theatre flourished, and even though suppressed during the Second World War, it still thrives.

Puppetry continues in Japan as an established art, where modern techniques cannot erase its traditional quality.

Turkey

It is known that Turkish tribes that roamed Asia before 1,000 A.D. had a theater called "Kogurcak," which translated means "figures that the makers of shadows cause to appear behind a curtain." Turkish authorities attribute the origin of shadow puppets to India.¹²

Karaghioz, the shadow puppet character of the Ottoman Empire which at one time encompassed the Balkans, Middle East and North Africa, has often been referred to

¹²Baird, op. cit., p. 81.

as an ancestor to Punch. He is similar, for he is a boisterous rogue--vain, violent, with no respect for authority. Being a shadow puppet, he is seen in profile with a large bald head, bearded chin, and one dark eye. In fact, Karaghioz means "dark eye." Both legs are attached to the torso, one in front of the other. You see one full arm and only the hand of the other. His best friend, Hachivat, a straight man has a pointed turned-up beard. By the arrangement of the rods, the manipulation of these puppets differ from those of Indian, Indonesian and Chinese shadow puppets.

Karaghioz was most frequently played during Ramadan, the Moslem Lent which lasts twenty-eight days. The repertoire of Karaghioz is composed of forty plays, which are difficult to understand. Gerald de Nerval, one of the first Europeans to study the Karaghioz theater and report it accurately. He reports that tolerance is needed for the "humor is gamy and sexual episodes numerous and candid." Excerpts from one of the plays was reviewed in Baird's book, and Karaghioz antics are scurrilous and offensive.

Today Karaghioz still can be seen on the screen in Algeria, though he shares it with stories of Alladin and

others. In Athens he plays for children, but not the classics of Ramadan. Just recently a new theater was built for him in Ankara, and his shadow will once again delight adults and children.

PUPPETS OF EUROPEAN ORIGIN

William Ridgeway, in "The Dramas and Dramatic Dances of Non-European Races" (1915), disputes Pischel's claim, and demonstrates that puppets did not originate in India, that their existence in Europe can be traced far earlier than in the East, and that "if there has been any borrowing, India rather than Europe has been the borrower . . . and that the puppet-play is not the origin of the drama, but a cheap means of placing famous historical dramas within reach of the populace . . . and puppet entertainment is comparatively recent."¹³

Greece and Rome

The Greeks used moving statues to popularize their religion. They were moved by various devices such as

¹³Speaight, op. cit., p. 273.

quicksilver, leadstone and springs. We know that puppets were used in Greece for entertainment nearly five hundred years before the birth of Christ. Small dolls or puppets with jointed legs and arms with a wire attached to the heads have been found in children's graves in Greece and Italy and date back to A.D. 100. Some authorities believe that since the figures are only seven or eight inches high, it is not likely that they were ever used for performances professionally. They were possibly relics of home puppet theatres, or just jointed dolls.¹⁴

The Greeks' love of puppetry influenced their Roman conquerors. Rome had puppet plays in the streets, market places, private homes, theatres and palaces. It is not difficult to believe that they followed the trend of the day, tragedy, comedy, farce, and mime. For about five hundred years of folk-drama, there were stock characters or masks.

There is Bucco, the comic slave; Maccus, the country bumpkin; Pappus, the old dotard; Dossennue, the sharp-tongued hunchback; Manducus, grinding his teeth and frightening the children; and perhaps

¹⁴Ibid., p. 26.

Cicirrus, the "cock man," a dashing fighter who crows about it afterwards.¹⁵

Middle Ages

After the collapse of the Roman civilization in the fifth century after the birth of Christ, formal theatrical entertainment disappeared. The barbarian conquerors disliked the Mediterranean culture and all its arts. The Church condemned all entertainers and annihilated everything that had the appearance of an idol. The circuses, mimes disbanded, and huge theatres fell into ruin. However, most historians feel that the primitive impulse that moved the Mediterranean people so powerfully could not be stifled and a form of popular secular folk-drama did exist throughout Europe during the Dark and Middle Ages.

The revival of the puppets can be attributed to the Christian Church. In order to bring reality to the teachings of Christ, concrete, vivid representations in the form of carved figures began to appear in the churches. They were beautifully colored and ornately clothed. There were images of Jesus on the cross, the Madonna, and saints that could turn their eyes, nod their heads, and move their

¹⁵Ibid., p. 14.

limbs. The Church's revival of the drama included the presentations of many episodes from the Bible, the Nativity, the Crucifixion, the Resurrection, and the lives of martyrs. The plays were presented on elaborate stages in the naves and chapels of the churches. It was not unusual in the presentation of the sacred plays to use both puppets and human actors together.

Many people believe that the name "marionette" originated at this time to describe the little figures of the Virgin Mary that were so adored by converts to Christianity.

"Marionette" is the modification of "Maria," the Virgin, meaning little Marias from the early statuettes in churches. Another explanation is found in the tenth century Venetian "Festival of the Marias." Upon one occasion Barbary pirates carried off twelve Venetian maidens in their bridal procession. The rape of the affianced Virgins was avenged by Venetian youths and thereafter celebrated annually by a procession of richly dressed girls. These later were replaced by elaborately gowned figures carried year by year in the procession--hence Marionetti, little Marias.¹⁶

Puppets have been unrestrained little being and the sacredness of the Holy Church could not keep them devout creatures very long. Gradually impish comedy began

¹⁶Joseph, op. cit., p. 55.

to creep into the miracle and mystery plays. One writer aptly stated that "old father Noah and his Satanic majesty assumed Mack Sennett proportions, chasing one another and shrieking about the stage . . . bouts and much ribaldry began to characterize the old Bible tales."¹⁷

Many prelates criticized the use of these religious dramas, and Abbot Hughes of Cluny and Pope Innocent denounced them in 1086 and 1210 respectively. From time to time others denounced them, but canons were never able to abolish the cherished custom, and the little figures reappeared in the churches, cloisters and cemeteries for spectacles, mysteries and masks. The Council of Trent in 1550 issued a decree that forced the puppet plays out of the churches. Historians say that puppets were set up right outside the cathedrals, becoming more boisterous and slapstick than before and no doubt coaxed many a good churchman away from his worship.

Italy

Without the sanction of the Church, puppets continued to develop in quality both in appearance and dramat-

¹⁷Speaight, op. cit., p. 73.

ic ability. It is in that century that historians have written evidence of the popularity of puppets as a form of entertainment in Italy. Three types are clearly distinguishable, the marionettes, the rod puppets and the glove puppets.

Gerolamo Cardano in "De Subtilate Rerum" (1551), Book XVIII, described marionettes as able to "fight, hunt, dance, play at dice, blow the trumpet, and perform most artistically the part of a cook."¹⁸ It is evident that Italian marionettes were at this time acting in some elaborate dramas.

To further substantiate this fact, a hundred years later Francesco Saverio Quadrio, a learned Jesuit wrote profusely about puppetry in "Storia e ragione d'ogni poesia" (Milan, 1744), Vol. iii, Part 2, pages 245-248.

The marionette theatre, he writes, should be a small stage, well lit above and below, in front of which is stretched a net of very fine thread, and within which the spectators will see the "fantocci" exit, enter, and walk as if they are living persons. The puppets are extremely well made, with the head of papier mache, the bust and thighs of wood, the arms of cords, the hands and legs of lead, all well dressed in silken clothes, with shoes, hats, hoods

¹⁸Ibid., p. 36.

and other things usually seen on the persons of living beings. Each of these puppets has attached to its head an iron rod, wherewith it is moved here and there by the operator, who controls and manages it without being seen, and who has four threads of silk, or of some other material, two fixed to its hands and two to its feet, whereby he causes the figure to walk, jump, gesticulate, dance and make sounds, so that one would think one saw on the stage a law-court, a boarding school, a dance or the playing of a violin sonata or a guitar, or such actions as are required, copying life to the life.

A different type of puppet is described by Quadrio:

Let a high stage be arranged, such as is used in an ordinary theatre, provided with scenes of the usual size. Place on the stage a few wooden boards, grooved in channels, which are to serve as slots within which figures about two feet or more in height, and made of papier mache, representing various characters, are to stand or travel. These figures are then to be moved from one end of the channel to the other, as required, by means of concealed counterweights, some of which hang by a wire attached to the shoulders of each figure, and are intended to serve the purpose of manipulating the figures and arranging them in various graceful and appropriate attitudes; these counterweights are worked by men hidden under the stage, or in some other convenient place.¹⁹

This contrivance was devised in the late 1600 by Bartolommeo Neri, a machinist and painter.

A clearer description of these puppets can be found in "The Art of Amusing" by Frank Bellew, published in London, 1866.

¹⁹Ibid.

The Italian marionettes are about four feet high, so that a small dwarfish boy is not unseldom known to be put upon the stage among the dummies, and so enhance the illusion and perplex the spectators. . . . The figures, from their weight, have to be counterweighted by the wire from the head running up over a pulley-wheel, and ending in a weight behind the scenes. . . . The figures keep in the space between the grooves in which the scenes run, and to appear nearer or farther from the audience would have to be shifted at the side round into the new opening. . . .²⁰

Glove puppets were performing in the streets in the early seventeenth century. These "burattini" are described as rounded figures, fitting into the tips of the fingers of a man concealed in a "castello" covered with cloth. According to Quadrio the "burattini" was the most popular type of puppet in his day. This type of puppet was named from the coarse woolen material, "buratto," from which the bulk of puppet was made.

Quadrio informs us how the Italian puppets talk. The operator concealed in the "castello" held some kind of tube in his mouth which changed his voice to a sort of whistle.²¹

Though much was written about the puppets during

²⁰Ibid., p. 37.

²¹Ibid., pp. 37-38.

the sixteenth and seventeenth centuries, practically nothing is known about the plays in which they performed. Quadrio thought that "the farces . . . are of small account," and yet he commends "the honourable conduct displayed in the speeches, and the suitability and moderation of the little fables treated."²² It is believed that the plays consisted of the sacred mysteries of the churches, old legends of the countryside, fables of chivalry, heroes of the times, and most certainly comic regional characters of the country.

Of these regional comic characters, Pulcinella interests the historians of puppetry the most. He first appeared as a regular mask in plays about 1600. He was illustrated in a picture by Dionisio Minaggio, the Governor of Milan's gardener in 1618. In 1622 he appeared again in the expressive engravings of Callot. He was dressed in a loose white shirt belted outside his trousers, his nose was only slightly hooked.²³

In the eighteenth century this figure and mask became standardized. His nose became grotesquely hooked

²²Ibid., p. 39.

²³Ibid., p. 17.

to form the most striking aspect of his appearance. He wore a black half-mask and a high floppy pointed hat. He could play any part in a play, but usually it was a humble role. Speaight aptly describes him:

. . . in spirit he was always the primeval peasant, a slow-witted country booby, but with the cunning and guile of his race. With the years he developed other more farcial characteristics; he was gross of speech, indecent in gesture, and a braggart who ran away at the sight of danger, but even when he was most a buffoon he was ever one of the "lazzari."²⁴

Many studies have been made to try to trace the origin of Pulcinella, for it was this character that founded its counterparts in France, England, Holland, Russia, Spain and Germany. Various actors claimed to have created Pulcinella, but it is improbable that so primordial a character was ever originated by one individual.

But this hook-nosed Neapolitan peasant, foolish and sly, boastful and cowardly, is an immortal human type that was not invented by anyone in 1600, but had been living for one, two, who knows how many thousand years before he joined Scapino, Fricasso, Cocodrillo, Bagatino, and the rest of these capering mountebanks as they danced and clowned their hungry way through Renaissance Italy.²⁵

Italy has made a great contribution to puppetry by its Sicilian marionette epic, "Orlando Furioso." Orlando

²⁴Ibid., p. 17.

²⁵Ibid., p. 18.

is one of the few lasting heroes, along with Punch, Karaghioz and Kasperle, whose name is associated with a distinctive type of puppet show. This epic is an endless tale of medieval chivalry, based on fact and inevitably embellished and adorned by poets, troubadours, and puppeteers of several countries and over five centuries.²⁶

This epic has endured through the centuries, collecting many improvements and additions by generations of puppeteers, "it has become--and is today--a great, rich feast of giants, dragons, witches, orges, eagles, magic swords, intrigues, transformations, heroics, betrayals, loves requited and unrequited and deaths noble and ignoble." It is said that to see every Orlando play from beginning to end would take more than three years of theater evenings.

France

In the sixteenth century companies of actors began to travel beyond Italy, bringing the Italian Comedy to all the countries of Europe. They were met with the delightful patronage of the Courts and the scandalized protests of

²⁶Baird, op. cit., p. 119.

the religious sects. Pulcinella travelled with the other characters throughout Europe. By the middle of the seventeenth century he was established in France as Polichinelle. The French popularized a hunchback fool in their farces and merrymaking. This hunchback in some way became Polichinelle. Other changes took place, such as a padded stomach in an absurd counter-poise to his back, fine clothes with an elegant ruff, and buttons down the front of his coat. In due time this French Polichinelle influenced his originator. In Venice, in particular Pulcinella became a hunchback with a tall, round rigid hat, like a deep inverted flower-pot, instead of a pointed floppy one. In Naples and in Rome, the original Pulcinella, on the stage, in carnival, or as a puppet, remain unchanged.

A showman named Brioche, who was probably an Italian originally called Briocci, established a puppet theatre in Paris in the 1640's. His Polichinelle became so well-known that his name was adopted as the author of a political broadsheet addressed to his fellow-countrymen Cardinal Mazarin. In 1649 Polichinelle was made to say,

I can boast without vanity that I have always been more flocked to and more thought of by the people than you. . . . I have been received like a

noble citizen in Paris, while you, on the contrary,
have been chased like a louse out of church.

I am Polichinelle
Who acts as sentinel
At the Porte de Nesle.²⁷

Polichinelle appeared in plays on every subject,
"Polichinelle Grand Turk," "Polichinelle Magician," "The
Wedding of Polichinelle," "The Loves of Polichinelle,"
and so on; for many years no puppet show was complete
without his appearance as announcer, hero or clown.
Charles Magnin claims that "despite his Neapolitan name,
Polichinelle seems to me an entirely national type, and
one of the most spontaneous and vivacious creations of
French fantasy."²⁸

Puppetry in France has had a long and successful
development. Brioche and his little wooden puppets had so
much popularity that enmity stirred up against them. They
had the protection by a special order of the King himself
to the Lieutenant General of Police.²⁹

Under such conditions as these, no wonder many
marionette companies were formed all over France. The most

²⁷Ibid., pp. 41-42.

²⁸Ibid., p. 42.

²⁹Joseph, op. cit., p. 86.

ambitious successor of Brioche was a French showman, named Bertrand. His puppets audaciously poked their wooden noses into matters of the gravest import. The revocation of the Edict of Nantes was one occasion. The puppets, representing Catholic and Protestant, took sides. Pantalone was on one side, Harlequin on the other, and Polichinelle, as P. C. Ferrigni states in "Storia dei Burattini" (Florence, 1902), "always something of an unbeliever, is ready at all times to pour ridicule upon the hypocrisy of bigots and the libertism of reformers." The play drew crowds of all classes until it was stopped by the authorities. The following excerpt clearly demonstrates the esteem in which the puppets were held. The authorities were notified in this manner:

To M. de la Raynie, Councillor of the King in Council. It is said this morning at the Palace that the marionettes at the Fair of Saint Germain are representing the destruction of the Huguenots and, as you will probably find this a serious matter for the marionettes, I have deemed it right to give you the information thereof so that you may make use of it according to your discretion.³⁰

With only an occasional rebuff, the marionette shows flourished under ingenious and indefatigable showmen.

³⁰Ibid., p. 87.

Their popularity stirred up the wrath of their opponents, the managers, actors and singers of the contemporary stage. The three theatres at this time presented musical opera, tragedy or noble comedy. Restrictions were put on the puppets. They were limited to mere farce of one scene for not more than two characters, only one of whom was allowed to speak. The clever showmen outwitted the edict with many devices, pantomimes with musical interludes, and figures with printed cards hung up to explain the action, the use of children combined with the puppets.

By 1720 the showmen had obtained further privileges, six or seven puppets at a time were permitted to sing, dance or recite upon the stage. This move attracted poets and dramatists to write for puppet shows. They created a new form of dramatic art, which has persisted ever since, the well known "opera comique."

Puppetry had universal appeal. They originated among the common people as expressions of popular taste. The scope of puppetry was so broad, that not only did it take the audience into a new world of the imagination and fantasy, but its comedy and satire had a sharp impact on all the populace. The intellectuals and artists saw in it the delightful potentialities for developing exquisite

and unique art. Voltaire, the brilliant critic and dramatist as well as philosopher, disliked puppets at first because they attacked his plays. Later, seeing a puppet performance in the home of one of his friends, he was enchanted by their artistic magnetism. He established a puppet theatre of his own in the chateau of the Marquise de Chatelet, where he lived from 1734 to 1749. He entertained his distinguished friends with puppet plays he wrote and produced.

Charles Magnin, learned member of the Academie Francaise, wrote a history of puppetry which today is considered a standard. Gounod wrote "The Funeral March of a Marionette." George Sand was an enthusiastic puppet lover and had her own theatre at her estate Nohant. She and her son, Maurice, worked together; the latter sculptured the figures and directed the plays; while she designed and costumed the figures and wrote the plays. She preferred the glove or fist puppet as she liked "her hand in its body so that its soul was her soul, and she and the puppet were one."³¹ Her little "Theatre des Amis" was enjoyed by distinguished writers, painters, musicians and statesmen.

³¹Ibid., p. 92.

Her interest in puppetry was deep and abiding and lasted for over thirty years.

In 1862 a small but unique theatre was established for glove puppetry called the "Erotikon Theatron de la Rue de la Sante." It was founded as an experiment by a notable gathering of writers, painters, sculptors, musicians and actors. The guiding spirit was Lemercier de Neuville, a brilliant satirist. The auditorium seated only twenty people. The stage was only two yards wide, but it was well-equipped to present elaborate productions. The puppets were constructed by de Neuville and were masterpieces into which he had thrown all his genius.

Their faces were modelled with unsurpassed refinement and animation, their creator having lavished his heart and talent in the making of them. His "Pierrot Guitariste" was according to Maindron, (Ernest Maindron, Marionettes et Guignols. Paris: F. Juvin, 1901) the most charming of all puppets, in gesture and bearing a masterpiece of mechanical and plastic art. Others have called it the most highly perfected puppet ever created.³²

The little theatre only lasted one year, but in that one year, it produced six or seven delightful plays which won the "lasting acclamations of the French press, of royalty

³²Ibid., p. 96.

and of the greatest geniuses of the day."³³

At the end of the eighteenth century another character was created that banished Polichinelle from France. Guignol, a hand puppet was the inspiration of a hand puppeteer of Lyons, Laurent Mourguet. It has been said that a friend remarked "C' est guignolant!" (It's a scream!) Thus, Guignol has given his name to identify the hand puppet of the French theatre.

The traditional theatre in Lyons continues, but Guignol plays all over France, delighting children with his personal relationship with the audience. He speaks to the children, and they answer almost as a unit. They know him well, and the shows are fast and happy.

The shadows plays in France were first developed by Dominique Seraphin in Versailles about 1770. Intended first for children, he gained so much success that four years later he moved to Paris where he received royal protection. The tradition of these plays were extended by Canan D'Ache at the Chat Noir. Anatole France wrote:

The Chat Noir has an art of its own that is at once mystic and impious, ironical, sad, simple and

³³Ibid.

profound, but never reverential. . . . It is symbolic and naturalistic. . . . The forty scenes of the "Tentation" of St. Anthony amaze me. They exhibit lovely coloring, daring fancy; impressive beauty and forcible meaning. . . .³⁴

Later other puppeteers experimented with color wheels, perspective, using many figures in different planes. Today France continues to be a leader in modern puppetry. Yves Joly revolutionized puppetry by throwing away the puppet and allowing his hand to assume attitudes of the most sophisticated drama. Working with pantomime and music, his company of hands created ballet, satire and melodrama. George Lafaye has been a most influential and creative force in modern puppetry. His puppets seem to float in light. His creations are held into a curtain of light that comes from deep troughs at the top and bottom of the stage. His best known number is "John and Marsha" formal dressed puppets controlled by many hands. "This number has become internationally famous and has been paid the ultimate tribute of being lifted outright by other puppeteers. The influence of Lafaye has been enormous."³⁵

³⁴Ibid., p. 98.

Germany

The German people have long been known as expert wood carvers. Their mechanical knowledge aided them in making dramatic puppets. Magnin believed that puppets were used in the tenth century in Germany. It is recorded that a popular puppet play called, "Public Beheading of the Virgin Dorothea" was produced as early as 1472. The theme became a favorite and particular skill was developed at a neat beheading in full view of the audience.³⁶

In the sixteenth century skepticism and sorcery was a part of German folklore as they had a natural tendency toward philosophical reflections. About this time a great puppet play was being created, "The Story of Johann Faust," the learned doctor who sold his soul to the devil for power and wealth. Faust became as necessary to German puppetry as Punch to English puppetry.

Goethe was moved by the marionette show to write. At twenty-one he decided to "raise the legend to epic height." He wrote: "The thoughts of this marionette play echoed and hummed about me in every key . . . and it

³⁶Baird, op. cit., p. 191.

delighted me in my solitude, without my ever writing anything about it."³⁷

Faust had its buffoon in the form of Hanswurst, the assistant to Dr. Faust's servant, Wagner. He was vulgar, performing indecent antic, and eventually so dominated the stage that the serious play was ruined. Finally, he was replaced by Kasperle, a little Austrian peasant whose name now stands for a particular form of puppet theater in middle Europe today. He was Germany's counterpart to Punch.

The German composer, Christoph Willibald Gluck composed operas for marionettes. Josef Haydn's opera "Philemon and Baucis," considered one of his finest, was composed for marionettes. Other marionette operas by Haydn are: "The Witches' Sabbath," "Genefiefa," "Dido," and "Vendetta."

