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A DETERMINATION OF THE PRESENT STATUS OF PUPPETRY  
IN THE PUBLIC SCHOOLS

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A Thesis  
Presented to  
the Faculty of the School of Education  
University of Southern California

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

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by  
Audrey Miller  
February 1936

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*This thesis, written under the direction of the Chairman of the candidate's Guidance Committee and approved by all members of the Committee, 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

For hundreds of years puppets have been used to entertain as well as to teach religion. In recent years they have been used in many educational fields, although, little attempt has been made to show the extent of the use of puppets in the schools, or the results of their use.

Statement of the problem. The major purpose of this study was to make a survey of the use of puppetry in the public schools. The particular objectives of the study were to determine (1) the grades and the phases of subject matter to which puppetry is adapted; (2) the amount of training teachers have before attempting a puppet project and their sources of information; (3) the procedure of the teachers in supervising the various activities involved in a puppet project; and (4) a determination as to the number of activities constituting a puppet project and the manner in which each project is successfully carried out in the school room.

Justification of the problem. The more recent discovery that the puppet serves as something more than merely a toy for children has caused a renewed interest that has swept both the United States and Europe. As a result,



puppetry has been adopted to educational purposes to a considerable extent. In order to keep in step with the new trend in education, which is toward the project method, puppetry has been added to the curriculum, as an experiment in many cases, and because of its proven success in others. Many persons interviewed, who have experimented with puppetry and found it helpful, have expressed a desire to know the worth of such activities and the educational results.

A great deal is known about puppetry, but at the present time very little is known about the educational results of puppets already realized by various schools throughout the United States. Until the last few years, comparatively little has been written on the use of puppetry in the schools.

Definition of puppetry. "Marionette" comes from the French word meaning a doll marionette, "Little Mary." The word "puppet" was used at a much earlier time than the word "marionette," and used to signify a doll which imitated animals or people. Usually the word "marionette" was used to indicate a doll operated with strings. The word "puppet" in general applied to all kinds of figures animated for dramatic use.

Webster defines as follows: "Puppet. A small image in human form . . . often with jointed limbs, as in a puppet show; marionette." "Marionette. A puppet moved by strings or by hand."<sup>1</sup> The term "puppeteer," for one who operates a puppet or marionette, was coined in 1915 by the marionette players at the Chicago Little Theatre under the direction of Ellen von Volkenburg.<sup>2</sup>

The words "puppets" and "marionettes" are used interchangeably in all printed matter; hence, in this thesis, they are used in the same manner. Gordon Craig has called puppets "men without ego."<sup>3</sup> He contends that while a puppet is apparently under the control of the puppeteer he becomes so real in the mind of the spectator that he gives out the feeling that he is an independent individual.

Organization of remainder of thesis. Chapter II contains a review of literature and history of puppetry. The method of procedure is described in Chapter III. Chapters IV and V, respectively, deal with teacher training and supervision in puppet activities, and their aims and

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<sup>1</sup>

Webster's New International Dictionary (Springfield, Massachusetts: G. C. Merriam Company, 1922), pp. 1739-1921.

<sup>2</sup>

Paul McPharlin, A Repertory of Marionette Plays (New York: Viking Press, 1929), p. 22.

<sup>3</sup>

Catherine F. Rieghard, "Cutting the Strings," Journal of Adult Education, 6:429, October, 1931.

purposes in conducting a puppet project. A discussion of the procedures followed in undertaking a puppet project and the activities involved in the project are given in Chapters VI and VII, respectively. Chapter VIII contains a summary of the findings of the study.

## CHAPTER II

### REVIEW OF LITERATURE AND HISTORY OF PUPPETRY

Much has been written in regard to puppetry, most of it from the standpoint of the professional puppeteer. Until the last few years, comparatively little had been written on puppets in the school.

History of puppetry. The history of puppets is a very old and continued one. Articulated idols have been found in the temples of Egypt, Greece, and Rome. The equivalent for stage manage in India is "sutradahra," literally meaning "thread holder."<sup>1</sup> There has been unearthed in the Egyptian excavations a miniature puppet stage which has doors of ivory with the rods and wires still in their places.<sup>2</sup> Marionettes have been discovered in the ancient cathedrals of Central Europe.<sup>3</sup> Records have revealed their employment in the market places or in booths along the highway, for the amusement of the people. Stories of them were carried to China, and later to Japan, Java, Burma, Siam, Persia, and

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<sup>1</sup> Laura L. Lewis, "Puppets as a Factor in Modern Education," Primary Education, 23:774, June, 1928.

<sup>2</sup> Alvina Trentleman, "Puppets," Elementary School Review, 11:252, December, 1932.

<sup>3</sup> Helen H. Joseph, A Book of Marionettes (New York: Viking Press, 1931), pp. 14-17.

Turkey.

The priesthood were cautious in retaining among themselves knowledge of certain physical laws concerned with the puppets. They were eager to turn to their benefit whatever faith the people had in the miraculous. Later, when learning was no longer the privilege of the priest, when the mystery of the moving idol became known and religion was a thing apart from the government and life of the people, the idol was repeated in miniature and became the plaything of the people. After it had been thrust out of the temples, the puppet theatre came into existence for the amusement of the people.<sup>4</sup>

# I. PUPPETRY IN OTHER COUNTRIES

Greece and Rome. The legendry of the Greeks and Romans contains many instances of the use of the articulated idols found in the temples. The puppets became household gods or idols, each home having its own altar and idols.

For a time following the advent of Christianity to the heathen people, they saw the value of the use of a concrete example. The Christian priesthood began the employment of the puppet in the dramatic Bible story as the pagan

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4

Winifred H. Mills and Marian M. Dunn, Marionettes, Masks and Shadows (New York: Doubleday and Company, 1928), pp. 3-4.

priesthood had maintained it in the temples. This was the beginning of religious drama, the ancient miracle and mystery play. Such dramatization continued with the church until it threatened again to become idol worship. Many attempts were made to discontinue the use until the Council of Trent finally stopped it. As the use of the puppet in the church, it began in the theatre.

Oriental puppets. In the oriental countries, Java, Persia, China, Burma and Japan, symbolic representation in religion was reorganized by the use of shadow puppets.

The puppets of Central Asia and Turkestan were usually shown along with the feats of jugglers and dancers. They were employed for a popular diversion and as such were known centuries ago as the lines reveal:

We are no other than a moving row  
Of Magic Shadow-shapes that come and go  
Round with the Sun-illum'd Lantern held  
In Midnight by the Master of the Show.  
From the Rubaiyat of Omar Khayyam.<sup>5</sup>

Persia seems to have little use of the art except as a street amusement.

In India, the puppet preceded the drama and survived it, and is the only form of dramatic expression known today. The plays have been handed down from father to son.

The art of puppetry long ago achieved a high degree of excellence in China. In modern days the wandering showman may be seen going from place to place with his booth and his puppets.

The tradition of the marionette is very unusual in Japan where the actors, trained in the art of the marionette, have followed it for generations. Great skill has been used to make them for they can smile, frown, lift the brows, raise the lower eyes, and use the hands with much expression.<sup>6</sup>

Several types of classic drama are native to Japan, of which the "jojuri" is perhaps the best known. At least two hundred epic poets have contributed plays, of which there are a thousand works of merit. Since the Priesthood is the intellectual class, the changers have been the real teachers of the people who have learned their national ideals and their standards of life from their interpretation of this drama.<sup>7</sup>

Italy. The Italian puppet, as has been noted, was for centuries identified with the church, being employed in

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<sup>6</sup> Zoe Kincaid, "The Puppet of Japan," Theatre Arts, 13:201-02, March, 1929.

<sup>7</sup> B. Kure, Historical Development of the Marionette Theatre in Japan (New York: Brander Matthews, 1920), p. 61.

the teaching of Christianity to a pagan people. Stories are told of the images in the cathedrals that could move, or turn the parts of their bodies. These were used to portray the miracle stories from the Bible or episodes from the lives of the saints or the Christian martyrs.<sup>8</sup> Stages were built into the naves of the early churches, the floors were carpeted, the walls were hung with tapestries. A background of evergreen trees was built on the stage. In front of these, stones, plants, and a moss were arranged in imitation of the valleys and the hills of the Holy Land. Against this background the marionettes were shown in the most dramatic presentation they could give of the life of Christ. The figures of these marionettes were realistic, being carved from wood, colored as lifelike as possible and beautifully clothed. The limbs were so articulated that they could move naturally.<sup>9</sup>

Many of the churchmen of the time objected to the use of religious puppets on the premise that the observance was idolatrous. Abbot Hughes of Cluny denounced them in 1086 and others from time to time. All attempts failed, however,

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<sup>8</sup>

Helen Joseph, op. cit., p. 51.