During the early part of the twentieth century a change took place in puppetry, though not entirely abstract, the influence was toward the destruction of conventional art. The plays were of burlesque nature with little regard for political authority. This movement was

³⁷Ibid., p. 74.

called Dadism and spread to France and Germany.

Austria

Richard Teschner, an Austrian, perfected rod puppets, created in the Javanese style, but with Germanic mechanical artistry. No feat seemed impossible for his puppets or for the scenery.

He labored long and experimented endlessly to perfect his figures and the mechanisms by which they operated, to invent new scientific effects, and to conceive appropriate stories for the weird characters that peopled his imagination.

He projected scenic images from the rear through a transparent backdrop, sometimes putting smoke and chemical activity into the beam of light. Clouds moved across his horizons, fire leapt into the sky.³⁸

Teschner's theatre and a great number of his puppets are preserved in the Austrian National Library. Although he was highly respected for his creativity and originality in the puppet world in Europe, his influence seemingly only touched Russia.

Russia

Puppetry in Russia had its beginning in Christmas

³⁸Ibid., p. 162.

plays. In the Ukraine it was called "bertep," meaning Bethlehem. The puppets performed in brightly colored wooden cathedrals with golden domes. Quite often the play was on three levels to represent Heaven, Earth and Hell.

Russia, too, had its Punch in "Petrouchka." He carried on the same types of antics as his counterparts. The early Petrouchka had to pay for his mischief, so the devil would take his body into hell.

The modern Russian puppet theatre is supposed to have begun during the First World War. The use of puppetry in education dates back to approximately 1926.

Russia has had several internationally known puppeteers who have greatly influenced the art in their own country as well as in others. Her most complete puppeteer is Sergei Obraztsov who was trained originally to be an artist and opera singer.

. . . Obraztsov was able to create his one-man hand puppet show and to play it to live audience long enough to develop into a thorough showman and perceptive director.³⁹

The government picked Obraztsov in 1930 to head the Moscow

³⁹Ibid., p. 202.

Central Theater. In the beginning his job was to furnish plays entirely for a children's audience, now more than half of the shows are for adults. He heads an organization of around two hundred and twenty people, including two playing companies, carpenters, designers, actors, sculptors, painters, musicians, playwrights, statisticians, and secretaries necessary to keep them in operation.

. . . By Western standards a staff this size would be considered wasteful or financially impossible, but in Russia it is considered important to keep this much manpower engaged in "education." Despite this specialization the result is smoothly produced shows. Because the boss is a complete puppeteer who understands what it's all about. The Central Theater has a great deal of influence on the operation of the more than eighty other state-supported Soviet puppet theaters.⁴⁰

Obraztsov's "Unusual Concert" is his best known works among foreigners. More out-of-towners and visitors from abroad see it than the Muscovites. In 1963 Obraztsov brought his troupe to tour America. He and his twenty-five operators played to a highly appreciated audience at the Broadway Theater in New York. This was a part of the first international intercultural exchange wherein one puppet show from abroad was "traded" for one of our own.

⁴⁰Ibid.

Czechoslovakia

Puppetry is a highly successful art in Czechoslovakia and Poland. Both of these countries have a long history of string-operated marionettes. After World War II, the Czech puppeteers shifted their interest to rod puppets, while the Poles continued producing marionette and rod puppet plays. However, the Poles are now using huge masks on the heads of live actors which gives them a symbolic, puppet-like quality.

England

To really understand puppetry in England, one must first examine the use of English clown and English jester. The village idiot was the first fool whose inanities were excused by the populace because of his impediment, yet he still provoked mirth. The "natural fool" was given a place in court to incite laughter, to entertain guests. The jester became intimate with kings and princes, were hired by cities, corporations, taverns and brothels. The jester carried a mock sceptre, or short stick to which sometimes was attached an inflated bladder. With this he could deal out mock blows. The practice of keeping a

private fool outlived the Middle Ages, reached its apex in the Renaissance, and vanished in the seventeenth century.

Society still had need of a jester to deride current abuses, a licensed wit. The theater would be his protection. Buffoonery crept into the morality plays in the character of Vice. He was a rogue, sinner, braggart and a coward. Morality plays lasted for about a century, but Vice remained minus his moral qualities. He became the stage clown of the Elizabethan theatre. He would have vanished soon, but Shakespeare perpetuated his image in Bottom and Dogberry.

The earliest recorded puppet play of any kind in Europe was one in England at Witney, in Oxfordshire, 1500. It was a religious marionette play of the Resurrection. W. Lambarde, in "Alphabetical Description of the Chief Places in England and Wales (1730," written about 1570, states:

They used at Witney to set forth yearly in manner of a Show, or Interlude, the Resurrection of our Lord and Saviour Christ, partly of purpose to draw thither some concourse of people that might spend their money in the town, but chiefly to allure by pleasant spectacle the common sort to the liking of Popish mommetrie; for the which purpose, and the more

likely thereby to exhibit to the eye the whole action of the Resurrection, the priests garnished out certain small puppets, representing the persons of Christ, the Watchman, Mary and others, amongst which one bore the part of a waking Watchman who (espying Christ to rise) made a continual noise, like to the sound that is caused by the meeting of two sticks, and was thereof commonly called Jack Snacker of Witney.⁴¹

There are many written references in English history and literature to substantiate the fact that glove puppets and marionettes were familiar forms of entertainment by the fifteenth century and that both secular and religious plays had been established before the Elizabethan Age.⁴²

The puppet shows, or "motions" as they were first called in England came from Italy. E. K. Chambers, who wrote the "Elizabethan Stage" in 1923 quotes the Privy Council minutes, recorded July 14 and 19, 1573 at which time the Lord Mayor was requested to permit "certain Italian players to make show of an instrument of strange motion"; the Italians obviously had influence in Court, for this request was followed by a sharp order within five

⁴¹Speaight, op. cit., p. 34.

⁴²Ibid., p. 54.

days when the permission had not been granted.⁴³

Samuel Pepy, the English diarist frequented puppet shows and has copious entries in his diary attesting to this fact. The performances Pepy saw were pantomimes with music, dancing, tricks and transformations done by rather large marionettes, operated by string and heavy wire.

The main character of the Italian puppets was Policinella. His name was spelled and pronounced so many ways, that the English finally called him Punchinello, which they eventually shortened to plain Punch.

During the next forty years, the English adopted the style of the Italian shows, but made them quite British. Punchinello performed in morality stories and fought with Want and Weariness, dodging representatives of the Inquisition and the Hangman. He acquired a wife, Joan as she was first known and the Baby by 1688. By 1700 Punch was so well-established as a comic character that his popularity demanded his appearance in most shows. Certain changes had taken place in him, though he still had the hump and the belly, the hat and the buttons, he was reminiscent of the old Vice and as boisterous as the English

⁴³Ibid., p. 55.

clown.

Martin powell, a Welsh with a crooked body and a hunchback, made a name for himself in the early eighteenth century. His Punch shows operated in Convent Garden opposite St. Paul's Church from 10 A.M. to 10 P.M. It is said that the morning church bells were interpreted by the people as a summon to come see Punch. In fact, a letter in "The Spectator" March 16, 1710, complained that Punch was luring the church members away.⁴⁴

Powell's puppets were wooden marionettes about two or three feet high. They were controlled by thick wires. Punch was fitted with a moving mouth. Powell produced twenty plays in three seasons. It is presumed that he wrote his own plays. He talked for many of his characters, and used the wooden mouth piece which made his puppets speak in the traditional squeak.

He received tremendous praise for his wit and satire in the play called "the Town Rake," or "Punch turned Quaker."

By origin Martin Powell was almost certainly no more than a showman of the fairs, but this astute

⁴⁴Baird, op. cit., p. 100.

little hunchback had an eye to the taste of Society and an ear for the follies of the day, and for five years he caught fashion on the wing. Lords and ladies sat in his boxes, and wits and writers put his name in books and poems. Thanks to this he is still remember today, and accorded a fame perhaps out of proportion to his actual achievements. Yet his genius must not be ignored. In an age when the English theatre had sunk, in an understandable reaction from Restoration bawdiness, into a decline of sentimentality, and when the only new movement of any significance was Italian opera and Italiante pantomime, let us remember the little theatre in the Piazza where the wit of Punch, descended from a long line of English clowns, lit up the follies of his age. . . .⁴⁵

From 1770 to 1790, the English stage was invaded with the Italian Fantoccini (marionettes). Many troupes came to get rich in England. At the same time the French Ombres Chinoises (shadow shows) were gaining popularity. They were shown only to the aristocrats, as they were not suited to the fairs. The later part of the eighteenth century has been called the golden age of marionettes in England, but the end of the century almost spelled the end of puppetry.

A few glove puppeteers were operating around the fairs and the ease with which they could establish a theatre in any surrounding was publicized by a number of

⁴⁵Speaight, op. cit., pp. 101-102.

writers. Baird sums up the thinking of the day.

A performer with a folding screen under one arm and a bag in his other hand arrives at a populated place. He surveys his surroundings, unfolds his screen. He is now ready to communicate. Here in the smallest space and the shortest time he has established a theater. He is our Punch man. He has at his fingertips "instant theater." He is often alone and is the author and designer, and the singers and actors for his entire repertoire of plays. In no other theatrical medium is this possible. In no other theater can one person perform so many functions at one time. There is the greatest economy in the telling of Punch's story. One setting serves to represent anywhere in the world. The cast all enter from the bottom of the frame. Zip! And there's an entrance, no time wasted, a technique preceded the movie cut by a few hundred years.⁴⁶

Punch was, literally, thrown on to the streets of England. At the beginning of the nineteenth century, he had no other existence than that of a glove puppet.

Since his ascendancy, puppetry in England has had no decline. Marionettes became popular again during the nineteenth century. The need for puppetry in education was recognized and a national society was established to serve in this interest.

⁴⁶Baird, op. cit., pp. 100-101.

AMERICA

Puppetry was introduced in the United States by different nationalities as they migrated to this country. However, it was already here when the white man arrived. The totemistic societies of the Northwest Coast Indians of North America used articulate masks in religious ceremony that eventually were transformed into puppetry. Food supply was no problem to these Indians, and they had leisure time to develop their talent for carving. Their natural environment gave them suitable material for their work. They carved many beautiful masks of totem animals whose features could be manipulated by the pulling of strings. They also carved wooden figures, jointed like a marionette, some clad in fur. These can be seen in the museum of British Columbia.

The Hopi Indians of the American Southwest performed ritual puppet drama with different types of human and animal figures. They used snake figures whose bodies could move rhythmically with the singing and the blowing of a gourd. The snakes were suspended and operated by many strings. Another ritual featured string operated girl marionettes grinding corn.

The first known European puppeteer in the New World came with Hernando Cortez during his conquest of Mexico in the sixteenth century. Bernal Diaz del Castillo, the diarist of the expedition (*Historia de la conquista de Mejico*, XIV, 174), records, "five players on the oboe, sackbut, and dulcimer, and an acrobat and another--otro que jugaba de manos y hacia titeres--who did sleight-of-hand and worked puppets." In Cortes' own account sent to the Emperor Charles V of Spain, he reported that he had travelled with "some persons both mounted and on foot, but no more than those of my household and some friends and relations"⁴⁷ It is not known what types of puppets were used. It is presumed by most authorities that since the Spaniards explored and settled in America before other nationalities, and since they liked puppets, it is highly probable that they continued to bring puppets to their colonies.

The first English puppet show in America was not on the mainland. John Oldmixon, a historian, in "The British

⁴⁷Paul McPharlin, The Puppet Theatre in America--1524 to Now (New York: Harper & Brothers Publishers, 1949), p. 6.

Empire in America" (London, 1708, Vol. 2, p. 127), re-
counts:

There was once a Company of Poppet Strowlers in this Island (Barbadoes); they came from England, and set up their Fairy Drama at the Bridge, where, for the Novelty of the Matter, they found a good Market: From thence they went to the Leeward Islands, and thence home. We wonder their Example has been follow'd by some of the young Fry of Poppet Players at London, who would do better to go over, and either play or work at Barbadoes voluntarily, than rake at home till they are sent thither by the Magistrate against their Wills.⁴⁸

The first record of a puppet show in the colonies was an advertisement which appeared in the Pennsylvania "Gazette" December 30, 1742:

At the sign of the Coach and Horses, against the State House, in Chestnut Street, Philadelphia, every evening, at seven a clock precisely, will be acted, in several scenes, viz. An agreeable comedy or tragedy, by changeable figures of two fee high. A sight of the sea and ships.

A merry dialogue between Punch and Joan his wife. With several other pleasing entertainments.

The price, two shillings, eighteen pence and sixpence.⁴⁹

Another advertisement appeared in the New York "Gazette" five years later, the wording was similar. No reference to puppets could be found during the five-year period. After that from time to time marionette Punch and

⁴⁸Ibid., p. 37.

⁴⁹Ibid., p. 41-42.

Joan shows were advertised.

Austrian Maximilian brought Guignol to Mexico, and introduced hand puppets in that country. The Greeks brought Karaghioz in the nineteenth century, and his shows played for a time to Greek-American audiences in New York, Chicago, and Cleveland. The Italians brought Orlando Furioso and he played to Italian-American audiences on New York's Mulberry Street, and others in Philadelphia, Cleveland, and Buffalo. The Chinese brought their shadow plays to San Francisco. The influx of these performing arts was rich and numerous, and should have had a great influence on the development of puppetry in the United States. This was not the case. The shows generally played only to audiences of their own national origin. The second generation did not have the same interests and ties to the "old country" and so it sought to be free of the past, and to identify itself with America. Puppetry as a culture had no roots in this country, and to hold on to any tradition that had been introduced was almost impossible.

On September 8, 1873, W. J. Bullock's Royal Marionettes of Saint James Hall, London, opened in New York. The New York Herald of that date carried the following

account:

The Royal Marionettes, from Saint James Hall, London, in their wonderful performance of the Original Christy Minstrels; Part III, the antics of the amusing fantoccini: Blondin of the Tight-rope, Pat and Bidy, the Comic mules, Pete and Barney, Tommy and Sarah, the Celestial Dances by Chang, Bang and Wang! concluding with Grand Fairy Pantomime of Little Red Riding Hood, replete with scenic and mechanical effects, closely following the sad story of that sweet child, who was so dearly beloved by its mother and all the people of the village, closing . . . with a grand transformation of Neptune's Flight to the Enchanted Isle. Prices: sofas in parterre, \$1; chairs in parquet, 75¢; general admission, 50¢; children always half price. Performances at 3 and 8 P. M.⁵⁰

After seven weeks the troupe moved to Brooklyn and played there until November 15th. Newark, New Jersey was the next site of the company's performances, followed by Washington, D. C., Baltimore, and Philadelphia. On July 7, 1874, the troupe traveled all the way to San Francisco where it presented "its usual program with a band and chorus of twenty persons," so stated the San Francisco Bulletin of that date.⁵¹ The troupe toured the main cities of the west, receiving an ovation wherever it appeared.

Other companies appeared, giving the Bullock's troupe competition. Among the most famous were Anglo-

⁵⁰Ibid., p. 163.

⁵¹Ibid., p. 165.

American Marionettes, the Till's Royal Marionettes, Middleton's Marionettes, and Deaves and Meader. At the same time, Alex Davis and Professor Wyman, two ventriloquist and fantoccinists gained prominence, both performing with "lifelike speaking figures."

McPharlin aptly states:

. . . But everywhere the Royal Marionettes had left their impress. . . . In fact, all marionettes were Royal for a long time. The thousands in America who had seen these competent, large-scale, amusing and dazzling shows were to think well of puppetry and cherish memories of it, in town and hamlet, East and West, to the end of their days.⁵²

During the last hundred years, puppetry from England, Germany, Italy and France has had the greatest effect on reviving an interest in this art. By 1915 American amateurs were recognizing the aesthetic and educational possibilities of puppetry. A revival of puppetry as an artistic medium, and study groups to explore new applications of it were well established by 1920. There are a few who made notable contribution to this effort in this country. Tony Sarg, writer, teacher, and puppeteer, inspired and greatly influenced many to work with marionettes. Maude and Cutler had a Yiddish puppet theater in

⁵²Ibid., p. 200.

New York. They won international recognition for their satirical humor and excellent manipulation. The Tatterman Company produced "Peer Gynt" in 1936, and toured the country, playing in colleges and concert halls. Martin and Olga Stevens with their production of "Joan of Arc" and the "Passion Play" contributed the first religious dramatic puppet show in the United States. The Yale Puppeteers in Los Angeles operated a successful "Turnabout Theater" of marionettes and live actors for twenty-five years.

Puppet projects flourished all over the United States during President Roosevelt's New Deal. Remo Bufano, puppeteer and author was director of New York's huge WPA puppet project for half of its stormy existence. The purpose of the national interest in puppets was not to support the art, but to provide a livelihood for those who had an interest and an aptitude in this type of performing art. There has never been a truly civic puppet theatre in the United States.

World War II brought a concentration of recreational activities to sustain the soldier's morale. Puppet shows were used to sell bonds, publicize the scrap-collection drives, inspire and amuse the war-weary or bored

soldiers. Wounded service men found solace in puppetry in the hospitals. Recreation and therapy were provided simultaneously, by bolstering the spirits of the observers and affording muscular exercise and co-ordination for the operators.

Charlie McCarthy, a puppet, or more correctly called a ventriloquial dummy, has been a favorite radio character since the early 1930's. Edgar Bergen's success reached its prominence with television; Charlie became more than just a voice, but a puppet with a distinctive personality.

Television brought changes to puppetry in method and style, but not in basic principles. It has increased its audience, shortened its preparation period, and decreased its playing time. A successful television production was "Kukla, Fran and Ollie," the creation of Burr Tillstrom which was built on the foundation of Punch. The show is mild satire, the characters distinctive "unlike people" who are readily accepted by the audience as Tillstrom's creation. The Kuklapolitans, as they are called, appeal to the sophisticate, the intellectual, and the child.

Television in some cases has fostered mediocrity

for the sponsors' products are the important aspects of the programs--five times as much is spent per minute on commercials.⁵³ It is a medium for selling, and entertainment is secondary. Puppeteers have used this to advantage for puppets can be quite persuasive in commercials.

Bill Baird produced "Art Carney Meets Peter and the Wolf" which was presented on television. Art Carney was the only live actor performing with fifty puppets. The effect of this production can be summed up by the producer himself:

One important thing that happened was that when it was over, thirty-three million people had seen a puppet show with the best production we could give it. (It played twice again in the years that followed.) In America, where puppetry is still generally considered a novelty, this kind of "multiplication" helps us to gain acceptance as a grown-up performing art.⁵⁴

A number of puppet acts have been shown on variety shows. Ed Sullivan introduced Topo Gigio, the "Italian Mouse" who has become a television celebrity. He is manipulated by four men, using the Japanese Bunraku method. Jim Henson created the "Muppet," fantastic creatures of his imagination. Shari Lewis is a talented puppeteer and

⁵³Baird, op. cit., p. 235.

⁵⁴Ibid., p. 113.

ventriloquist whose talents are often seen on variety shows.

Puppetry has been an universal art since antiquity. Regardless of its locale, it takes the audience into the world of fantasy, comedy and satire. Regardless of political, social or economical changes, puppetry has always managed to remain a part of the culture of the land. The role of puppetry has broadened during the last forty years. It is a valuable educational and therapeutic medium which is gradually being recognized and practiced as such by nations in different areas of the world. Its universality has united puppeteers throughout the world in an international organization, UNIMA. Congresses and Conferences are held in different countries and topics for discussions center on puppetry in education, puppetry in therapy, puppetry in related arts with specific emphasis on Film and TV. With this united front to perpetuate puppetry, it is logical to assume that this performing art will continue to flourish as long as there are civilizations.

CHAPTER IV

CONSTRUCTION OF PUPPETS AND STAGES

I. Finger Puppets

There are two types of finger puppets that can be constructed in a variety of ways. One type (A) uses the finger as the body of the puppet. A cylinder is fitted over the finger. To the cylinder is attached the head which may be a cut-out or molded head. The other type (B) uses the two middle fingers as legs and feet of the puppet. A variation of type (B) is to use the index finger as a support of a small cut-out puppet.

Grade Level: Third through sixth grades.

Materials: Construction paper, tagboard or felt
Glue or paste and scotch tape, starch
Needle and thread
Scissors, paper punch
Pipe cleaners, string, yarn
Pencil, crayon, water colors or tempera
Scraps of cloth, colored paper, buttons, beads,
fur and other decorative materials

Procedure: Type (A) (See Figure 1.)

1. Measure the finger you will use, and cut a square of construction paper or felt, allowing an edge for gluing or sewing to form tube.
2. Construct different heads of construction paper, tagboard and put together in the same way.
3. Tape or glue the head to the tube.
4. Decorate the heads and bodies with colored paper, fur cloth, buttons, beads, et cetera.
5. Animal whiskers may be made of string, heavily starched.
6. Colored paper cut in circles may be used for eyes.
7. Many varieties of human or animal heads may be constructed.

Type (B) (See Figure 2.)

1. Draw a small human form on construction paper.
2. Add an extension to the legs as illustrated in Figure 2. The length of the extension will be determined by measuring around your finger with a string.
3. Cut the form out.
4. Decorate the puppet. Face, arms and hands may be



Type A

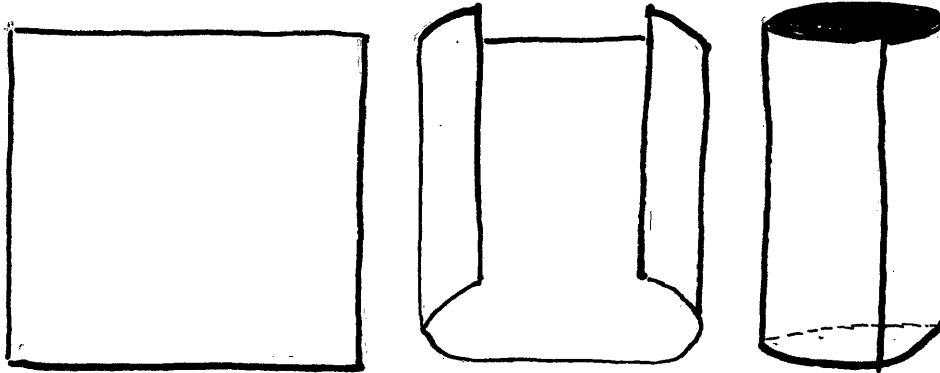
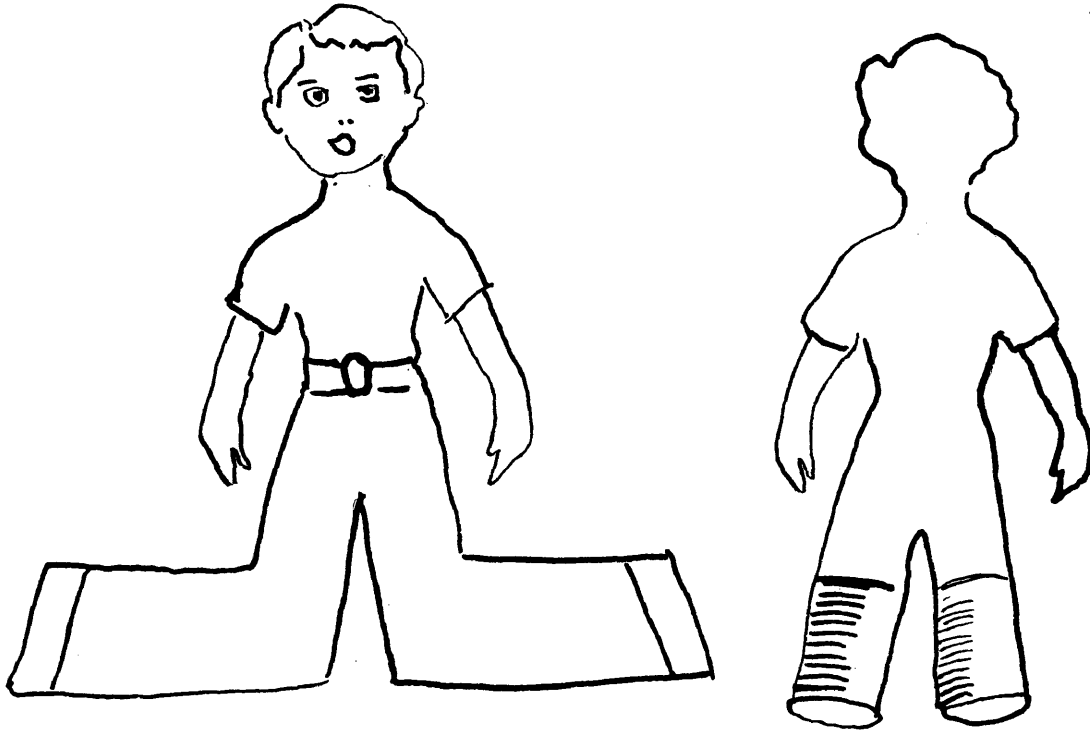
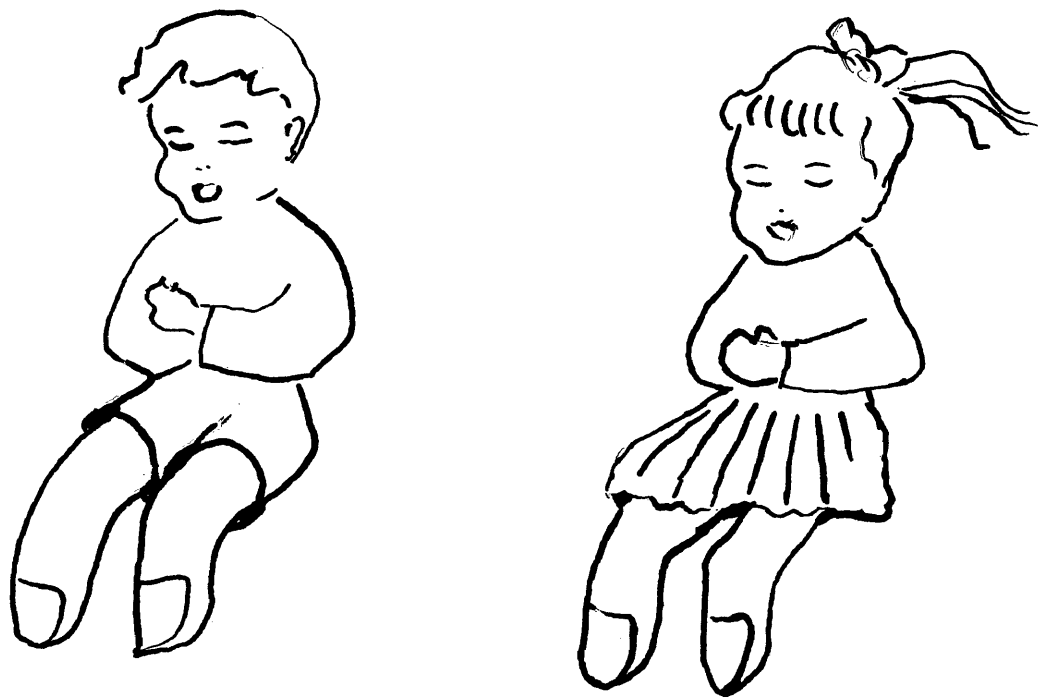


Figure 1. Finger Puppets



Type B



Type B

Figure 2. Finger Puppets

painted. Cloth may be glued on for clothing.

Other materials may be used to complete the puppet.

5. Form tubes at the bottom and back of the puppets' legs by attaching the end of the tab to the inside of each leg with glue or Scotch tape. See Figure 2.
6. Use the two middle fingers as legs by placing them through the tubes.

Type (B) Short pants or skirt.

1. Draw the puppet without legs.
2. Cut holes where the legs should be and insert the two middle fingers in these holes. The bare fingers become the legs.
3. For a girl, simply cut out skirt, and glue at waistline or make dress to cover entire puppet.

Type (B) Variation.

1. Draw the puppet on construction paper, height not to exceed nine or ten inches.
2. If puppet is a girl, make a smaller skirt than the one on the puppet.
3. Cut a hole in the second skirt the diameter of

your index or middle finger.

4. Cut the puppet and second skirt out.
5. Decorate the puppet with paint or crayon. Cloth may be glued on the puppet's dress.
6. Glue the second skirt on the back of the puppet.
7. Manipulate puppet with finger placed in the hole of the second skirt.
8. If a boy puppet is constructed, use tube as in type (A) and glue it in the middle of the shoulder area.

II. Stick Puppets

Stick puppets are easily constructed by children in all grades. They can be made out of many types of materials. They are some creative likeness to animals or humans which are attached to a stick. The stick should have a flat surface so that puppet can be stapled or tacked to it. Being attached to a stick, the puppet is not manipulative; all movement of the puppet is done by either moving the stick back and forth, or up and down from beneath a stage, if one is used. The puppets can be used successfully without a stage.

Grade Level: Kindergarten through the sixth grade.

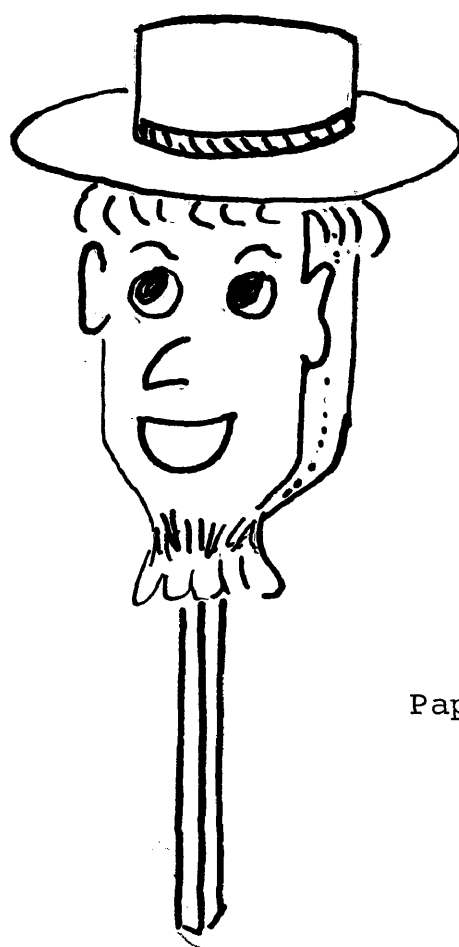
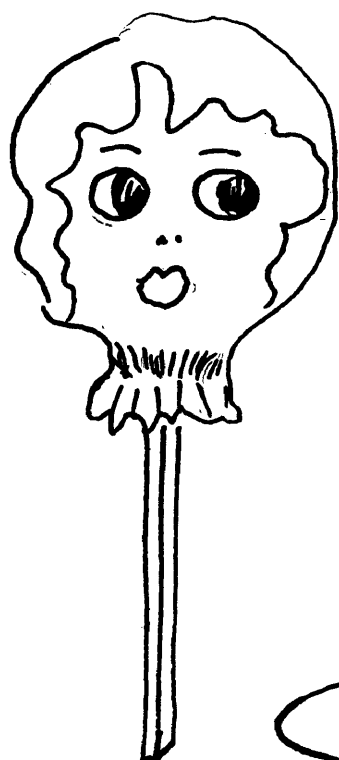
Materials: Sticks (5/8" by 5/8")
Masking tape
Paper plates, paper bags, both of various sizes, cardboard cones, cardboard or oaktag, sketching paper
Scissors
Stapler, tacks and hammer, thumb tacks
Newspaper cut in strips for stuffing
Crayon, tempera and brushes
Glue
Scraps of yarn, cloth, felt, fur, cotton, pipe cleaners
Buttons, beads
Plasticine, clay (for molded heads)

Procedure

Cut sticks desired length, depending on whether puppets will be used beneath a stage. Wrap with masking tape as wood is splintery.

A. Paper Bag Type (See Figure 3.)

1. Draw features of animal, man, woman, clown, or character to be created.
2. Cut out ears, noses, tongues, et cetera, and attach with glue.
3. Decorate with crayon, or tempera, cloth.
4. Stuff newspaper strips into bag, and gather bag at neck, tack or tie to stick.
5. Complete puppet by gluing on hair, mane or some



Paper Bag Type

Figure 3. Stick Puppets

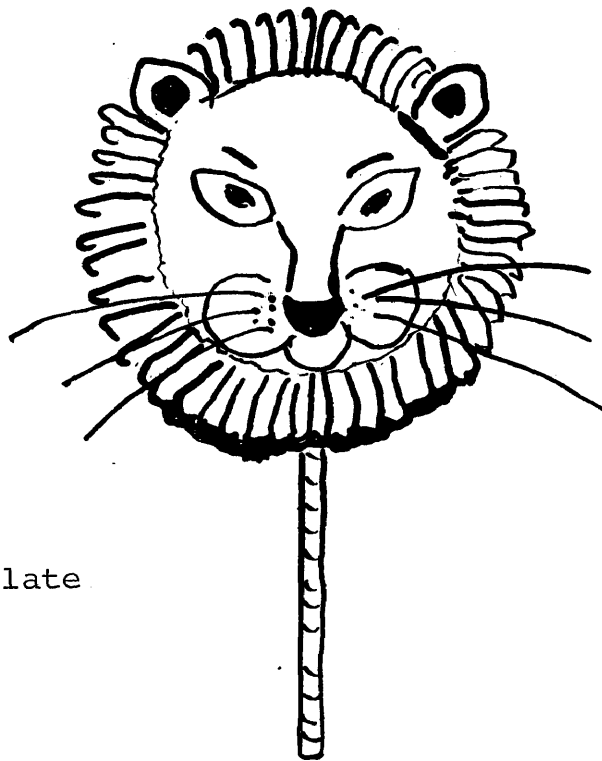
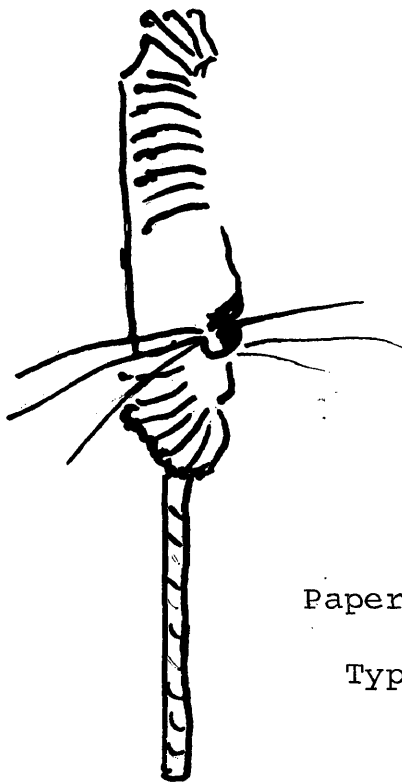
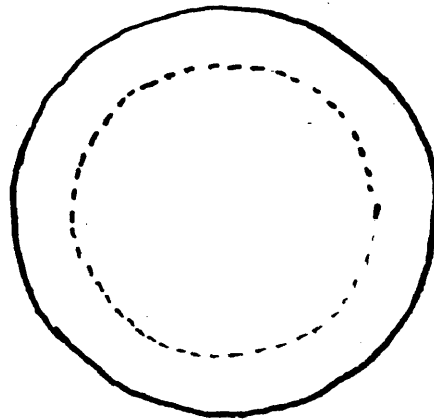
type of hat.

B. Paper Plate Type (See Figure 4.)

1. Staple or glue two paper plates of equal size together with stick between them.
2. Staple or tack plates to stick where they meet.
3. Draw face of human or animal on one side of plate.
4. Features can be built up by using small pieces of paper plate, cut and creased to desired shapes for noses, mouths, ears. Buttons may be used. Features may be painted on.
5. Decorate with cloth, fur, yarn, and other decorative materials.

C. Cut-out Types (See Figure 5.)

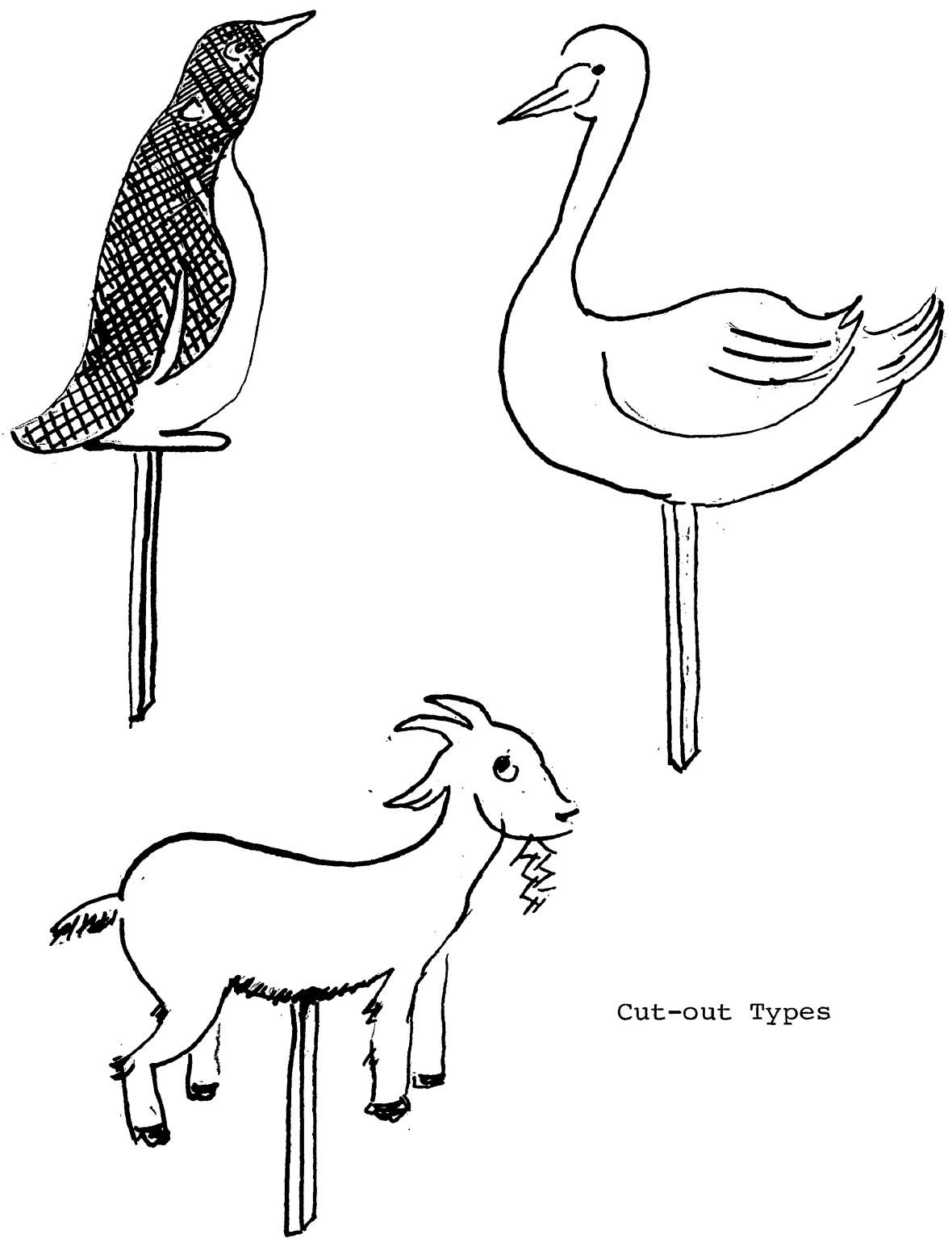
1. Sketch puppet either on sketching paper and transfer to cardboard or sketch directly on cardboard or tagboard.
2. Cut out puppet with scissors.
3. Staple or tack to stick.
4. Color with paint or crayon.
5. Decorate with buttons, felt, cloth, fur, pipe cleaners, yarn, et cetera.



Paper Plate

Type

Figure 4. Stick Puppets



Cut-out Types

Figure 5. Stick Puppets

D. Molded Head Type (See Figure 6.)

1. Mold the head into desired form, making sure not to have head too large.
2. Decorate with various materials.

III. Hand Puppets

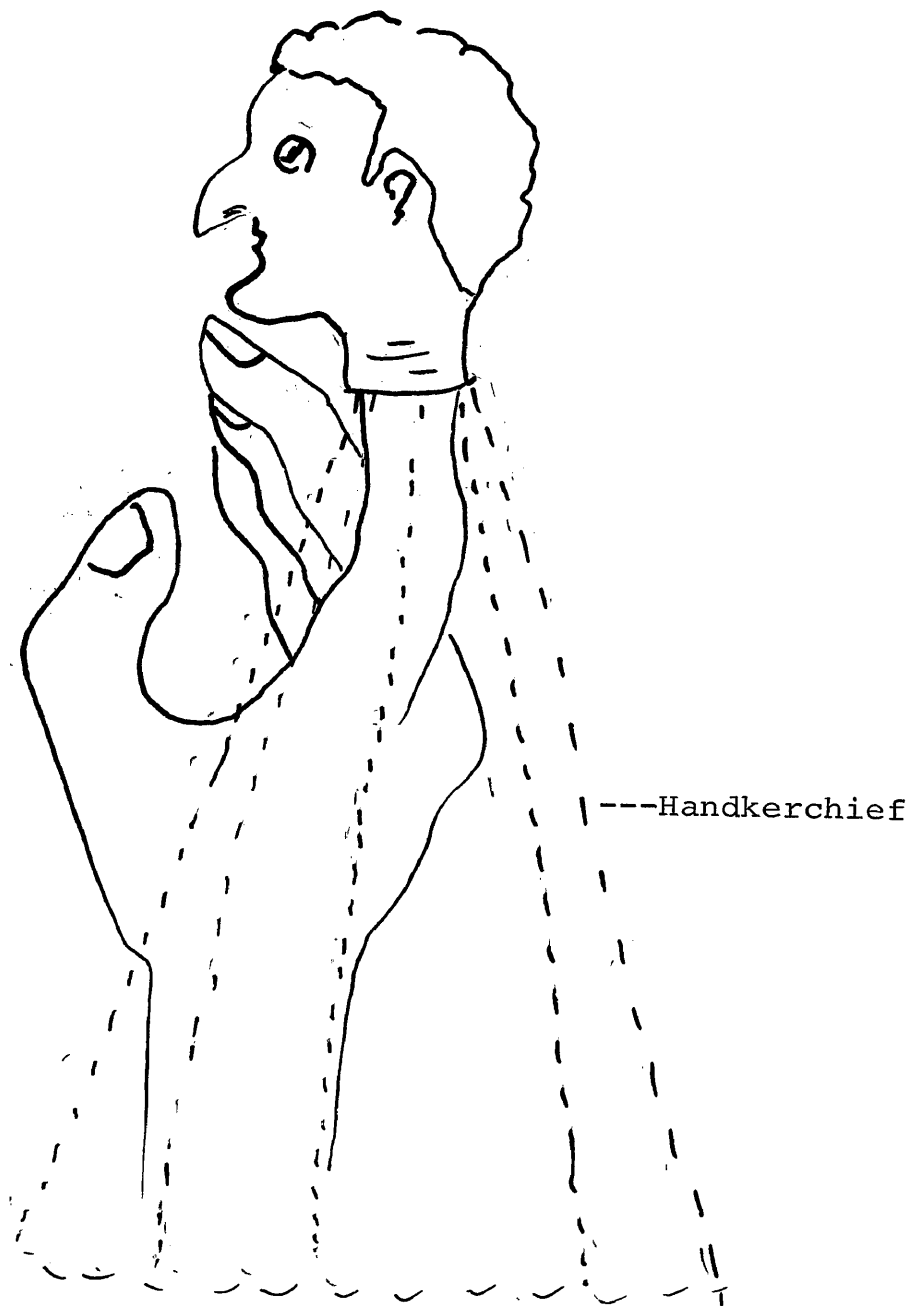
Hand puppets are those that fit over the hand and are operated by the movement of the wrist, and fingers. They can be made simple or complex, depending on the ability of the children. Two processes are involved in the construction of hand puppets: (1) the construction of the head and (2) the making of the costume which fits over the hand and serves as the body.