<sup>9</sup>

Winifred H. Mills and Marian M. Dunn, op. cit., p. 24.



to uproot the custom and the puppets continued to appear more or less in the cathedrals of the Christian countries.<sup>10</sup>

There are many Italian names for the puppets. From "pupa," meaning doll, is derived "pupazzi." From "fantoccia," also signifying doll, we have "fantoccini," or little dolls. From "figura," statue or figure, some "figurini," statuettes or little figures. "Burattini" comes the term "buratoo." "Marionette" is the modification of Maria, the Virgin, meaning little Maries from the early statuettes of the churches.

It was a yearly custom in Venice to hold a public marriage in the cathedral, of twelve beautiful maidens to twelve handsome young men. Upon one occasion the procession was broken up and the girls carried away by Barbary pirates. The youths pursued and avenged them. Thereafter in recognition of the event an annual celebration with a procession of richly dressed girls was held. They were finally replaced by beautifully gowned figures or dolls that were carried each year in the procession.

With the disapproval upon them, the puppets began to take refuge outside the cathedral and to appear in the secular play for the puppet booth, the street corner, or the regular playhouse.

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10

Laura W. Young, "Puppetry in Education," Chicago School Journal, 21:9, September, 1930.

In Sicily, the showman is very much like the Italian in his stage and dolls. The drama is somewhat similar, except that there is usually a fewer number of plays given. The favorite play of these people is one of the legends of Charlemagne, the story of the Seven Paladins, the "Orlando Furioso" of Ariosto.<sup>11</sup>

Spain. The use of the puppet came in with Christianity in Spain, and we find the little figures employed in religious drama in the cathedrals. Because of this connection the people have never favored the puppets becoming pagan. In Portugal the puppets still appear as monkish characters who wear the monkish garb. There they are known as the Good Brothers, "boni Fratres" in the expression of the church.<sup>12</sup>

France. Puppets were especially popular among the cultured class in France. Before the Roman conquest, the Gallic tribes worshipped certain gods represented by idols, operated by mysterious means to frighten and subdue a savage people. When Christianity was introduced, the priests employed the puppet as a means of teaching the people until

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<sup>11</sup>

Helen H. Joseph, op. cit., p. 55.

<sup>12</sup>

Madge Anderson, Heroes of the Puppet Stage (New York: Harcourt, Brace and Company, 1923), p. 281.

the sixteenth century. The mystery and miracle play also developed at this time as the puppet figure appeared outside the church walls. The outstanding characteristic of these plays was the employment of human actors with the marionettes in their presentation. As the religious puppets were cast out of the churches, showmen seized the opportunity to present them in the streets. At this time, the Italians arrived from Italy with their booths, their dolls and their popular comedies.<sup>13</sup>

After appearance at the Fairs, which resulted in further popularity, a storm of protest arose from the actors of the established theatres. In 1790, the Fairs were closed and then the managers took their shows to the streets and their own booths and playhouses. During the French revolution the puppet show was always popular, and many beheadings were enacted for the entertainment of the people.

Germany, Austria and Russia. The people of Germany for centuries have been known for their skill in good carving and for their invention of mechanical devices. In the early centuries a sort of carved wooden doll was known, The little wooden figures were employed by Martin Luther in the teachings of the church, and "Hanswurst" was used as an

interlocutor in the controversies and dialogued sermons. They established themselves in the theatres and in the market places, and they also profited from the religious disputes. The theological war broke out against the theatrical presentation in 1680. A minister at Hamburg refused the sacrament to two actors.<sup>14</sup>

In the early centuries the Germans manifested a decided interest and sympathy for the accult and the supernatural as well as the philosophical. This seems to have been revealed in the early stories of Faust. In the sixteenth century the first puppet play of "The Prodigious and Lamentable History of Doctor Faustus" appeared, which was significant because of the later results in German literature. Goethe made no secret of his long and dramatic apprenticeship in the puppet school, nor did he in any way disguise the fact that the original idea of his "Wallenstein" and still more, that of his "Faust," was inspired and took root in his mind in front of a "Castello" of "Puppenspieler." They seem to have provided not only the idea but also offered models for the treatment of it.