There are several types of hand puppets. Materials for the construction of them will be listed under each type, as some require only a few things for creation.

A. Glove Puppets (Cat or Rabbit) (See Figure 7.)

Grade Level: Third through sixth grades.

Materials: Gloves
Needle and thread
Scissors
Glue
Hair Spray
Tempera
Scraps of string, fur, yarn, felt, pipe



Molded Head Type

Figure 6.

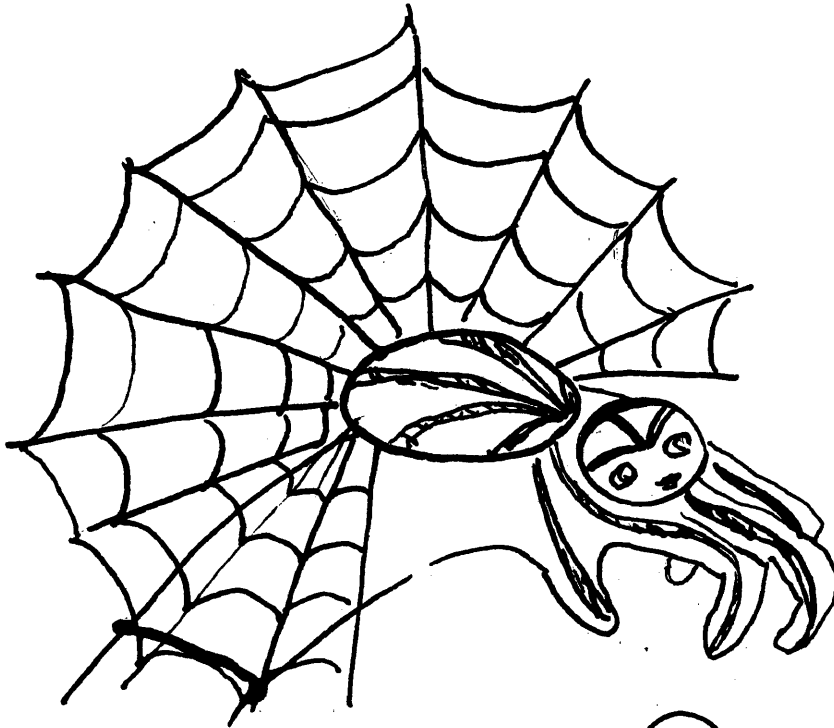


Figure 8. Spider

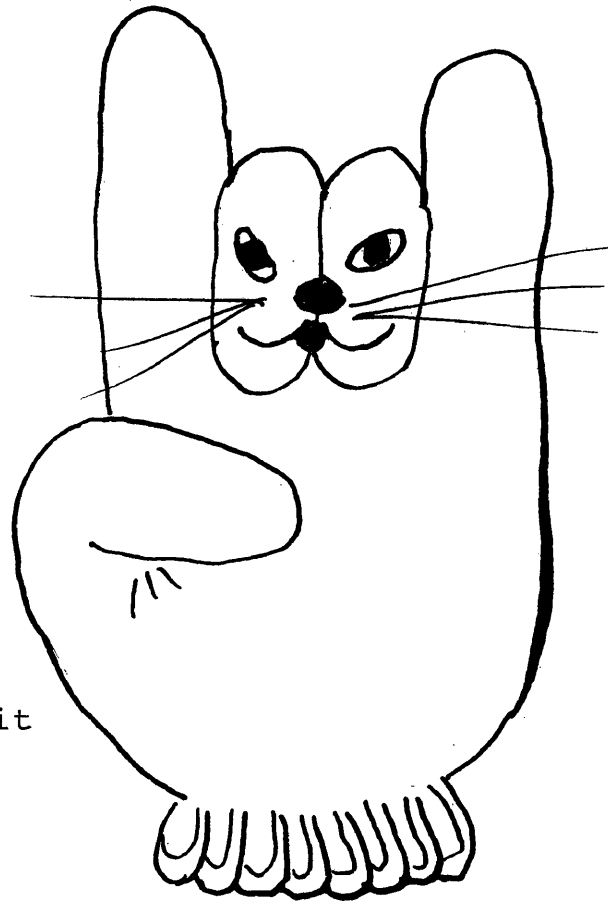


Figure 7. Cat or Rabbit

cleaners, buttons, and other decorative materials

Procedure

1. Cut off unneeded fingers (third and fourth) or bend them back and tack down with needle and thread.
2. Stitch two middle fingers together for face.
3. Cut two small pieces of felt and glue on glove for nose and mouth.
4. Cut pieces of string and spray to stiffen.
5. Glue into position for eyebrows and whiskers.
6. Use beads, buttons, or green felt for eyes.
7. For rabbit glue felt on outside of forefinger and little finger of glove for lining of rabbit ears.

B. Glove Puppet (Spider) (See Figure 8.)

Grade Level: Fifth and sixth grades.

Procedure

1. Sew or glue an old piece of fur on mass of yarn to the back of a glove.
2. Make a smaller one and place in front of it.
3. Glue several shiny small beads to the fur for eyes.

4. Construct a web of pipe cleaners and string and attach to glove under back of larger mass of fur.

C. Sock Puppet (Duck) (See Figure 9.)

Grade Level: First through sixth grades.

Materials: Socks, white or solid colors
Glue
Needle and thread
Scissors
String
Cotton, paper or cloth to stuff head

Procedure

1. Cut the toe of the sock if needed for a particular shape. (See Figure 11.)
2. Line cut in toe to form beak or mouth. Materials may be glued or sewed.
3. Simple animal can be made without cutting or gluing.
4. Stuff the head and shape it to desired mold. Stitch to hold in place where necessary.
5. Decorate with suitable material.
6. Leave room to insert hand or arm in the sock.
7. Mouth may be formed by placing thumb in bottom jaw and fingers in upper jaw.



Figure 9. Sock Puppet

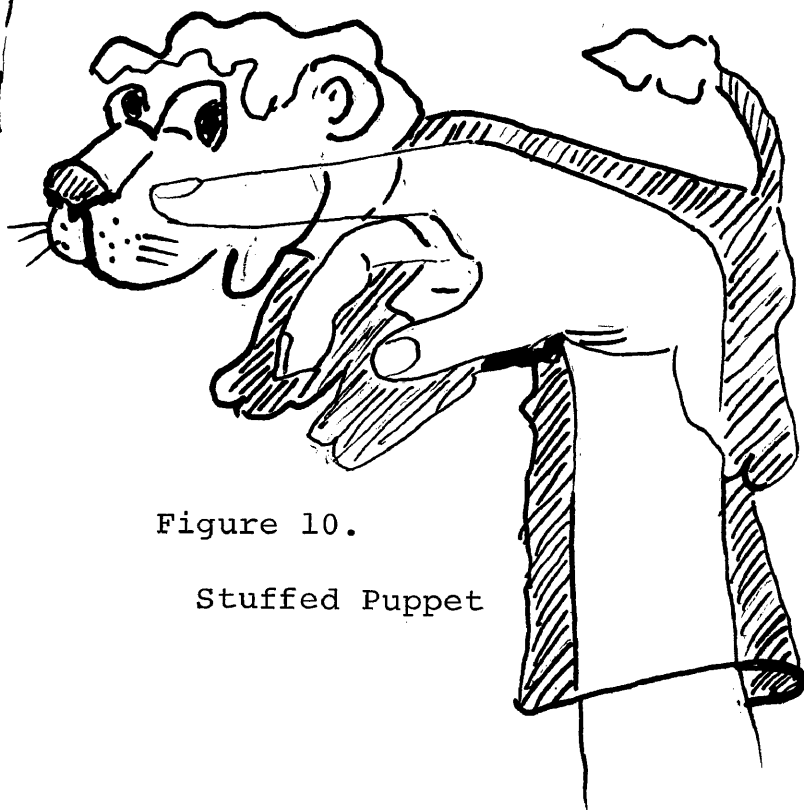
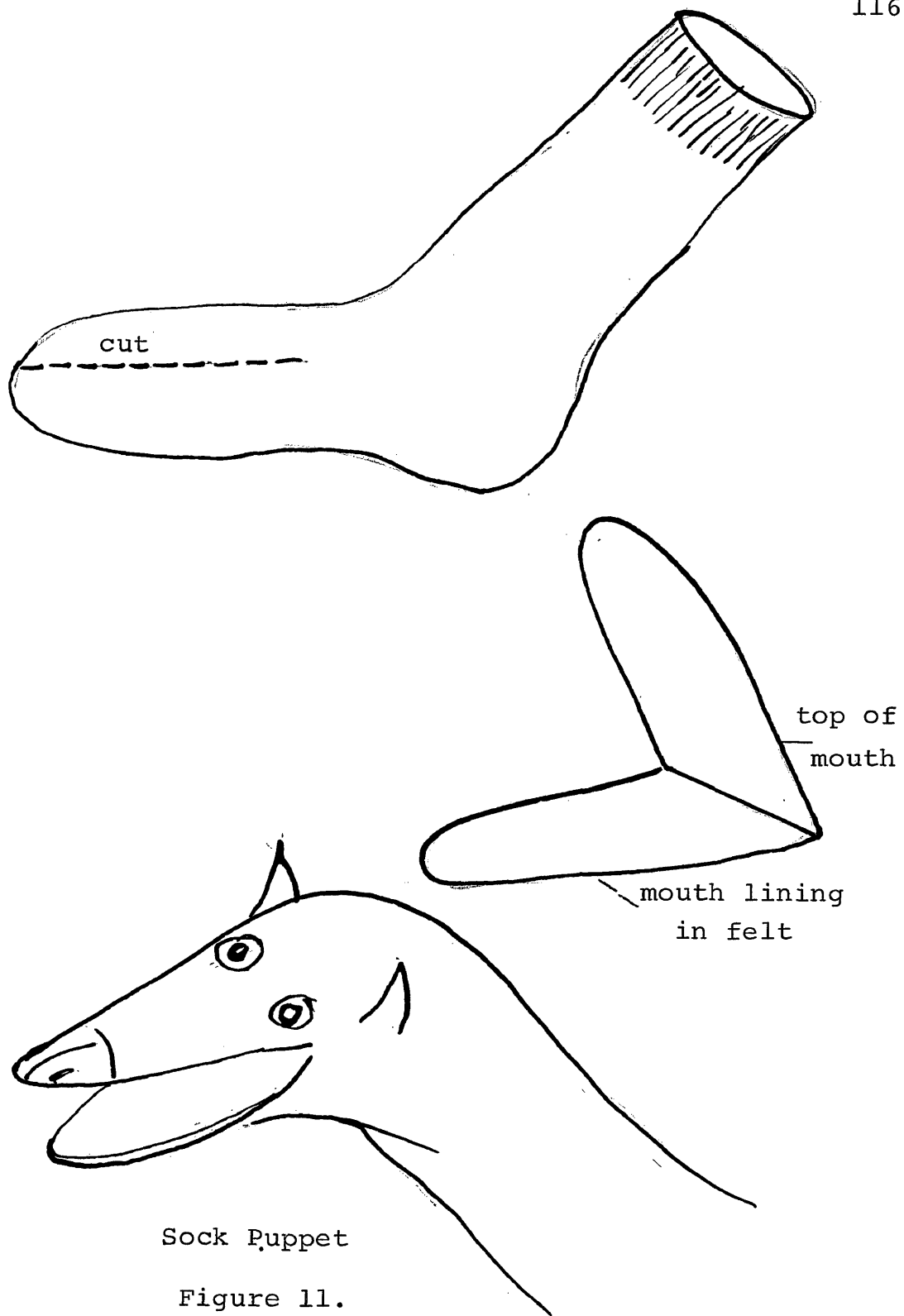


Figure 10.
Stuffed Puppet



Sock Puppet

Figure 11.

D. Stuffed Puppets (See Figure 10.)

Grade Level: Fifth and sixth grades (only capable children).

Materials: Muslin or other cloth materials
Cotton, rags or other materials suitable for stuffing
Scissors
Needle and thread (thimble for those who wish)
Scraps of yarn, fur, colored cloth, paper, buttons, beads, and other decorative materials
Tempera and brushes

Procedure

1. Design and draw a pattern for the puppet.
2. Cut out the pattern and pin to cloth.
3. Cut the cloth to the pattern designed.
4. Sew the cloth together and stuff as desired. Use stitches to hold stuffing to places desired.
Allow area for the insertion of fingers into the head.
5. Use felt and cardboard to make features.
6. Design and decorate the costume.
7. Attach stuffed head to the costume.

E. Papier Mache Puppet

Grade Level: Fourth through sixth grades.

Materials: Drawing paper
Pencils
Clay
Newspaper
Chipboards
Water
Paper toweling strips (1/2" x 3") curved
Wheat paste
Vaseline
Rags
Containers for paste and paper strips
Exacto blade
Hammer
Paint (flesh color of different hues)
Roving, (white, brown, black, grey) cotton,
fur
Brush pens
Dry tempera
Shellac
Cloth, (different textures and colors) pipe
cleaners
Chipboard
Needle and thread
Scraps of felt, leather, (soft) braid,
buttons, ribbon, and other decorative
materials

Procedure

Before attempting to work with clay heads, children should have the experience of sketching heads. Begin with an oval figure which represents the entire head from chin to top of head. Have children divide oval into half, marking same with a curved line. (See Figure 12.) Then have children divide bottom half of oval into three parts. Fill in eyes, nose and mouth. Let them observe the position of ears in relation to the eyes, and sketch them on

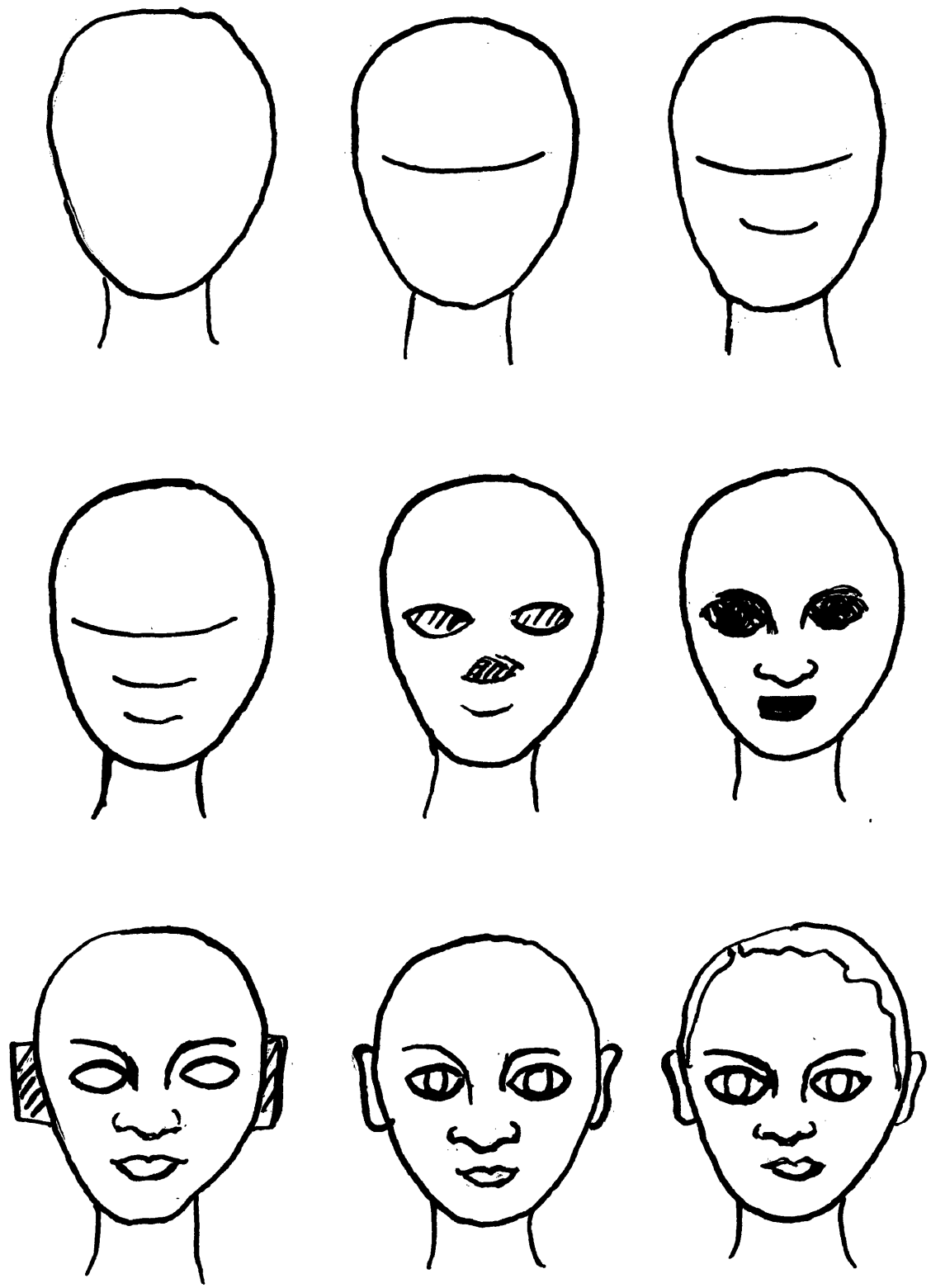


Figure 12. Steps in modeling clay face for papier mache.

face. Have them add neck, eyebrows and hair line.

Modeling

1. Let each child work with a ball of clay of the right consistency to mold freely.
2. Shape clay into oval or egg form and pull out neck.
3. Choose side for face and make indentation about half-way down.
4. Divide bottom half of face into three parts, by showing mark where nose will go and mouth.
5. Use small piece of clay, work into semi-ball and place in center of face just below first indentation.
6. Continue shaping and merge ball of clay into brow line.
7. Build up mouth by adding small piece of clay and work into area.
8. Shape lips, work on nose, and build up cheeks.
9. Add clay to chin area.
10. Work on brow line, and add small ball of clay in each eye socket.
11. Add small amount of clay to the side of the face,

letting top of same be almost even with corner of the eye.

12. Shape into ear.
13. Encourage free expression, remind children that no two people look alike, let them try exaggerating certain features, a long pointed chin, a long curved nose, droopy yet large eyes, an elongated face.
14. When facial characteristics have been molded to their satisfaction, allow puppet to dry on chipboards above each name of its creator.

Applying the Papier Mache

1. Grease the thoroughly dried puppet head with vaseline, making sure that grease is applied to all areas.
2. Dip paper strips into paste mixture, made with wheat paste and water.
3. Apply paper strips to puppet head.
4. Cover the entire head with bits of the paste and paper, overlapping each piece over the other making sure neck is covered.
5. Use hairpin to press papier mache into deeper

hollows of the model.

6. Apply four complete coats of paste and paper to head. (It may be necessary to use poster paper in four different colors to make sure that four coats are applied.)
7. Apply thin coating of paste over the entire head and neck, then set aside to dry.

Removing the Clay

Teacher and a few children can remove the clay when it is thoroughly dry.

1. With Exacto blade teacher makes a deep cut through puppet head from one side of neck, in back of ear to the other side.
2. With hammer gently hit puppet head, clay will fall out.
3. Glue head together with strips of paper and paste, reinforce with several thicknesses. Allow to dry.

Decorating the Head

If everyone has a puppet head to decorate, the operation can be an art lesson for the class.

1. Choose skin color and paint puppet head, leaving

a small area in the back where hair will be glued. (If children leave a larger area, hairline will be incorrect.)

2. While puppet is drying, let children sketch various hair lines, and patterns of gluing "hair" to puppet head. Teacher should demonstrate techniques and different materials that can be used. Roving combed apart, makes interesting hair. Yarn glued meticulously close together is excellent. Cotton glued in small pieces is excellent for an old character or for a wig to represent certain historical periods. (See Figure 13.)
3. After selection of material and type of hair style is made, glue material on head of puppet.
(In another period)
4. Discuss characteristic features. Have pictures of different facial expressions. Discuss the need for exaggeration of size of features so that audience can see them.
5. Paint eye area with white.
6. Paint or mark in mouth with brush pen.
7. Mark eyebrows. (Some children like to use same hair material for brows.)