Joseph Haydn, the great musician, wrote some bright and charming compositions for puppets, "The Toy Symphonies"

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14

Ferrigne Yorick, "Some Notes on Ancient Puppets," The Mask, 4:301, March, 1912.

and "The Children's Fair," He later added five operas to this repertory for the wooden actors. Genius in other fields has been attracted to the marionette, and we have both the essay and the poem expressive of the charm of the marionette.

In Russia, at one time not so long ago, on the Sunday nearest Christmas, a puppet mystery representing the Christian martyrs thrown into the fiery furnace was performed in the Moscow cathedral. Wandering showmen were very common in the country, with their dolls and equipment usually accompanied by a monkey or a bird. Satires on society, comedies, as well as the old miracles, made up their repertory.

Puppets have been known to Czecho-Slovakia, especially in old Bohemia, since early times. While Bohemia was under the rule of other nations, the theatres were also controlled by a foreign influence; the marionettes, however, have remained Czechish and have portrayed that legend and story significant of the national type. Here, mention might be made of a Czechish "Faust," older it is believed, than the German "Faust."

Poland. Until the eighteenth century, Poland observed religious performances at Christmas time with the miracle play. Puppets were used as entertainment much as they were

in Germany.

England. England seems to have been the last of these nations to accept the puppet. Whether it was because of the more remote location of the country from the continent or just a lack of international sympathy, cannot be stated. It is generally believed that the first puppets were Italian because they were referred to at the time as "puppazzi." A letter from the Privy Council addressed to the Lord Mayor of London on the fourteenth day of July, 1575, removes all possible doubt as to their original nationality, for it permits the "Italian marionettes to settle in the city and carry on their strange motions as in the past and from time immemorial." The little wooden actors quickly adapted themselves to their environment by playing the miracle plays of the times.

In England, as on the continent, we find the puppets frequently mentioned in the literature of the time. Lord Byron speaks of Punch in his poetry, and there are many essayists and dramatists who have found abundant inspiration in the little actors.

In the year 1642, the quarrel which had grown up between the Puritans and the stage, resulted in the closing of all theatres in England--save those devoted to marionette production. The whole repertory of the great theatres in every field of drama was at their disposal.

A play dating from the reign of Queen Anne, which had a tremendous vogue, was called The Universal Deluge in five acts. In this was shown the entrance of Noah and his family into the Ark, accompanied by all the animals, two by two. This puppeteer installed his marionettes opposite St. Paul's Cathedral in London. The play proved so attractive that the worshippers turned in at the puppet show instead of going to the church.

## II. PUPPETRY IN EARLY AMERICA

America as well as the nations of Europe has its nationette tradition. Buried in the ceremonials of the native Indian tribes, we find the employment of figures for the purpose of portraying the symbolic rites significant of their religion. Performances usually belonged to the change of seasons. Each tribe had its special ceremonials with its symbolic costumes and often with the use of masks. At times use was made of articulated figures in connection with the tribal dances and performances. The drama occurred annually in the March moon with elaborate equipment which they spent days in preparing. There were usually six acts, and while one of them was being performed in one room, simultaneously shows were being enacted in the other eight divas on the East Mesa.

George Washington, in his youthful days, converted one of his stables into a marionette theatre. At the sesquicentennial held in Philadelphia in 1926, a perfect replica of this same stable was located on High Street, and became the theatrical quarters of the marionette show.

### III. PUPPETRY IN MODERN TIMES

A veritable renaissance of interest in marionettes seems to be sweeping over the United States and Europe. But, it took the whole of the nineteenth century to discover the puppet as something more than merely a toy for children. With such a heritage as the puppet has received from the past as a background, let us consider the development at the immediate time with a forethought for the future.

In Italy we still find the marionette production, the characters of Arlecchino, Punchinello, daily amusing the populace either in the established playhouse or in the booth to be found on a street corner.

In France may be found the "Guignol" with his pert comedy and bright satire in the Luxembourg gardens or in the Champ Elysees in Paris. The Petit Theatre founded before the late war by a group of artists, Picard, Bruan, Belgian and Deuville, reveal the modernistic type, appealing only to adults.



The type of puppet presentation with the usual satire on politics and society is still used in Antwerp. These shows are given in out-of-the-way places.