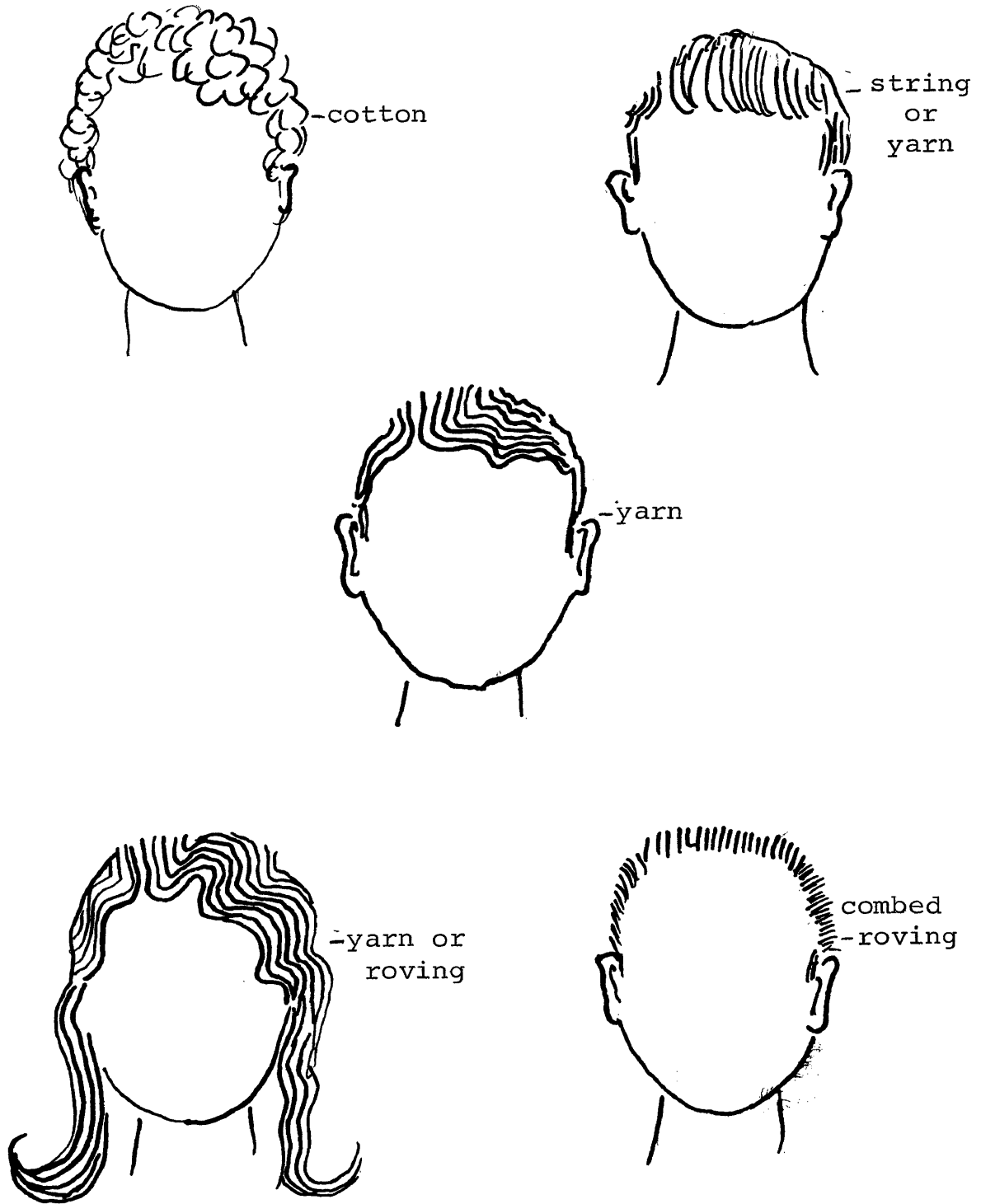


Figure 13. Hair Styles

8. Finish eye by painting or marking with brush pen the iris. Mark rim of eye with brown or black. Some like to add lashes.

Costuming the Papier Mache Puppets

Female papier mache puppets do not have legs and feet. The gown that is made to cover the hand and that is glued to the head is not decorative, and most children think it is a petticoat. For this reason, a top garment is made which is individualistic and appropriate for a particular role or period. It gives more body to the puppet and certainly makes the creator feel proud.

When children mold their puppet heads out of clay, the necks are different sizes. Most children with the proper directions, will make the neck large enough for the entrance of a finger; however, some manage to be quite large. Because of this, it is necessary to make the pattern for the gown one which can be used on all neck sizes. (See Figure 14.) As gown neck is graduated in size, it is very easy to glue on. Pattern for gown as shown in Figure 14 can be cut a little larger, and hemline should be extended for at least four inches. To save time, a committee could cut many basic gowns for the class. School



If no hands are desired use rounded
sleeve and hem it.

Extend hemline 4 inches.

Figure 14. Undergarment of papier mache puppet.

scissors generally do not cut cloth too well. Side seams of gown would be sewed with a lock stitch. (If there is not enough time for sewing basic gowns by hand, they can be stitched by a sewing machine.) After gowns have been stitched, trimmed and turned, they should be carefully pressed.

Procedure for Attaching Gown to Puppet Head

1. Place puppet head in the neck of the gown and turn gown back over head of the puppet, so that only neck of puppet and gown neck is exposed.
2. If it is a good fit, simply apply glue around the entire neck of gown and puppet neck. In the event that gown does not fit neck properly, clip with scissors a tiny pit of the gown in the back and proceed as directed.
3. Allow to dry in that position, making sure that glue does not get on any part of the gown.
4. When dry, pull gown down into correct position and folded edge will be around the neck of the puppet.
5. Complete costume by adding ruffles, braid collars, ties, scarves, jackets, dresses, and so forth.

6. Male puppets have pipe cleaner legs with cardboard feet. These are very easy to construct.

(See Figure 15.)

Constructing Legs and Feet

Construction of legs and feet for male papier mache puppets is very simple and can be done quickly. The use of pipe cleaners for legs has been used by the author for the past eight years. The cleaners are pliable and if script calls for the seating of a puppet, it can be done and the puppet can still be used for a standing position just by straightening the legs.

Pipe cleaners come in the correct length for this use, and any color is permissible.

Procedure

1. Bend pipe cleaner at one end to form an oval about 1" x 2-1/2".
2. Secure end to rest of cleaner by looping several times.
3. Prepare as many as necessary for the male puppets.
4. Draw pattern of foot 1-1/4" x 2" on chipboard or thin cardboard and cut out.

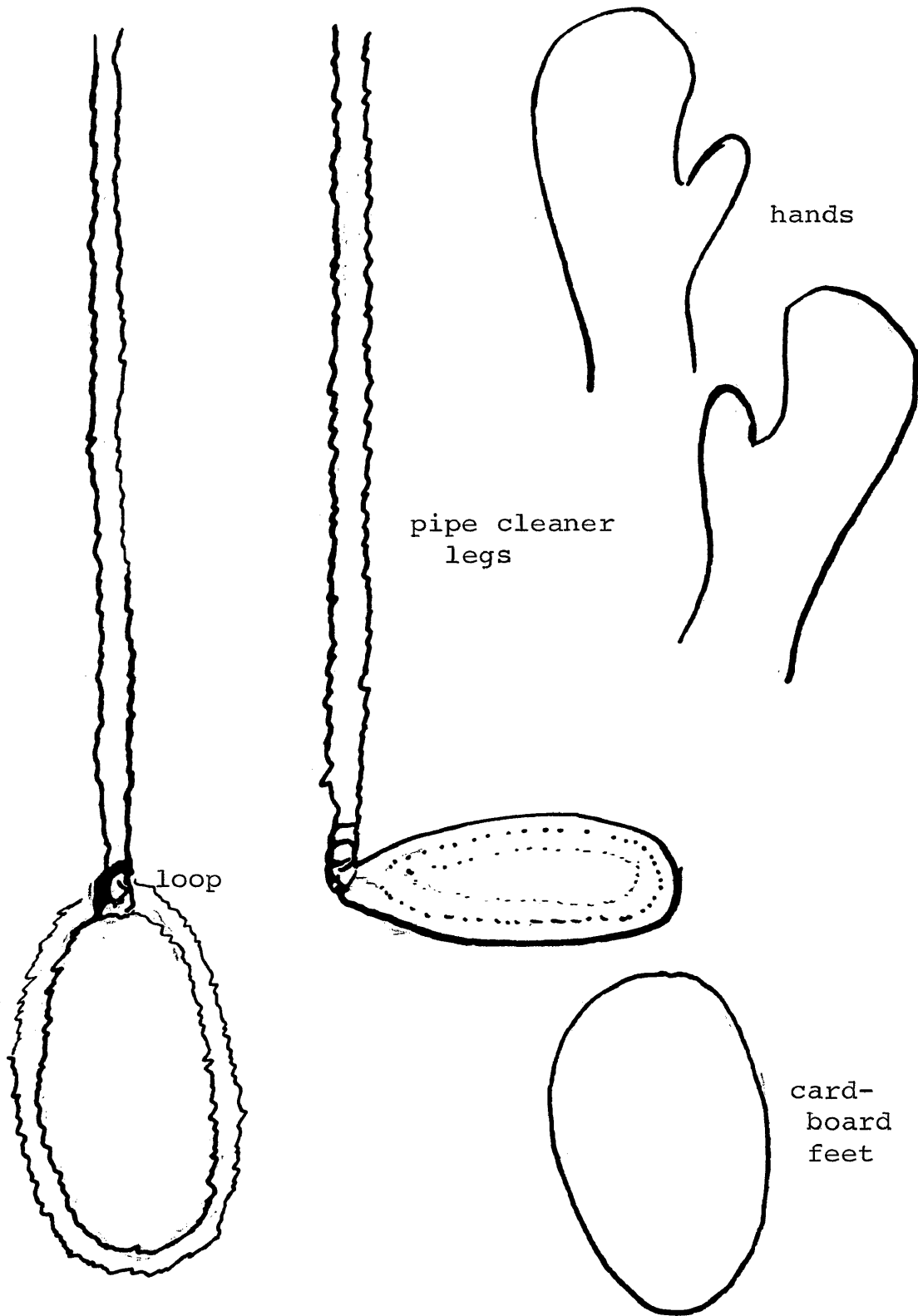


Figure 15.

5. Have child trace pattern on cardboard for necessary number and cut out.
6. Paint black or brown for shoe.
7. Glue pipe cleaner to underside of shoe, letting looped end serve as the heel. (See Figure 15.)

Making Hands

Hands may be cut from chipboards or tagboard. Tagboard is preferable for it is possible to sew them to the sleeve of the gown. The procedure is the same as that of making the shoe. See Figure 15 for suggested pattern. In attaching to gown after painting a flesh color, turn a hem, then insert the hands thumbs up. They look better if not too much of the wrist shows. By having the wrist in the sleeve, it gives some support to the fingers when puppet is manipulated. If no hands are desired, gown sleeve should be rounded off, as shown in Figure 14.

Making Trousers for the Male Puppet

Procedure

1. Cut a strip of material, something heavy, about 15" or 16" long and 3-1/2" wide. This allows for seams of half an inch which can be trimmed later.

2. Fold strip and stitch along half-inch edge.
3. Trim edge, and then cut strip in half.
4. Turn strips to the right side. (If material is difficult to turn, pin a large safety pin on the edge of the strip, then push pin through the entire strip, thus turning it.)
5. Press with iron, putting seams in the middle.
6. Turn up half-inch hem in each strip, making cuff of pants, and press.
7. Lay strip side by side, seams underside, and lap one over the other for about half an inch.
8. Stitch this lap down, using a long "V" pattern for 1-1/2". Figure 16 shows how trousers are made.
9. Insert legs and feet in each one, surplus of cleaner will stick out on top of trousers.
10. Crease a hem in the top of the trousers, bending surplus of cleaner in the hem.
11. Place in the middle of the gown of the puppet, top of trousers at the waist area.
12. Blind stitch to gown.

Hand Positions for Manipulation

The position of the hand in the basic gown of the

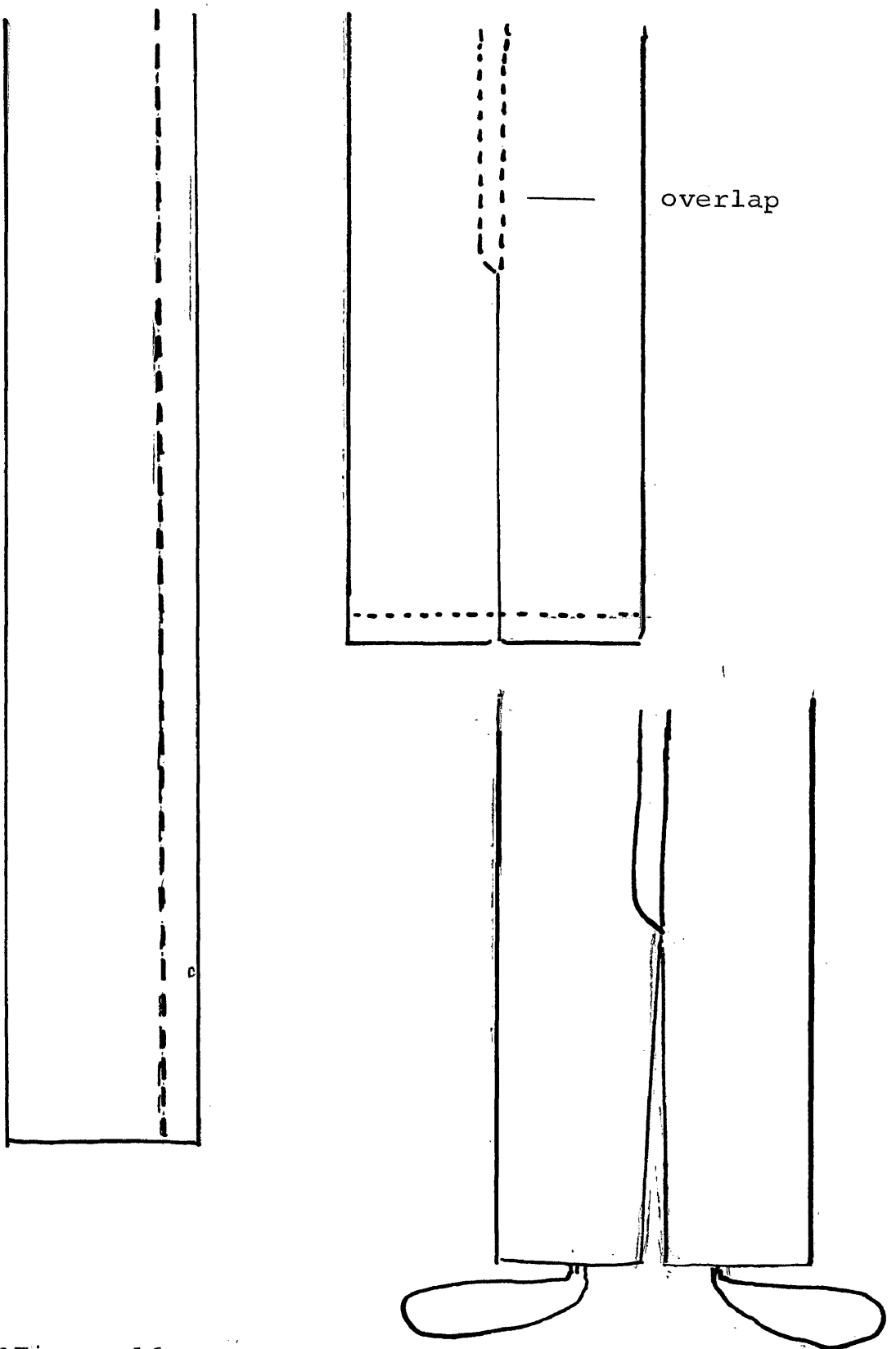
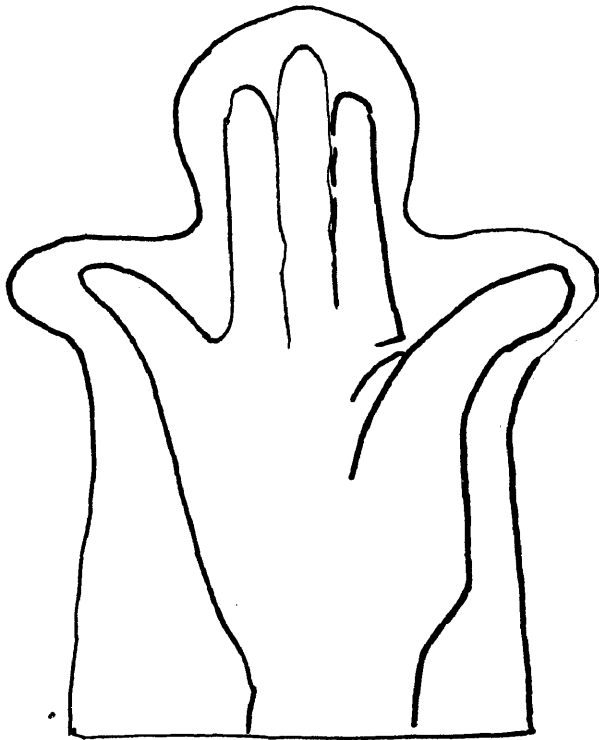


Figure 16. Trousers

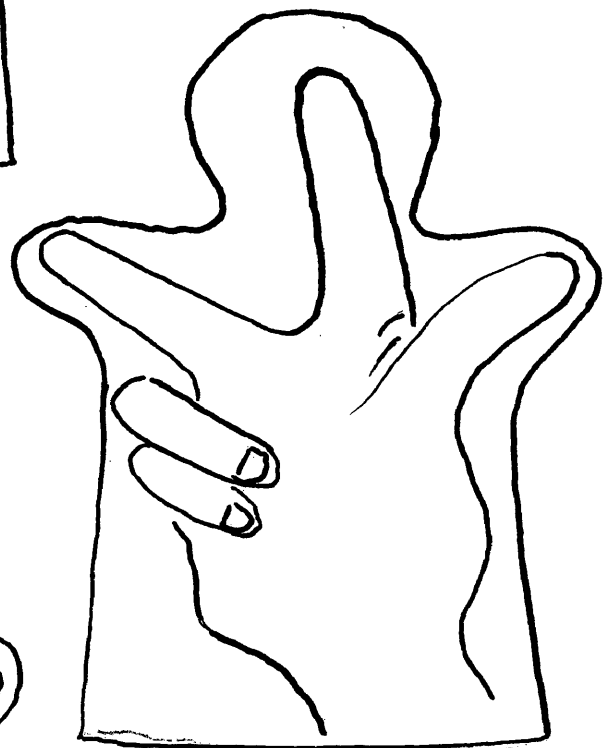
hand puppet is an individual choice. Some prefer using all three middle fingers in the head of the puppet, and letting the small finger and thumb serve as hands. Most puppet necks constructed by children are not large enough for this. The most popular hand position for manipulation is position (c) as shown in Figure 17.

IV. Marionettes

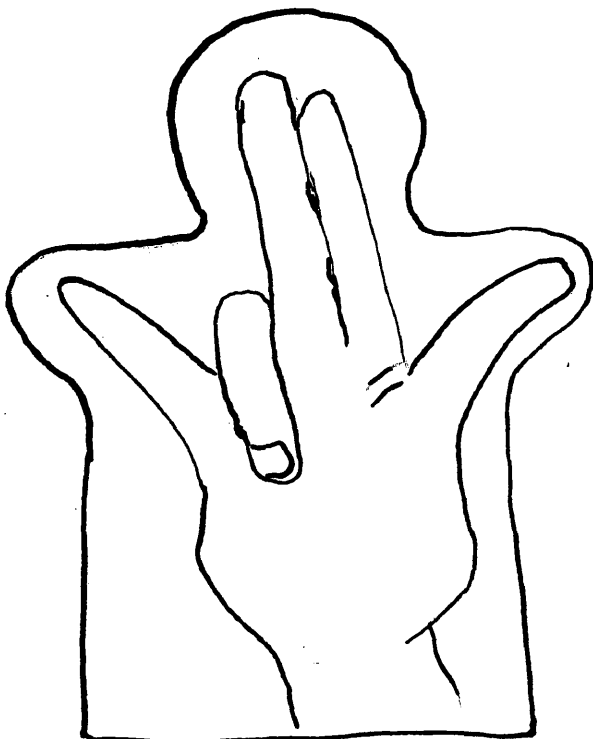
Marionettes are more difficult to construct than hand puppets. They are used best by children of the fifth and sixth grades, and this depends on the maturity of the classes. The creation of puppets by individual children fosters a feeling of pride and accomplishment as has been stated; but even the simplest marionettes will require the assistance of other children. The body of the marionette is made of wood, the parts of which are connected by eye screws linked together. The wood should be sawed straight and this takes a certain "know-how." It requires strength to pry open an eye screw, and pinch it back together. After the marionette is made, it requires good muscular coordination to manipulate it, and quite often the child who has made the face, or the body cannot manipulate it.



a



b



c

Figure 17.
Finger positions for
hand puppets.

This may present a problem. Being larger, it takes longer to make the clothing, and then it is made similar to our own.

For a very advanced class who has had puppetry experience through the lower grades, and who elect to attempt a marionette project, this type of puppet can present a very challenging and rewarding venture. It would require the communal efforts and cooperation of the entire class. It offers possibilities to discover specific talents and interests possibly not known before.

There are simple marionettes that some authorities recommend for use by even primary children. The use of puppets by children has such wonderful educational value, that it seems illogical to hamper the primary child's creative expression by the manipulation of even two strings. He becomes so embroiled in the movements of his puppet that muscular expression takes the place of vocal expression. It is far better to use hand puppets in the primary and middle grades.

Papier Mache Head

Grade Level: Advanced fifth and sixth grades.

Materials: See those listed for hand papier mache puppets.

To that list add:

Doweling or wood strip 3/4" x 3/4"
Lumber 5/8" x 4-3/4"
Tool kit
Sandpaper
Eye screws
Balsa wood
Nylon cord or heavy fishing line
18 lb. test

Procedure

Make papier mache head as directed previously.

1. Before painting, cut doweling or wood strip the length of the top of the head through the neck. If neck is out of proportion, trim with scissors before cutting the doweling.
2. Screw in one eye screw into the top of the head of puppet, making sure that it enters the doweling of wood strip dead center inside the puppet head.
3. Screw in another eye screw at the other end.
4. Determine length of puppet. (Marionettes in the classroom should be from fifteen to twenty inches high.) In proportion, size of head should go into body about seven times for an adult.
5. Sketch pattern for the body. See Figure 18.