The Marionette theatre of the Munich Artists presents a different development of the art. Paul Brown is the directing artist of the theatre which is elaborately lighted and artistically decorated. The most modern and up to the minute theatre in Prague is "Rise Lautek." It surpasses any theatre in Europe in modern technical equipment adapted to puppet performance.<sup>15</sup>

Professor Anton Aicher of Salzburg, Austria and his work with marionettes must not be omitted. He had been inspired by the theatre of Herr Schmidt at Munich and has been so interested in perfecting the art of the figures that action became more natural.<sup>16</sup>

There are many other puppet producers of importance, one of them, Richard Teschner, painter and sculptor, of Vienna, deserves special attention. His marionette figures are carved from linden wood, brilliantly polished and carefully articulated. These figures are very slender and

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15

Alexander Baxley, "Lesson of the Puppet," Theatre Arts," 12:485, July, 1928.

16

Paul McPharlin, "Anton Aicher's Marionette Theatre in Salzburg," Drama, 19:202, April, 1929.

and graceful, and the setting against which they play is as exquisitely lovely as a jewel. There seems an atmosphere of beauty and weird charm about these marionettes that once seen, cannot be forgotten.<sup>17</sup>

In Russia, where mystery plays were once given in cathedrals, people have an active interest in the marionette. Interesting articles about the ethnographical and folklore values of these plays have been written in Russian scientific magazines. From time to time educators tried to introduce the puppets into school festivals.

The Bohemians of Czecho-Slovakia have always retained their love of the art, and there are nearly a hundred wandering showmen today still following the tradition. Among their artists, Volkman, a sculptor of Prague, has created marionettes of great beauty of carving. He has used fairy tales for his plays and sometimes has given his productions for hundreds of children in their school auditoriums. Professor Jindrich Vesely edits a special marionette magazine, and for seventeen years he has made a special study of toys which he will at sometime publish. The school commission is urging puppet shows instead of cinema for the school children.

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17

Joseph Gregor, "Richard Teschner's Figure Theatre," Theatre Arts, 12:489, July, 1928.

In England, the progress has been carried on equal to that in Germany. Clunn Lewis has wandered for fifty years along the roads. Holden has created figures of ethereal beauty. The puppets of William Simmonds deserve consideration as he is an artist, sculptor and an ingenious craftsman.<sup>18</sup> He has combined the most expert skill in construction with a most fastidious taste in presentation.<sup>19</sup>

The art of marionettes has made considerable progress in the United States. In the cities of Chicago and Cleveland, important work has been done to further the development of puppets. Ellen Van Volkenburg organized a group of young artists at the Chicago Little Theatre, including Lillian Owens, Hattie Mich, who have since contributed much to the art.

Helen Haiman Joseph and Julia McCune continued with the prologue of drama, adding some of Yeat's Celtic legends, A Midsummer Night's Dream, Hansel and Gretel, and other fairy plays. Due to this work the schools became actively interested.

Tony Sarg is known in New York as an illustrator, but his marionettes have been a source of great interest to

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<sup>18</sup>

John Rothenstein, "The Marionettes of William Simmonds," Creative Art, 5:855, August, 1931.

<sup>19</sup>

Hettie Louise Mick, "Puppets at the Chicago Little Theatre," Theatre Arts, 5:92, February, 1917.

him and have given him a great deal of popularity. Every year his company tours some part of the United States. In May of 1935, he gave "Faust" at one of the Los Angeles theatres. He designs all of his puppets and trains his puppeteers. His puppets are very realistic and no details are spared. He once gave plays in the "Old Curiosity Shop" made famous by Charles Dickens in London. It is said that he was collecting old toys at one time, and the idea came to him to make marionettes. After experimenting with puppets three feet tall, he decided they were too cumbersome and made smaller ones. Students of Tony Sarg give plays from coast to coast. He has spread the idea of puppetry more than any other one man.<sup>20</sup>

In New York a studio may be found near Washington Square, where Remo Bufano has been giving single performances for years. He went on the road with his productions for a time, but has been established for years in his present location. He has expressed the hope that marionettes may be developed that will be descendants of telephones, steam shovels, trains or any mechanism of steel or glass. Mimicry of machine life is a dramatic possibility not yet touched upon.