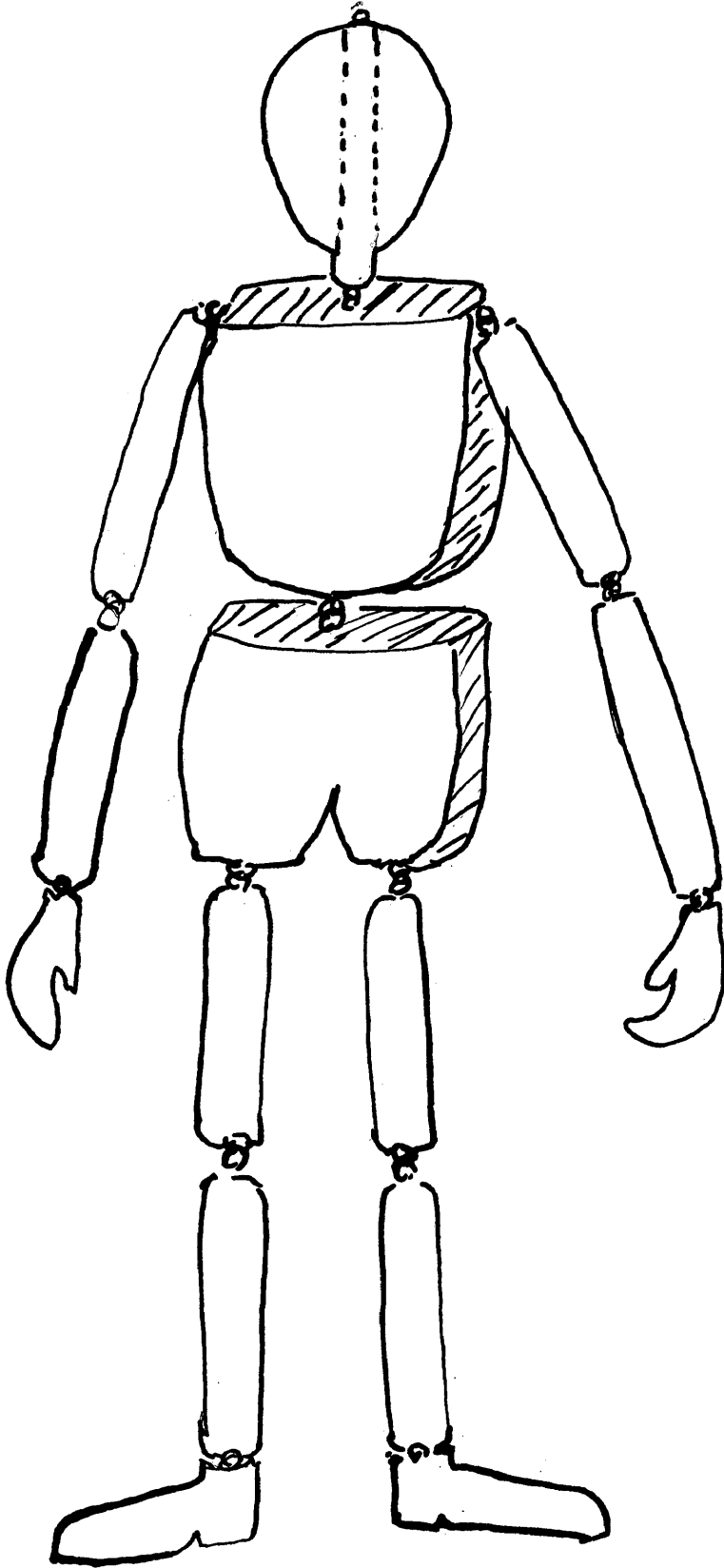


Figure 18. Marionette

6. Draw pattern for torso on wood, and saw as close to pattern as possible. Use file to make curves.
7. Repeat (6) for hip area.
8. Saw doweling or wood strip to make upper arms, forearm, thighs and lower legs.
9. Sandpaper edges of wood.
10. Assemble parts and put together with eye screws, prying open one screw and linking it to the other. Use pliers to open and pinch end of screw back into position.
11. Draw pattern for shoe of puppet, approximately two inches to three and a half inches, depending on size of puppet.
12. Carve from balsa wood or saw small block of wood and shape with a file.
13. Attach shoes to the lower legs of the puppet.
14. Draw pattern for hands, right and left, carve from balsa, making sure that wrist end is thick enough to take eye screw. Variation: Bend wire into shape of hands and wrap with crepe paper, making sure that there is a loop in the wire at the wrist area.
15. Attach to forearm of puppet.

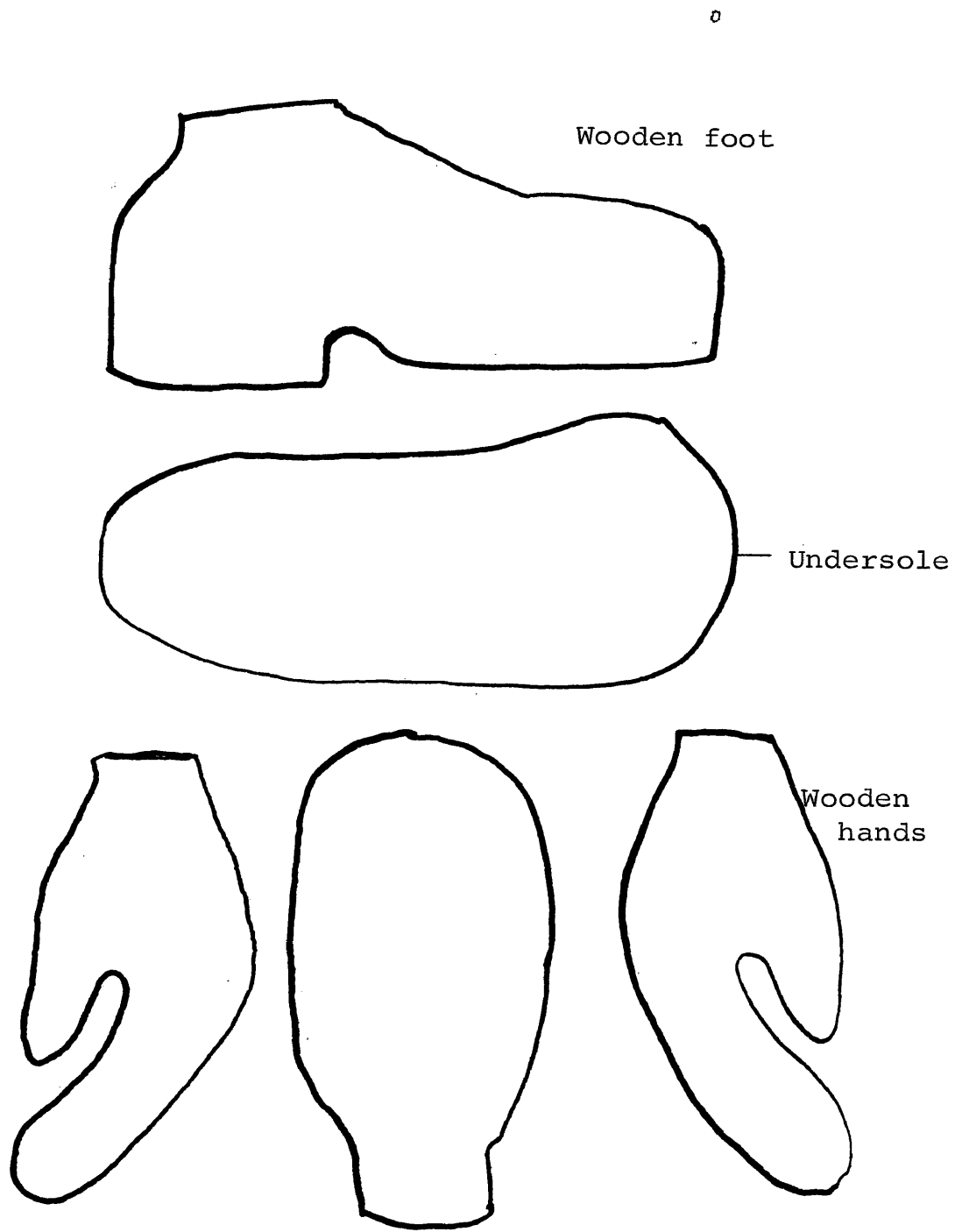


Figure 19. Hand and Foot of Marionette

Costuming the marionette requires some knowledge of sewing on the part of the teacher or a helper. Clothing is made similar to ours, for joints of the puppets move and there must be room in the garments for this movement. Openings in the garments may be closed satisfactorily with glue, providing there is material there to overlap. Most schools have an active PTA, and mothers are more than willing to help make costumes for such a production as a puppet show.

Manipulation of Marionettes

Marionettes are moved by strings which are attached to movable parts of the body and manipulated by a controller in the hands of an operator. The controller operated by the advanced upper grade children in elementary schools should not have more than seven strings attached to it. The strings are attached to the vital places on the marionette: on either side of the head just above the ears; on the back between the shoulders; one on each hand; and one on each knee. The string should be about three feet long, and can be sewed to the vital areas. (See Figure 20.)

Taylor summarizes the manipulation of these pup-

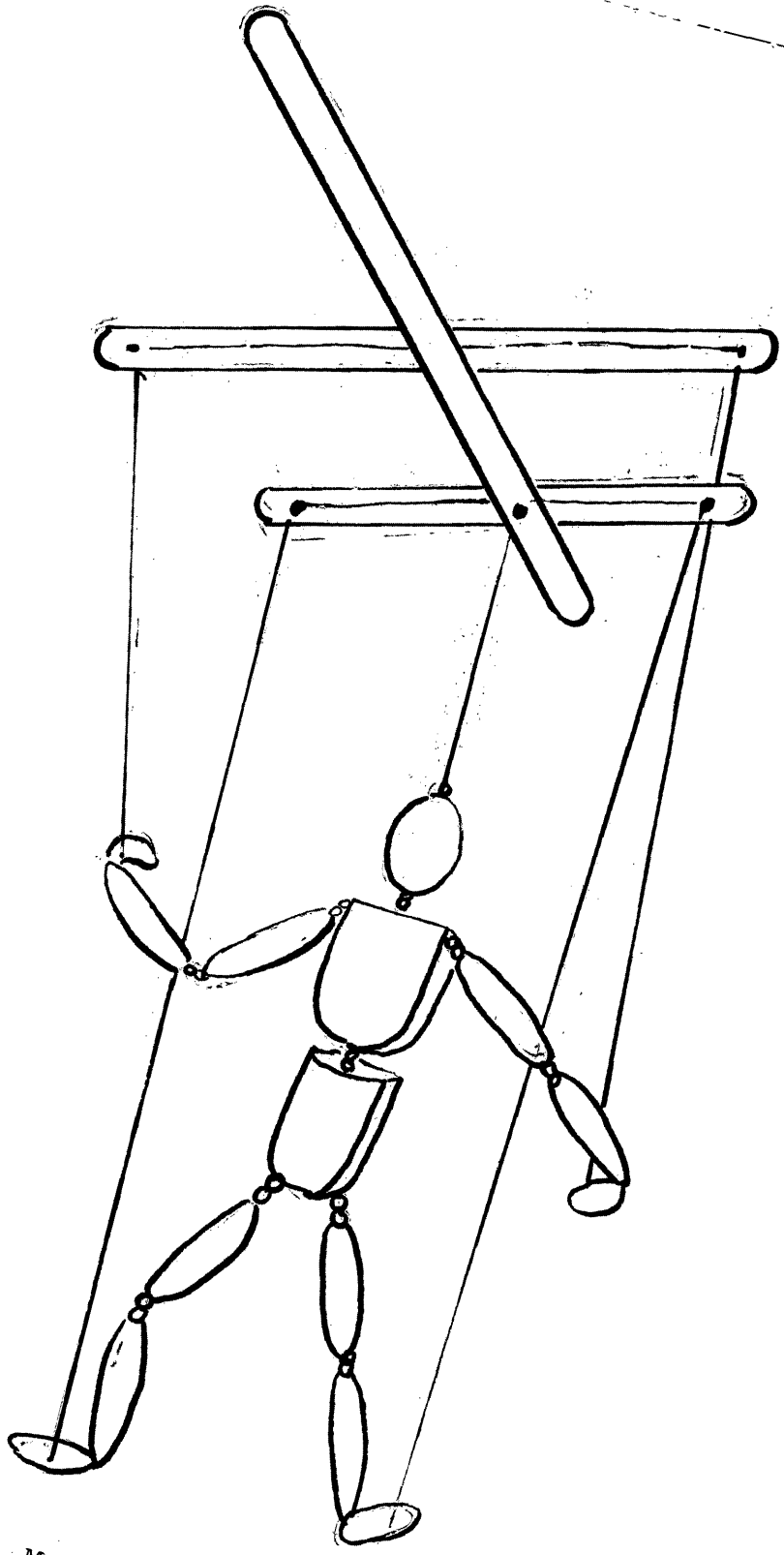


Figure 20. Manipulation of Marionette

pets:

Simple control can be made of two sticks of wood eight to ten inches long and half inch square. To the middle of one of these sticks is tied the string attached to the back of the marionette. Next, the two head strings are tied to the two ends of the other stick and two hand strings are tied near the knee strings making one knee and hand string at each end of the stick. Now, with all the strings attached and the marionette standing on the stage relaxed, the strings **should** be taut and sticks or controls should be on a level with each other.

Children may learn to manipulate the marionette through experimenting with the controls. They will soon learn that the head may be moved from side to side by tipping the stick up and down. The marionette may be made to walk by tipping the other stick up and down and advancing it forward slightly each time. The hands are controlled by simply pulling and releasing their strings.

Although this type of seven string control is not often used by experienced puppeteers because of its simplicity, it is much more suitable for children and is at the same time adequate for the rudimentary movements required of the marionette in their shows.¹

Shadow Puppets

Shadow plays are becoming increasingly popular for it is one of the most easily adapted forms of artistic and dramatic expressions. Simple cut-outs are suitable for all

¹Loren Taylor, Puppetry, Marionettes and Shadow Plays (Minneapolis, Minn.: Burgess Publishing Company, 1965), p. 66.

grades in the elementary school. The younger children can dramatize very simple stories while the older children may exhibit increased complexity and artistry.

Shadow cut-outs are by far the easiest to construct and excellent dramatizations can be done by just the use of these cut-outs attached to sticks. (Stick puppets as previously described.) They must be clear cut in design for their effectiveness depends upon how quickly they can be identified.

Primary children should use simple opaque figures, made of cardboard or other thin, but stiff material that will cast black shadows. Colored cut-outs can be used by the older children. Colored cut-outs are simple silhouette figures that have holes cut in them where color should be shown. Cellophane or colored tissue paper is glued behind the holes.

Movement of stick puppets or shadow puppets of this kind is very limited. The operators can move them back and forth or up and down. If more movement is required, the puppets are jointed and they are manipulated by rods.

Rod Puppets

Grade Level: Fifth and sixth grades.

Materials: Cardboard, acetate, discarded X-ray film, lampshade material, plastic sheets (heavy)
Fabrics: silk, net, mesh, orange or grapefruit bags, cellophane in colored sheets or shredded, thin paper, colored tissue, paper doilies, pattern Christmas paper, fringe, yarn, colored string
Wire coat hangers
Pliers
Small eye bolts
Large hook and eyes
Smallest doweling obtainable
Brads and pin tacks

Procedure

1. Draw pattern of puppet and cut-out.
2. Transfer to foundation material (for opaque, cardboard; for translucent, acetate, X-ray film or heavy plastic) and cut out.
3. Overlap movable parts and join with brads.
4. Decorate with soft fabrics, and color if script calls for dimensional figures.
5. Apply rods to figure by either using small eye bolt, and bending end of rod made from wire hanger, or gluing eye to figure, and attaching hook to doweling with pin tacks.

To make a flat cut-out that moves, joints must

overlap. The movement is based on the principle of the circle. This principle has been used on comic birthday and Valentine cards and paper dolls for many years. Once introduced to this principle in making puppet figures, children will experiment and enjoy their inventiveness. See Figures 21, 22, and 23.

PUPPET STAGES

There are all types of puppet stages. The easiest and one most used for impromptu shows is a desk or table draped with a cloth in front. The table is often turned on its side so that the table top faces the audience, the puppeteers are hidden on the other side, operating their puppets above the level of the table. The two legs on the floor serve as a support, while the two legs on top may support a board for a stage platform.

A puppet stage may be built from a cardboard box, orange crate, or any wooden box with the proper dimensions. The top of the box should be turned to the audience, the bottom of the box, the side facing the floor, should then be removed. It can be supported on legs of the right dimension. Heavy cardboard can conceal the bottom of the

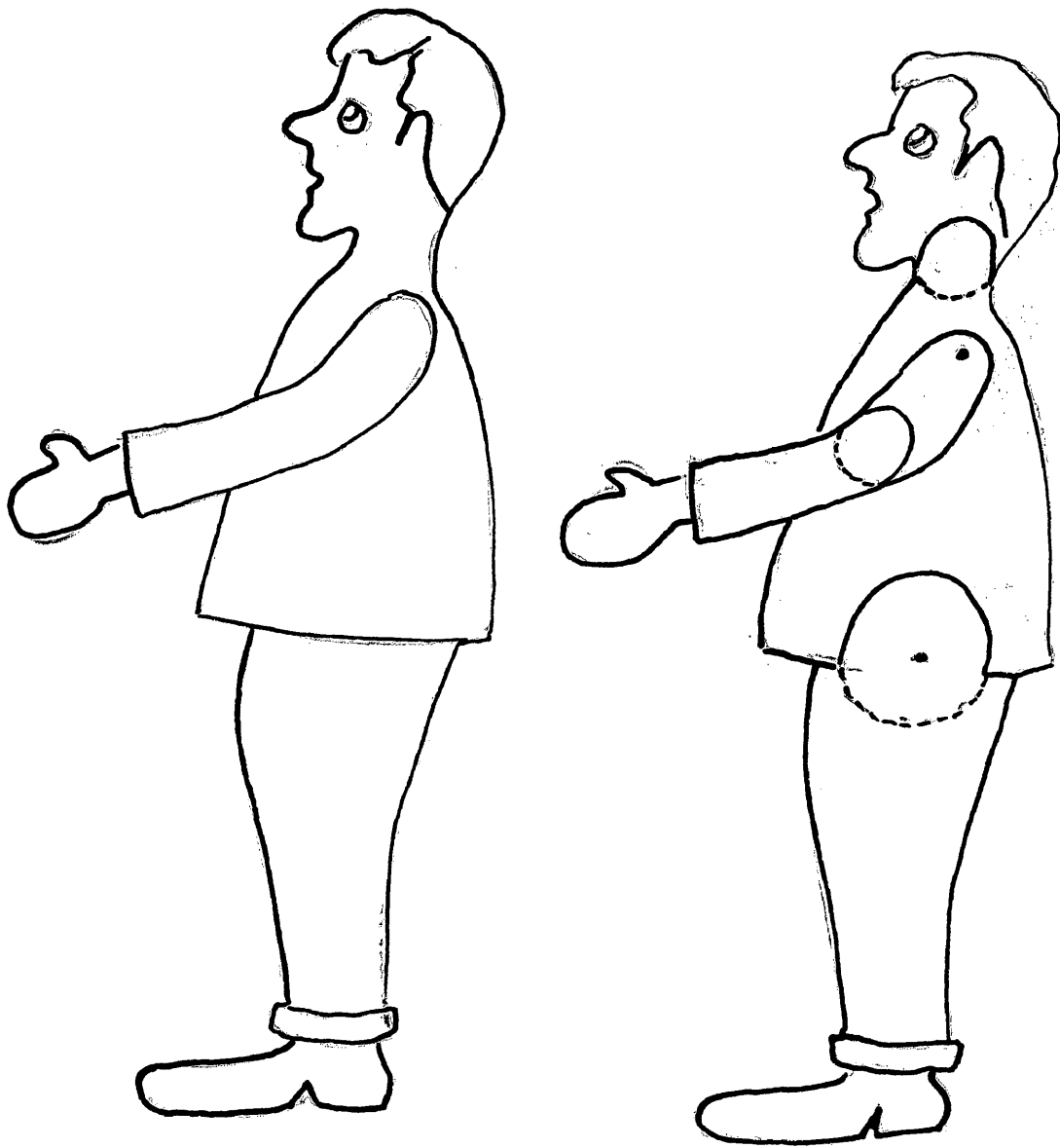


Figure 21. Cut-out Shadow Puppet

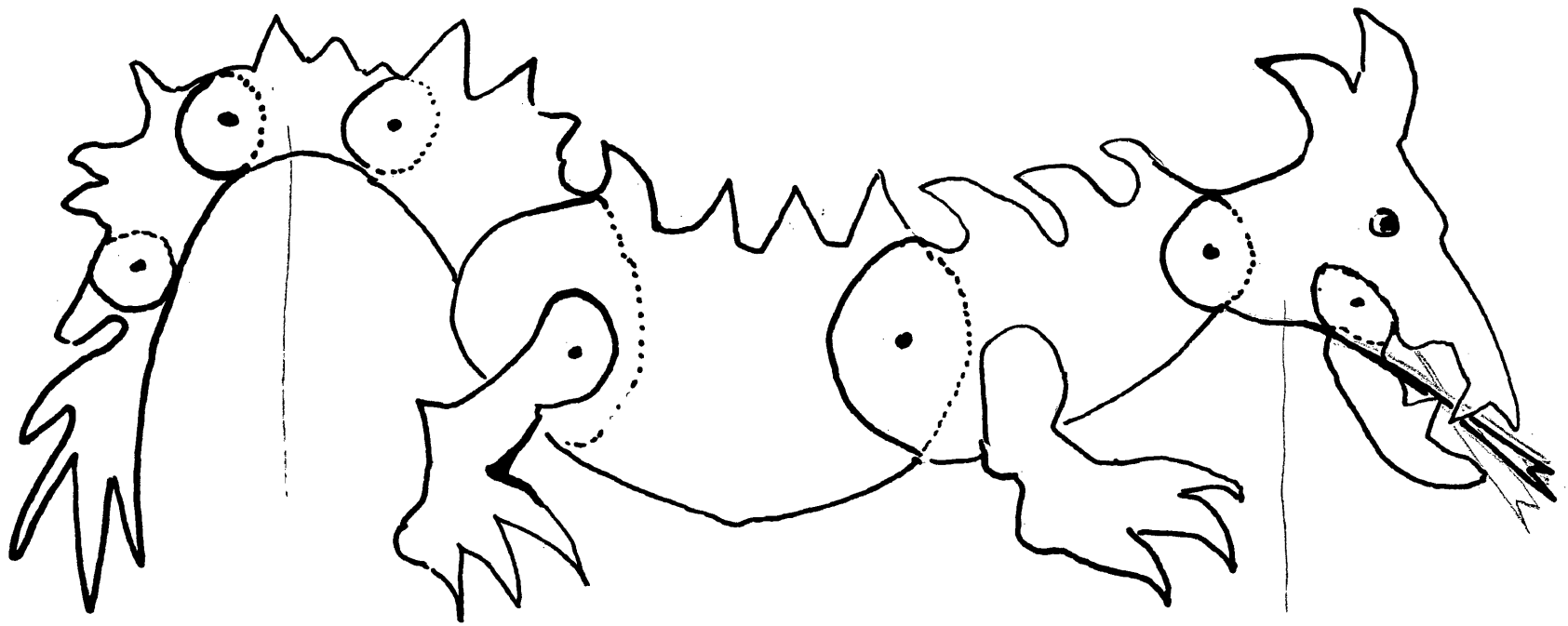
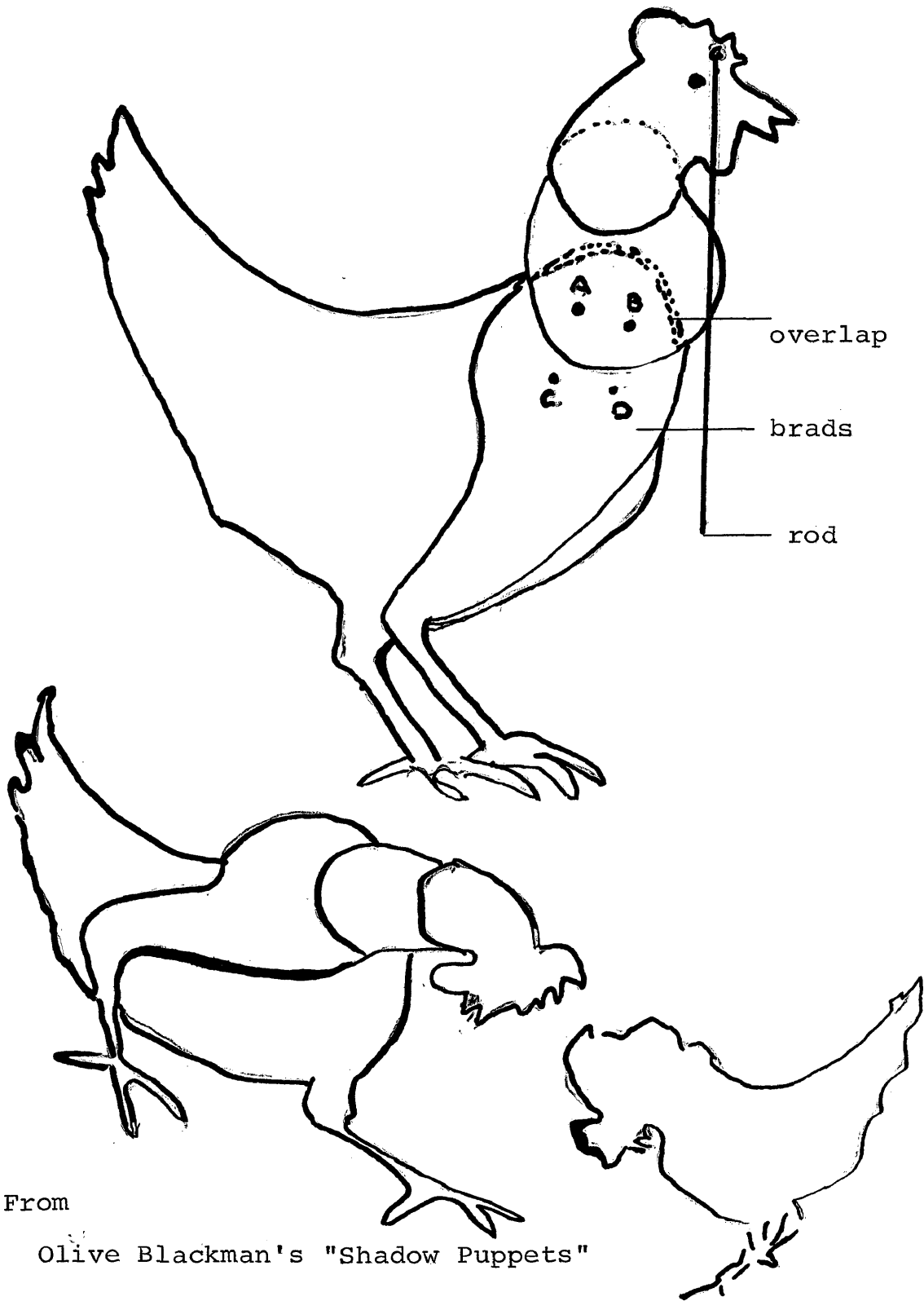


Figure 22.



From

Olive Blackman's "Shadow Puppets"

Figure 23. Rod Puppets

theater, or curtains can be tacked to the bottom part.

Puppet shows respond much better to a well-planned theater. It would save a great deal of time, if the teacher provided the theater, then more time could be spent in the production, in elaborate scenery, props, lighting and sound effects. With the theater already provided the boys could construct the stand for it, to raise it high enough for viewing and to provide an area for the hand puppeteers. The theater without the high stand could very well be supported by the legs of the overturned table for children in the primary grades, operating hand puppets, or stick puppets. Placed on the edge of a table, and provided with inner curtains the theater could conceal finger puppeteers as they operated their puppets just inside the theater on the table-top stage.

The dimensions given in Figures 24 and 25 are highly recommended for such a theater which is very versatile in the elementary classroom.

By having the back of the stage narrower than the front, the sides naturally converge, making it easier for the audience, sitting on the sides to see the entire stage.

The theater may have a top that is removable. It can be hooked in place when in use; this would insure the

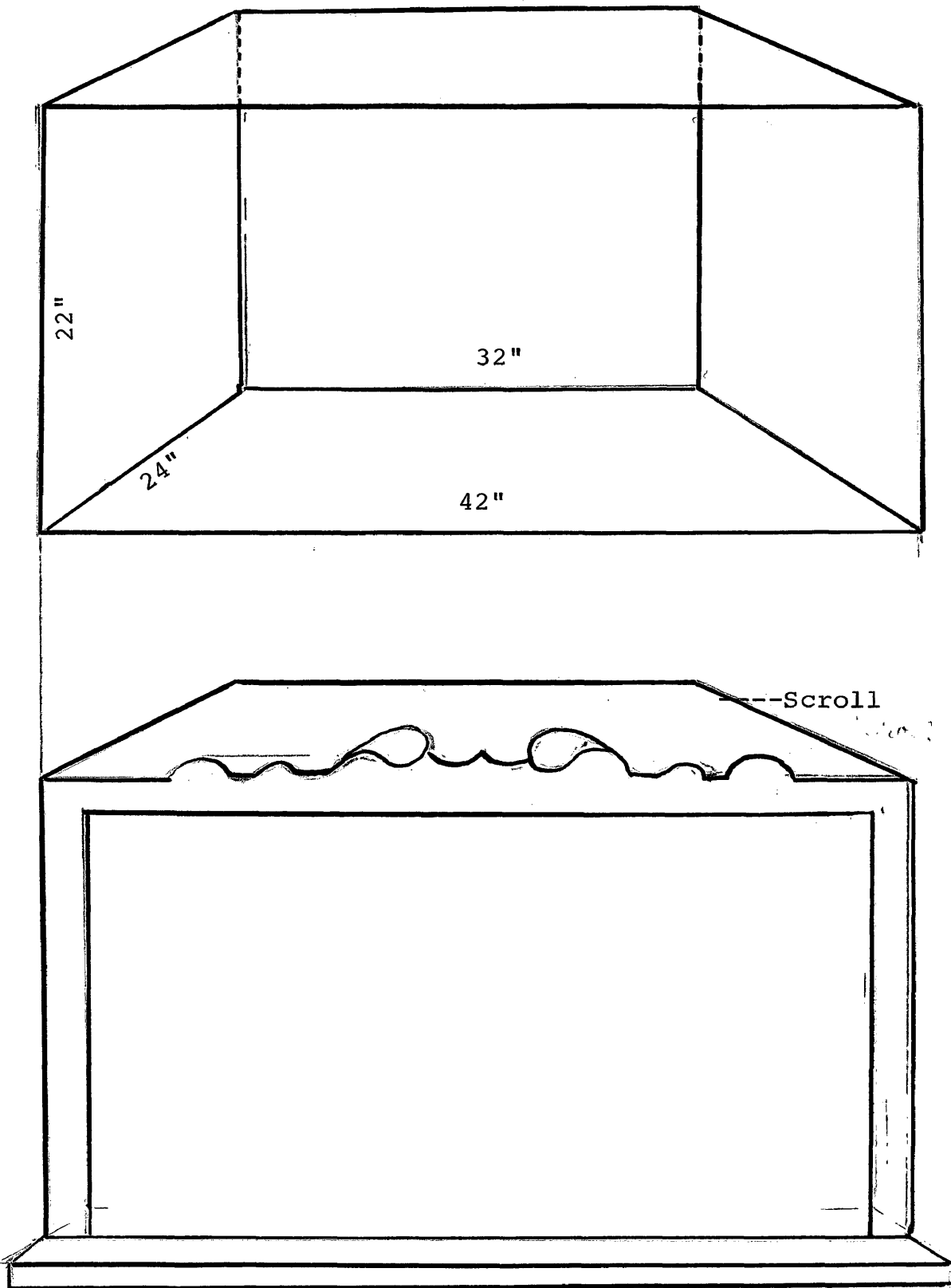
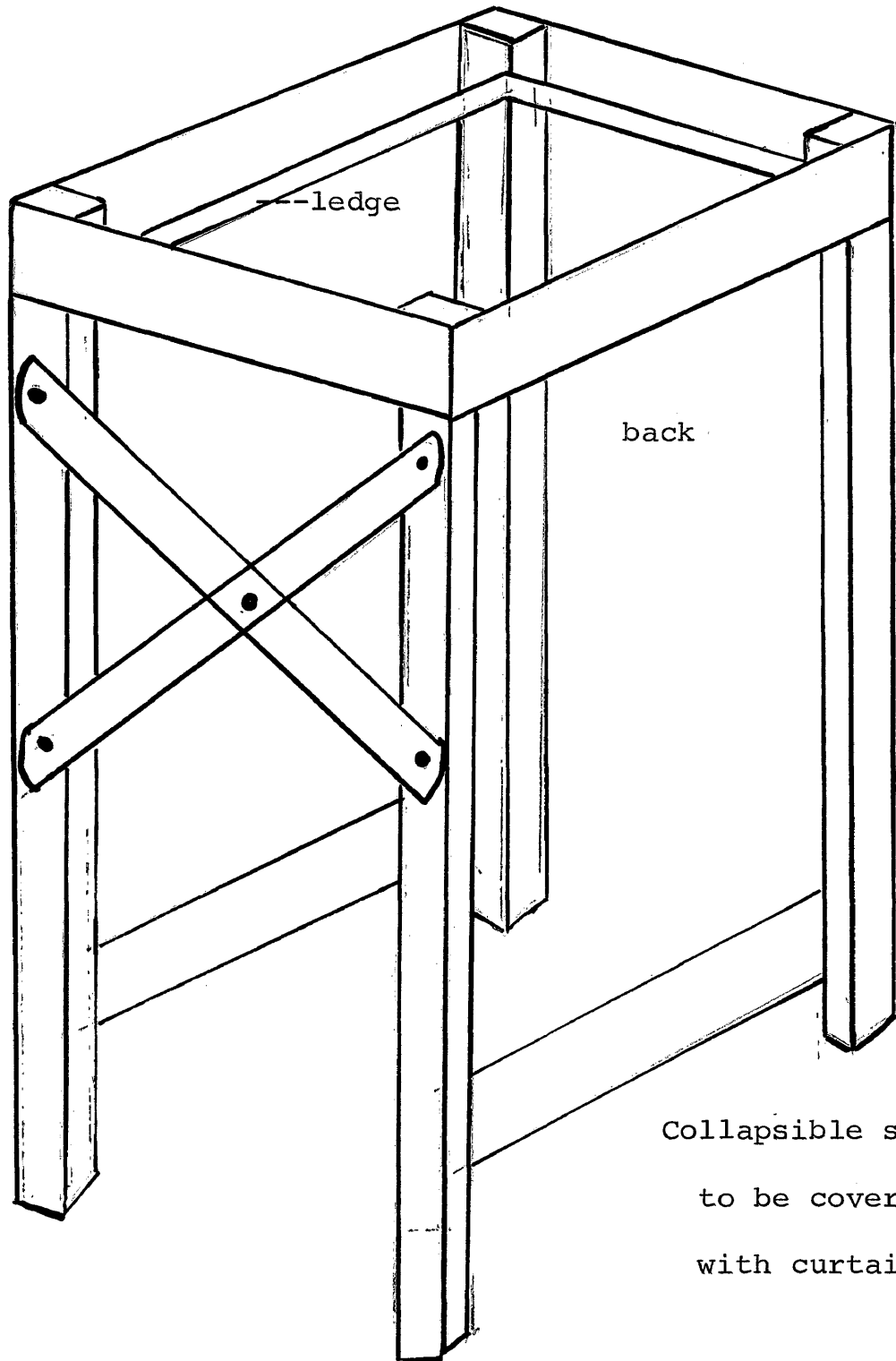


Figure 24. Stages



Collapsible stand
to be covered
with curtains.

Figure 25. Stand for Theater

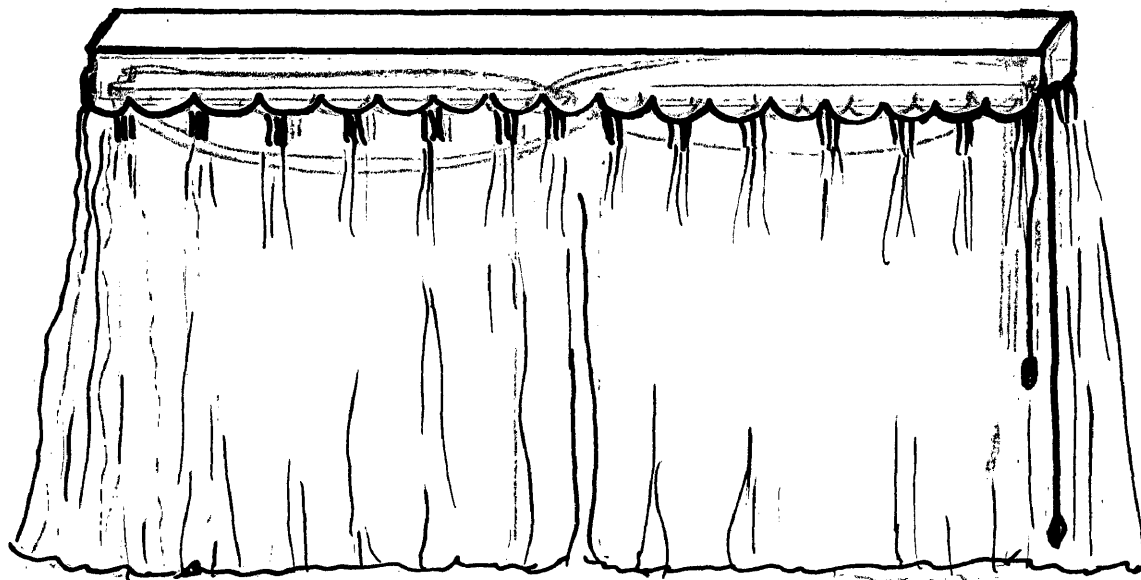
safety of the performers. By being removable, the stage can readily be fitted with wings, props, and scenery.

A framing around the front of the theater would give it the professional look. Decorative facing nailed to the top of the theater frame gives a final touch. If an interesting grain of plywood is used, it would be better to stain and put a coat of shellac over it than paint it. Footlights may be added by fastening a string of Christmas lights with U tacks to a board, cut the length of the front of the stage. A hooded small bulb anchored inside the front top of the stage makes a good spot light.

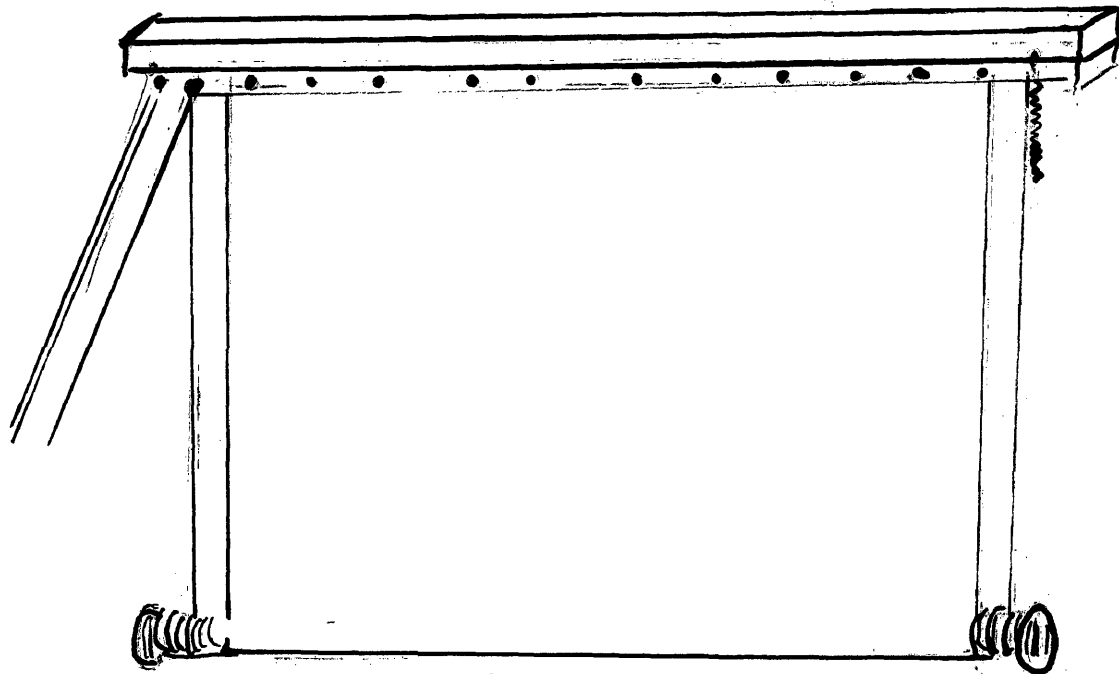
Stage Curtains

The stage curtain is the center of interest as the audience await the performance. It should be more eye-catching than the rest of the stage decoration. There are several types of stage curtains. Your choice will depend on the general effect you wish to create and the type of theatre you have constructed. (Figure 26.)

There is the draw curtain which can be obtained readily by purchasing the draw drapery mechanism in the desired length. With this type of mechanism all types of draperies can be used, for they are hung with drapery hooks



Drapery type



Window shade

Figure 26. Stage Curtains

that are hooked into the drapery rods.

An effective stage curtain is the rolled type. A canvas is the recommended material. Paint the back side a dark color before painting the front. The front side could depict a favorite puppet character, a whimsical landscape or something abstract to puzzle the audience. It would be reminiscent of the old vaudeville days.

The other types of curtains are dropped curtains and the draped curtains. Both of these require a great deal of time to install, and must be made of very soft material which will fall into beautiful folds.

Whatever curtain is used, it is very necessary to install it with a durable cord, one which will not stretch or ravel. Venetian blind cord or nylon cord is recommended. The draw drapery rods come complete with cords.

Shadow Theater

The shadow screen for the classroom production should measure 2 1/2' x 4'. It can be larger or smaller, depending on the need. It must be high enough to conceal the children who are either sitting or standing as they manipulate the puppets. The stage recommended for hand puppets could be used by just constructing a frame to fit

the proscenium of which sheeting or muslin has been stretched taut and stapled every two inches.

Scenery for this type of screen should be cut from construction paper and pinned to the screen so that the screen can be used repeatedly. It is painted on a screen with transparent water colors and black waterproof ink. It is necessary to have a screen for each scene change. Scenery sets the mood and creates an environment for the shadow puppet. It gives a feeling of depth to the shadowy figures in the foreground.

Correct lighting of the screen is paramount. The intensity of the light will depend upon the size of the screen, the distance from the bulb to the screen and the effect to be accomplished. Very clear and distinct shadow can be achieved with a 150 watt bulb from a distance of six to ten feet. The screen should be masked so that no light can be seen from the front. The audience must be in complete darkness.

CHAPTER V

THE USE OF PUPPETRY IN THE CLASSROOM

Motivating Aspects

The trend of recent research and thinking has been to place greater emphasis on the motivational power of such intrinsic positive motives as curiosity, exploration, activity, manipulation, mastery and competence and the need for stimulation. These drives have been elevated to the status of primary drives in their own right.¹

From reading the foregoing chapters, it would seem unequivocally that puppetry has the cogency that children learn with its introduction and use. We know that the cognitive drive (the desire for knowledge as an end in itself) is the most important kind of motivation in classroom learning. This drive is readily supported by ego enhancing and affiliative motivating agents in the con-

¹David P. Ausubel, "Motivation and Classroom Learning," Education (April 1966), p. 86.

struction and use of puppetry in the classroom. An explanation of this will be given later.

Curiosity

Curiosity is a leading motivation at all ages which prevails throughout life. It not only urges an individual to achieve, but it increases his proficiency by heightening his interest and effort. The observance of a puppet in the hands of its manipulator arouses curiosity. The kindergarten and first grade teacher can effectively interest the shy and frightened child who feels insecure on entering school. A comical face, as a glove puppet, or hand puppet, a ridiculous animal as a sock puppet can bring a reluctant smile and giggle when used properly. This use could be the teacher talking through the puppet to the nonconversive child. It could be a sock duck puppet that speaks English with an occasional "quack, quack . . . and how is Judy, quack, quack, today?" Children are quick to say, "Let me do it!" and "It's my turn."

If the kindergarten and first grade teachers could observe how completely engrossed children become in the use of all types of puppets, they would readily have a large selection of many kinds of them the first day of

school. Seeing the different kinds of colorful and fantastic puppets will arouse curiosity. The children will pick them up, eager to explore and manipulate them. Uninhibited, they will talk for the puppets, they will talk to each other. Those who are shy and do not touch the puppets become involved too, for they become the audience, and in so doing, they become part of the group. Just by supplying puppets, the kindergarten or first grade teacher has provided an unique social situation or activity which quite often gives insight to each child's fears, desires and frustrations.

This is an excellent opportunity to identify those who have difficulty adjusting to their new environment, those who need a little more love and understanding than normally given. It helps the teacher to quickly plan a program which is interesting, friendly and stabilizing, thus creating an environment which is conducive to learning.