Manteo directs "Nickel Show Movie" in New York which has four hundred and fifty marionettes which stand five feet high and weigh one hundred and forty pounds each. He presents adventures of Orlando portraying a different episode of life each night.<sup>21</sup>

On the western coast is the Cornish School in Seattle. In San Francisco the Players Theatre has been established for several years, Branding Sloan having been the instigator. He has produced such comedies as the Rastus Play, and modern satire as Heavenly Discourse by Charles Erskine. In this theatre Ralph Cheese has produced the Emperor Jones, Hamlet and, Macbeth and with success. Fannie Goldsmith Engle also worked in this theatre and has her own company which she takes up and down the coast. Perry Dilley's name is associated with plays children love, and he has given many plays on the Pacific Coast.

Professor Dando, who has promoted the type of puppet that slides on rails, which he introduced in his classes in Columbia University, is now at Berkeley, California.

In the Mexican quarter of Los Angeles are the Yale Puppeteers. They have done many movie stars such as Charlie Chaplin, Marie Dressler, Gloria Swanson, Lawrence Tibbet,

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21

George Techenor, "Marionette Furioso," Theatre Arts, 13:13, December, 1929.

Alfred Hertz, George Arliss, Greta Garbo, Ruth Chatterton and Albert Einstein. Many of the actors and actresses have visited this tiny theatre to see the puppet which represented them. These puppeteers have recently completed all the puppet work in a film, "I am Suzanne."

Men of the Byrd Antarctic Expedition had taken a course in puppetry before they sailed, with the intention of making and operating dolls as a pastime.<sup>22</sup>

#### IV. THEATRICAL PUPPETS

Marionettes have not only formed a part of several recent films, "The Mad Genius," "Whom the Gods Destroy," "I am Suzanne," and "Carnival," but have been used in shorts by themselves. A marionette baseball game was announced by the Gaumont Company of America as "Reel Life," in 1916. In May of that year the Motion Picture News stated that the Mission Film Company of Hollywood was to use "electrically operated marionettes by a patented process."<sup>23</sup>

In February, 1918, the Universal Screen showed Punch and Judy Land behind the scenes in a Greenwich village marionette theatre. Since then there has been a flood of

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22

Charles F. Wells, "Puppet Shows," Playground, 13:514, November, 1929.

23

Paul McPharlin, "He still Hangs Around," New Outlook, 22:34, March, 1935.

short views of the marionettes of Tony Sarg and Sue Hastings. Jointed figurines and shadows moved slightly and photographed, have the effect of spontaneous movement when run through a projector.

Tony Sarg and Major Herbert M. Dawley worked out silhouette comedies by this method about 1921 and at the same time released the "Mo-Toy" comedies.

#### V. OTHER USES OF PUPPETS

Puppets on the air. Tony Sarg spoke on puppetry over the National Broadcasting Company chain December 24, 1933. Jerome Magon gave a clever tabloid history of puppets over the W.N.Y.C. on September 21, 1933. In Chicago, September 17, 1933, Nicholas Nelson's marionettes were seen by a new television process projected on to a screen in the store of Marshall Field and Company. Although the puppets were only two feet tall, they were enlarged to eight feet in height. Marionettes are still one of the best subjects for television, and with the coming of new improvements, may be seen in large theatre screens.<sup>24</sup>

Puppets in public welfare work. In the late spring of 1934, the Works Division of the Department of Public

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<sup>24</sup>

Paul McPharlin, op. cit., p. 35.

Welfare in New York City began to sponsor puppet shows. In the first four months over three hundred performances were given to audiences of from fifteen hundred to two thousand daily. The puppeteers instigated puppet making for children in hospitals as well as giving a show. They have been used to encourage children to drink milk and eat their vegetables. In more than one American city, they are used to teach traffic signals. They aid in the Community Chest campaigns and in the celebrating of book week. They are also used in teaching the use of the tooth brush; kindness to animals, and tuberculosis prevention.<sup>25</sup>

Advertising. At the Century of Progress in Chicago, 1933, there were three puppet shows and in 1934 there were ten in progress.<sup>26</sup> The Great Atlantic and Pacific Tea Company made many friends through their clever puppet show. Sunbrite Cleanser had a short play and Brookfield Butter called their show "Brooksie and her Pals." "The World on a String" was the title of Tatterman's Mationettes, a production for the Kelvinator Refrigerator Company in the Electrical Building. Old Dutch Cleanser was advertised by the Pasadena Puppeteers. Buster Brown Shoes were advertised in

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<sup>25</sup>

Ibid., p. 36.

<sup>26</sup>

Paul McPharlin, Exhibition of Puppets and Marionettes (New York: Paul McPharlin, 1934), p. 3.



General Exhibits Building by a short puppet play.

Various department stores in the larger cities are having puppet shows to attract the children. Often beautiful puppets are sold by these stores. Recently Helen Joseph presented a series of plays for small children for Bullock's Department Store in Los Angeles.<sup>27</sup>

## VI. MUSIC COMPOSED FOR PUPPETS

The puppets have quite a catalogue of their own music. There is Gounod's "Funeral March of a Marionette" with its sad refrain, "Sawdust to Dust," and there is the "March of Puppets" in Tchaikowsky's "Nut Cracker Suite," where the dolls come to life for just one hour. While Schumann's album of children's pieces was not written for dolls, it is appropriate for the little theatre. Beethoven, Mendelssohn, Romberg, Reiecke and Haydn composed symphonies for puppets.

Haydn's "Toy Symphony" was suggested by the sounds heard at a country fair, the regular haunt of Punch's German cousins. It is written for the violin, the rattle and triangle, the trumpet and drum, and the cuckoo of the cuckoo clock. Those squeaking birds, the quail and the nightingale, that are sold at the German annual markets, take part in it,

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27

Paul McPharlin, Puppetry, A Yearbook of Marionettes (New York: Paul McPharlin, 1934), pp. 111-12.

too. They are all admirable instruments for a toy orchestra and often used in a puppet orchestra.<sup>28</sup> Haydn wrote his "Toy Symphony" and four of his marionette operas at the country estate of Prince Nicholas Esterhazy at Eisenstadt. For the entertainment of the Prince's guests, there were two theatres, one for living actors and the other for marionettes. The Prince kept a company of real actors in his employ, another of opera singers, besides his troupe of puppets, an orchestra to accompany them, and a poet to provide them with plays. The marionette theatre was built like a grotto, with glistening stones and bright coloured shells set in the walks. For his little theatre, Haydn composed "Philemon and Baucis," a little "play with music" which was given at the celebration held in honour of the Empress' visit to Esterhazy. Haydn wrote the fourth part of "Genievre" and the parody opera, "Dido," for the marionettes, and he composed an overture and between-act music for a puppet play with the melodramatic title, "The Desire for Revenge Punished," or "The House that Burned Down."

While a youth at Vienna, Haydn composed another marionette opera, "The Devil on Two Sticks." Unfortunately none of these compositions survive, except the overture and one little song from Philemon and Bucis. But there are light

operas which can easily be adapted to the marionette.

Mozart's "Bastein and Bastienne" with puppets for actors and with singers as managers, has been revived in Paris by the Marionette enthusiasts, and the Little Theatre in Brussels opened with the same opera.

Podrecca, a puppet master from Rome, amused New York with his "Teatro dei Piccoli," a troupe of marionettes giving musical programs.<sup>29</sup>

An English version of a French folk song "Puppet Show" written for small children was found much popularity in this country for teachers. The marionettes do a stiff wooden dance and sing.<sup>30</sup>

## VII. PUPPETRY IN THE FIELD OF EDUCATION

Puppets in foreign countries. In many foreign countries in which marionettes have been not only a popular pastime but also a source of national pride, marionettes have been found decidedly valuable in the school. Their value at first was believed to be in the say they presented history and folk lore, perpetuating many of the famous legends visually and lending a decided charm to these ever interesting tales.

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29

Vittorio Podrecca, "Where Stage Fright is Unknown," Musician, 19:39, February, 1934.

30

Lorraine d' O. Warner, "Puppet Show," Kindergarten and First Grade Magazine, 2:29, December, 1924.

At the present time the countries which are using marionettes for educational purposes to a very considerable extent, especially along historical lines, are Italy, Czechoslovakia and Belgium. Probably Italy has followed this form of education more than any other country. The Board of Education of Paris has found use of Guignols in playing a very important part in the kindergarten and lower grades. Mlle. J. Auroy has been placed in charge as director of this work.