Exploration

In the second and third grades, if puppets have not been introduced earlier, children would experience the same curiosity, but at these grade levels, they be-

come excited over the prospects of making them. They want to explore, try their inventiveness at creating puppets. This does not mean that first graders cannot construct them as they do. However, the second and third graders generally express the desire to do so. At this level children are reading stories that lend themselves to dramatic representation. There are a number of plays included in the basic texts which can be used. They have learned about some of the essential industries in their community, the history of their city; and there are many wonderful experiences that can be dramatized in social studies.

The construction of all stick puppets and paper bag puppets are recommended at these grade levels. They are easily constructed so that good muscular coordination is not necessarily a factor. At the same time, with a well-planned lesson and a variety of materials, each child can explore and experiment to create an interesting puppet.

Let us assume that a reading group in a third grade class decides to produce "The Bremen Town Musicians" from Story Carnival, California State Series, third grade reader. The teacher and group would discuss the characters

of the play. She would ask questions similar to these: "How can we make each character look somehow like the animal he is supposed to be? What features does each animal have?" The teacher provides a number of pictures of donkeys, cats, dogs and roosters. She lets the children discover what features need be added to a paper plate animal puppet to give it identity. (The teacher, of course, would have some samples of animal paper plate puppets to show during this discussion, animals not in this story.) Samples of materials that could be used should be available for the group to see.

Children should discuss the use of these materials. One child might say colored construction paper scalloped to look like feathers might be glued at the bottom of the plate to look like the ruffled feathers on the rooster, another might disagree with the choice and prefer tarleton because it is stiff. The exchange of ideas is an excellent learning situation. It is also stimulating for it makes the others think. They might not voice their preference, but at a later time, when they have the chance to explore and experiment, they will make a choice and it might be completely unique and original.

One might ask, why not let them explore on their

own? Is it really exploration and experimentation when there has been so much discussion? One of the objectives of creating puppets is to afford the opportunity to succeed; this applies to every student. Before an artist can paint a picture, he must have an idea. Before a puppet can be created, there must be an idea of the type of puppet to be constructed. If a specific story is to be dramatized, the characters in the story must be identified. The discussion by the children has served as a directive to do specific things to make the paper plate puppets look like the characters in the story. It helps those unimagi-native children to be inventive, to try some of the sug-gestions. Without this guidance, some children would timidly sit, afraid to explore, to create a puppet. It is possible that the application of ideas of another might be distinctly different from those of the advocate.

Perhaps the second group will dramatize the story, "The Three Billy Goats Gruff," from It Happened One Day, the Wonder-Story Books, California State Textbook. Again the teacher in the reading group would ask questions to stimulate discussion on goats: young goats, female goats, and male goats. More than likely before reading the story, a discussion of the proper names for male, female,

and young goats has been brought out. For clarification, this could be reviewed. Male goats are Billy goats or bucks; female, nanny or doe; a young goat less than one year old is called a kid. What are the goats in the story? Billy goats or bucks. What are they to each other? Brothers. How should they be constructed? They should look alike. But they are different, how? In size and age. What features do older goats have? Whiskers and long horns, hair on their legs. Draw from the children guidelines for the construction of the goats. Let them decide what colors, and materials for texture are to be used on all three. Exploration by each child will be in the application of horns, ears, whiskers and drawing of other features. Perhaps some will want to cut out felt eyes or glue on button eyes.

Discuss the troll. The skillful teacher has given an explanation of these Scandinavian folklore being as part of her motivation in introducing the story. Let children review what a troll is like. In this story he is an ugly dwarf. It is interesting to hear what ugliness means to different children. It might mean long teeth to one, a big nose to another, big ears with points on them

to still another child. Perhaps it's shaggy hair, or an eye out of focus or not level with the other eye. It could be the combination of some of these abnormalities. Let them discuss materials best suited to make these features. For a successful lesson it is mandatory that all suggested materials be available. Let children decide in the reading circle how many will make the little goat, the middle-sized goat, the big goat, and the troll.

The third group has just completed the unit, "At the Zoo," from Field and Fences, basic second grade reader, California State Textbook. They want to create animals in the unit. How will they use them? They want to tell the class about the zoo animals which are in their stories.

The teacher would supply colorful large pictures of the animals in the unit. Each picture is shown to develop observation and analysis. Let children point out the particular features of each. What can we do to show them? How will we decorate the plate to make the mane of the lion? What will we use to show the trunk and ears of the elephant. What will we do to make the monkeys look funny, but still let them be recognized as monkeys? The elephant's trunk should provide a lengthy discussion. What is it like? What could we use? We might use a piece

of a hose. That would be too heavy. How about stuffing a small sock? That's a good idea. But how can we attach it to the plate? Couldn't we cut some paper like the trunk? That would be too flat. I know, we could roll some paper and staple it to the plate. That's a good idea, but what about the end of the trunk? These are some possible statements and questions that might arise from such an excellent learning situation as the children explore ways and means of constructing a paper plate puppet of an elephant.

The art lesson for the entire class would be one of exploration and experimentation within the guidelines established in the respective groups. With definite ideas on what to construct and a variety of materials available, and with the teacher circulating around and giving help, (helping the child recall ideas presented in the reading circle) the lesson should be enjoyable and successful.

Activity

The construction of puppets is an activity lesson which is extended over several art periods. Most children in the writer's school come to the classroom anticipating making puppets. They have not made papier mache puppets

before at that school, but they will make them in Room 1e. There is never any difficulty in arousing interest, there is never a motivational problem, for puppets are a motivational agent. Nevertheless, the art lesson always follow an exhibition of completed puppets in costume. These puppets have all been made by children. The teacher has fallen heir to them only because the children have moved away before they were completed and did not take the puppets with them. Many that have moved, remembered their creations and asked for them. One boy asked for some roving to complete his at home.

When children see what other children have made, this is stimulating to them. The cognitive drive is strong, their eagerness is apparent. Learning is intentional, for they must make a puppet too.

The initial art lesson was conducted the second week in February. This was a simple sketching lesson which followed a discussion and observation of the human face. This lesson helped children become aware of the position and spacing of the different facial feature. They had an opportunity to make two sketches. After the first, questions were asked regarding the spacing of the features, so that each child could analyze his own sketch.

The second sketch was an attempt to correct the mistakes made on the first.

The second lesson was the actual modeling of the puppet head out of clay. Out of the thirty-two children present, only four were unable to successfully model a clay head. Four is a small percentage, for educators recognize that the role and relative importance of different kinds of motivation vary depending on the type of learning involved and the developmental status of the learner. With no exception, all four are slow learners.

The basic behavior drives--to be affiliated with a group and to enhance one's own image--were stronger motivating agents for these four than the cognitive drive of the majority of the class. As they listened to comments of the other children as they appraised their creations, they felt left out. Some of the comments were: How do you like mine? Mine looks like he could be an Indian. I didn't think I could do it. It wasn't difficult to do.

The four requested another chance during cleanup period. They were positive they could make one next time. As three children had been absent, the four were permitted to take their instructions with them later. It meant

arriving at school an hour before school began. It was surprising to see one girl, who is habitually late, arrive early. They all came at eight, and modeled satisfactory heads.

The third lesson, that of applying paper strips soaked in wheat paste, necessitated closer guidance and careful inspection to see if enough layers were applied. With determination of both teacher and creators, all children have puppets for the culmination activity.

In a cooperative activity, it is essential that children all work on those tasks in which they excel, or can do best. This is difficult for some to understand. Let them know that everyone has likes and dislikes, strengths and weaknesses, and likewise; there are tasks or jobs that some children can do better than others. Each child works for group objectives and not for his own personal accomplishment. Activities may be chosen, assigned and accepted. A skillful teacher that can make children understand this can safely not permit a child to volunteer for something he cannot do, that by his being with a particular group would be a deterrent for the progress of the committee.

The class discussed the use of the puppets. They

wanted to have a program at the end of the semester.

Thirty-four puppets meant puppet plays. What plays would we use? A play was read in the fifth grade reader. The children decided after study and discussion that it was not suitable for a puppet play. Then too there were not enough characters in it. They had learned a great deal about the hardship and problems the pioneers had had.

Creative writing has been pushed all semester. Each child has quite a collection of stories that show imagination, suspense, and an understanding of dialogue. Some decided to write the plays. To build a background of understanding of written drama, lessons were taught on plays. Emphasis was placed on what puppets could do within the confines of a small stage, on the hand of a child. Three girls and two boys volunteered to be the playwrights. With a small group, the teacher could give specific information relating to their problems and questions.

The discussion of the various activities needed to produce the plays was led by the president of the class. The question was asked, "How can every child participate in the planning and preparation of such an endeavor?" Two boys and a girl who are good artists said they were interested in making the scenery. Another who has an interest

in electricity, who on his own made an electrical map board to show the capitols of the states, volunteered to be in charge of sound effects and recordings for background. Four girls expressed their desires to help on costumes. Some others wanted to know if they couldn't make some props.

The activities were chosen which would contribute to the objectives to be attained. These objectives were stated and recorded by the children:

1. To present a puppet show to parents and other guests.
2. To make use of all the puppets constructed by the members of the class.
3. To prepare a program in which all members of the class would participate.
4. To do as much of the planning and preparation as possible.

The following committees were chosen:

1. Playwriting
2. Puppet
3. Scenery
4. Props
5. Sound Effects

6. Costumes
7. Lighting
8. Stage
9. Reference and Research
10. Program
11. Room Arrangement

The playwrights were asked to submit for approval, the setting of a one-act play, giving the plot and characters. The teacher met with the six children at which time the assignments were read and discussed. It was decided that a play in three acts would tell the story of the westward movement by wagon train. One of the plots depicted the problems involved in deciding to go west, the fears of what lay ahead, packing and farewells. Another plot was about the wagonmaster's job to keep women and children calm, yet alert the whole wagon train of a possible Indian attack. The setting for this one was on the prairie after dinner. One of the girls wrote about a frontier town and the arrival of the first school teacher. This one required research. What town? How early were school teachers sent to frontier towns, et cetera? In discussing this plot with the class, a number of good suggestions were made from the group which would

add humor, flavor, and excitement to this last act.

By combining all three plots the committee has almost completed the play. Some of the dialogue was written as part of their homework. Cutting and revision is done by the committee at school.

The first act takes place in 1865 and involves eight characters. Two families are getting ready to journey to Independence, Missouri to meet a wagon train bound for Colorado. Three other characters are mentioned, but not seen in the first act. The second act takes place three months later. Thirteen characters are in this act, including two Indian puppets. If a square dance is worked out, four puppets from the first act will have to be used. Some of the characters in the first act are mentioned but not seen. The third act takes place a year or two later. Eight new characters are in this act.

The committee has not definitely chosen exact locales. The Research and Reference Committee has not completed its work. The Scenery Committee has begun its work. The Sound Effects Committee met with the Playwriting Committee and have asked that the following sound effects be ordered from the Audio-Visual Department:

1. Wagon wheels

2. Rain and thunder
3. Cattle stampede
4. Indian war whoops
5. Bugle call of the cavalry

The mothers have helped with basic gowns for the hand puppets. All of the women puppets have their basic gowns plus dresses. Some of the men puppets have been dressed. Some of the mothers are completing our request for more trousers, shirts and/or jackets. The Costume Committee is making aprons, shawls, and bonnets for the women. The Puppet Committee made the pipe cleaner legs and tagboard feet for the men puppets. The hands have been completed. The Props Committee have ingeniously constructed a covered wagon which will be used in the foreground of the first and second act of the play. Others will be drawn and painted as part of the scenery. The committee will cover narrow boxes and paint facades on them to give dimensional effect of buildings for the farmhouse in the first act and the town in the third act. A number of boys have whittled rifles and revolvers for the pioneer men. A number of girls have dressed some wooden figures used in the primary grades for background figures.

In a culmination activity children learn by doing

many things. This learning takes place by the following:

1. Planning, thinking, organizing
2. Studying, reading, looking up references
3. Exploring, experimenting
4. Discussing, presenting, questioning
5. Drawing, painting, constructing
6. Writing, printing
7. Judging, evaluating
8. Acting, dancing, singing

Tryouts for important speaking parts were conducted last week. This was part of the language period. During the reading period, all three groups were given the play, "The Princess Who Couldn't Sleep," found in the California State Series, Believe and Make Believe, fourth grade reader. This play has excellent dialogue and is one that the lowest reading group can understand. It is humorous and liked by all groups. The play was read and discussed in the reading groups. The next day the parts were read. Some children were best suited for certain types of roles. It was surprising to see how much latent dramatic ability is created. This too is discovering creative potential.

Manipulation

Using puppets is manipulation. In the culmination, children will learn that there are a few tricks in the manipulation of hand puppets that can depict certain emotions. The hands drawn up can express surprise. The dropped head with hands drawn down, sadness. The sudden jerk of the fingers in the head, with the voice and dialogue to back it, anger. They will learn how to move within the stage and when a puppet exists, it moves out horizontally and not vertically.

Four children will attempt to do a square dance. Movements will have to be limited as each child will have to manipulate two puppets, a man and a woman. It's worth trying, and it's a problem they would like to solve.

Mastery and Competence

To produce any activity for an audience demands mastery and competence in the endeavor. It is surprising how quickly children learn a script. Mastery and competence will mean that every child know the Act in which he will manipulate the puppet and speak its lines. Cues must be memorized; entrances and exuents must be known.

The children that best understand the dance will

try to manipulate the puppets. Here muscular coordination and maturation must also be considered in the selection of the four. Size is a factor too, for the puppet theater could not hold four large children.

The three boys whose puppets will portray Lincoln and his two Cabinet members have the qualifications and capacity to dramatize the serious discussion of the impending war between the states.

The culmination is an excellent opportunity for children to learn that there are times when perfection is necessary, and that a job well done is gratifying and enhances the ego. If more children could experience this often enough, they would raise their own standards of achievement. This is indeed one of the objectives of education.

Creative Aspect

Discovering Creative Potential

Throughout this chapter there have been several incidences mentioned where creativity was shown in some activity of puppetry. One teacher in the In-Service Training class told of the construction of puppets in his classroom. He said the most rewarding outcome was what

had happened to a child in his room. He was unpopular and a slow learner as well as uncommunicative. He showed talent in construction a dragon head. When they went to the zoo, they did not see an alligator. He told his teacher he had to see an alligator, he literally begged his teacher to let him see one. The teacher arranged for another teacher to watch his class and he and the boy sought out the animal. When the boy saw him, he pulled out a pencil and pad and sketched the tail of the alligator. "I had to see him face to face," he said. His dragon has become a project. He wanted the tail to look like that of an alligator, which he had never seen. The boys have brought him things from home to decorate the dragon. He feels he has friends, and his self-image has been greatly enhanced because he had creative potential which given a chance was discovered.

A boy in the writer's class heard a girl say she wished she had a hat for her puppet. He drew a pattern of a brim and crown of a hat. He cut it out, knew how to cut the brim and fold up the slits so that the crown could be glued to it. That same boy is building a covered wagon and has ingeniously used reeds held in place by rubber bands as supports for the canvas top. His image

has been improved tremendously by providing an activity where his creative potential could be recognized.

Puppets have been made by fifth grade children who did not believe they could do it. They could tell you every step of the process without hesitation because in this creative activity they had really learned something. Their best stories were those involving something they had done in the construction of the puppets.

They discovered that they had creative potential for writing plays. It was unknown to them because spelling and the mechanics of writing had hindered them from knowing this potential. They dictated the script of three delightful little plays that grew out of three ordinary situations. The plays were presented to teachers in the one day, and to the other classes the next day.

One boy created a puppet that looked like an old man, white hair, thinning at the top. The plays were written to fit the characters. When he read his first line of dialogue, his voice wavered and cracked like an old man. Every line was read completely in character. With praise from his teacher and all the other children, the boy looked, and surely must have felt, like he was

ten feet tall.

Two girls who dressed the wooden figures showed inventiveness and did an exceptional job. They were given the figures, scissors, several pieces of cloth and glue. Folds over the shoulders were not desired, but see if they couldn't work out a way so that figures would look neatly costumed. This was truly exploration. Finally, after experimenting with paper, they cut each piece of material to fit all sides of each figure. One girl is quite an artist, the other one has never shown any talent in this field. However, she is the one who first solved the problem and dressed the figure.

Creativity is not governed by I.Q.; the problem of discovering it is difficult. However, if children have the opportunity to engage in all sorts of activities and are given a variety of materials to use, creative potentials can readily be discovered. Many teachers avoid these types of lessons because they fear there will be too much noise. In puppetry the noise is at a minimum for each child is so interested in his task, there isn't time for talking.

Self Satisfaction

Throughout this chapter as boys and girls have constructed and used puppets, the self-image has been enhanced in many instances. Creativity produces self-satisfaction like no other activity or endeavor. There is something completely gratifying and rewarding when you can create something. When, through your own efforts, without help, from your own imagination, with your own hands, you make something, it is something which can be observed by you and others, for which you need not say, "Look what I've created!" The object itself inexpressibly acknowledges creativity. A label or signature merely identifies its creator.

To make a puppet, a caricature of a person or animal, to give it identity, decorate and dress it, make it come to life by speaking for it produces self-satisfaction. Feelings of pride, self-esteem, are universally felt by all members of the class.

The production of a puppet show, a cooperative activity of the class provides so many other opportunities for self-satisfaction. Whatever task is undertaken and completed, be it a small one or a large one, each child realizes that he or she has made a contribution for the

attainment of the objectives that were agreed on by the class. The very fact that the activity itself produces affiliation of each class member is self-satisfying.

Social Aspect

The use of puppets in the classroom produces a social atmosphere. It has been pointed out that puppetry involves the audience with the creator and/or the manipulator. In some instances, there are children who because of their shyness, have never experienced the relationship between performer and audience. In a concealed puppet theater, the shy child has an opportunity to experience for the first time speaking lines which, hereto, were impossible to voice. For the first time the shy child might experience the effect of the sound of applause from such a relationship.

In a cooperative activity, children are in a democratic situation where by working with others, they must learn to share materials and equipment, they must learn to work for the accomplishment of the group, they must learn to accept the decisions of the group.

By having different essential committees, the children see the need of leadership. Leadership qualities

can be recognized, and developed. There is opportunity for self-evaluation, and to exchange ideas with leaders of the other groups. One group might make rapid strides in their assignment, readily accepting the leadership of the chairman. Another group, just as capable as the first, have lagged behind. Where does the fault rest? The chairmen through discussion might discover what makes a good leader, what qualities are necessary.

In an activity, children face certain problems: traffic, use of equipment, distractions, cleanup, et cetera, and because of these problems, they feel the need to set certain standards. By positively stating these standards, they eliminate many of the objectionable behavior.

Implementation

Language

Puppets can be used in language to practice a number of social amenities in conversation such as:

1. Greetings and farewells.
2. Introducing people.
3. Acknowledging introductions.
4. Delivering a message received orally.

5. Directing a person to a certain location.

6. Making or answering telephone calls.

The use of them in oral language is particularly helpful to the shy child. As a motivating agent, even he is willing to take part. His concealment overcomes his fear of facing an audience.

Puppets in the oral language program also holds the interests of every child. Learning will take place, because the intent is in each child. He wants to participate, to manipulate a puppet, so he will listen.

Arithmetic

Certain arithmetical concepts can be emphasized with the employment of two puppets. One who understands, the other who does not. It has been tried a few times. If such conversation does not develop into the Punch and Judy type of drama, it has its value. This, however, takes much direction and, with two capable or gifted children, it should be quite a challenge.

The use of puppetry in the elementary school is an important teaching technique and tool. Teachers should experiment with their construction, or if possible, enroll in workshop classes. The employment of simple puppets at

any grade level motivates children, develops creativity which enhances the self-image. It affords an opportunity to discover the creative potential of children. It creates a social situation where children can better understand our democratic principles of conduct.

CHAPTER VI

SUMMARY, CONCLUSION AND RECOMMENDATIONS

Summary

The need to discover creative potentials in today's children is the task of educators throughout our country. Effective methods for recognizing these often latent qualities are being sought.

It is acknowledged that today's children need intrinsic as well as extrinsic motivation, and that learning takes place if certain motivating aspects are present. The cognitive drive, learning as an end in itself, is the one most educators hope to arouse in children. Not all children learn this way. Quite often the need to identify with a group and the need to enhance the self-image are stronger drives in the learning process.

Puppetry is an art that has captivating appeal for young and old, rich and poor, in every culture of our world since the beginning of time. Its perpetuation

through the centuries, through the civilizations has attested to its power as a strong type of entertainment.

After World War II, puppetry was used in the hospitals to entertain soldiers. It was found to have great therapeutic value. Soldiers created them, manipulated them, and created dialogue to entertain their fellow soldiers confined in the hospitals. Stages were constructed that could be rolled over the beds. Bedridden patients no longer felt useless, as they brought laughter to others. In our modern society, the power of puppetry is gradually being recognized as a motivating agent. In England, Russia, Czechoslovakia, and Hungary, puppetry is being used extensively in schools and is being offered as a course in teacher training. Schools in our country are slowly beginning to recognize the value of puppetry in the classroom. Courses in puppetry have not yet become a part of the curriculum in the universities. Teachers have experimented with them and this has appealed to others. Classes have been given by the In-Service Department of Education of the Los Angeles City Schools. Gradually puppetry is being practiced in our school system.

Conclusion

The value of puppetry in the classroom has been recognized by the writer for over ten years. Recent emphasis of its use with a greater understanding of children's problems, and better methods of its application to classroom learning, places puppetry as one of the most practical educational activities in the modern classroom. Its use in the classroom from kindergarten through the sixth grade is educational, creative, therapeutic and entertaining.

Recommendation

Every effort should be made to inculcate the need for teacher education in puppetry in the universities. New methods of improving educational procedures are being sought from time to time. It is almost unbelievable when one has practiced the use of puppetry that this invaluable educational tool could be overlooked. Whenever possible, important educators in the curriculum should be invited to see how much learning takes place with its use. If enough teachers would do this, puppetry, with its age-old appeal would sell itself to educators of the universities.

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