The Soviet government is using the Guignol or glove type puppet almost exclusively and the educational value from a propagandic standpoint has been found to be one hundred per cent, while in Czechoslovakia the marionettes have been found to have an educational value of eighty per cent. The Masaryk Institute of Adult and Child Education in Czechoslovakia, directs the educational progress for the government in connection with marionettes.<sup>31</sup>

Members of Unima, Union International de Marionettes, had their third Congress at Liege, Belgium, September seventeenth, nineteen hundred and twenty two. This Congress had been organized at Prague.<sup>32</sup> One of the three conclusions

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31

W. Garret Baker, "Marionettes in Education," Chicago School Journal, 21:133, November, 1930.

32

Meyer Levin, "The Marionette Congress," Theatre Arts Monthly, 15:142, February, 1931.

of the Congress was that the marionette had been discovered an excellent "project" for occupying the creative faculties of school children.

Puppets in the United States. In a questionnaire sent to junior high schools throughout the United States in 1931, by Mr. Huntzinger, over fifty junior high schools reported puppet work. Over ninety of these have introduced the work within 1929 and 1931, the first club being formed in 1921.<sup>33</sup>

Mr. J. J. Hayes of Morningside College, pupil in puppetry of Nicholas Nelson, in his speech in 1928, before the Convention of the Drama League in Kansas City, pointed out that interest in puppets as an educational factor was rapidly growing in this country.<sup>34</sup>

Mr. Wilcox thought perhaps too much had been written on the educational value of puppets, as it has sometimes suffered from association with an ill-planned "project" in which a teacher tries to promote an activity without understanding it. While he believes puppetry has its place in the school, he thinks that it has a surprising number of skills and knowledges which should be learned before one

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<sup>33</sup>

John H. Huntzinger, "Marionettes in junior High School," Chicago School Journal, 15:145, December, 1931).

<sup>34</sup>

James Juvenal, "Puppets," Drama, 18:14, October, 1928.

attempts to teach it.<sup>35</sup>

Smith believes that because puppets provide the child the privilege of learning by doing, and a great joy and interest in that which he is creating, puppets have a place in every school, elementary, intermediate, high school, and college.<sup>36</sup>

McPharlin points out that the schools are countenanced because puppets are conceded to have real educative power. He believes the puppet show to be more alive than the image of the motion picture, for it has three dimensions of color. Teachers may dramatize everything from literature to history, and get information to stick in the pupil's heads without the effort of the usual sort through the use of puppetry.<sup>37</sup>

Becker believes a great difficulty that presents itself in education today is getting the attention of the child in the classroom and that this can be done with puppetry.<sup>38</sup>

Use of puppets in colleges. In the educational field, there are only a few colleges and universities using puppets.

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35

Leland F. Wilcox, "Puppets in Education," Sierra Educational News, 21:22, November, 1933.

36

Irene Smith, "Puppets in the Classroom," Elementary School Review, 12:219, November, 1933.

37

Paul McPharlin, "He Still Hangs Around," op. cit., p.33.

38

W. Garret Becker, op. cit., p. 135.

The department of English of Washington Square College of New York University has used marionettes to illustrate play production in the Elizabethan Era. The fine arts departments of educational institutions have been slow to realize the value of an active miniature theatre for correlating the art of design, color and form.<sup>39</sup>

Antioch College in Yellow Springs, Ohio, has a group called the Antioch Puppeteers who experiment mostly with hand puppets. Paul McPharlin has evening classes in puppetry at the Wayne College, Detroit, Michigan. Temple University in Philadelphia gives courses in the construction and manipulation of puppets, also properties and scenery; lighting; costuming; playwriting and directing the marionette production.

Perry Dilley conducts summer classes in puppetry at the University of California at Berkeley which have been helpful to many grade teachers.<sup>40</sup> Perry Dilley has also conducted classes at Mills College in Oakland, California in puppetry. The University of Washington has a class in Theatre Workshop in its extension division. The class is

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Catherine F. Reighard, "Puppets in Adult Education," Handbook of Adult Education in United States, 12:175, November, 1934.

40

Constance D'Arcy Mackay, "Puppet Theatres in the Schools," Primary Education, 23:14, September, 1928.

especially helpful to grade and high school teachers. Some other colleges and universities which have had successful puppet classes are: Yale University, Boston University, University of Michigan, Northwestern University, Converse College, Morningside College, University of Wisconsin and John Hopkins in Baltimore.<sup>41</sup>

Normal training schools using puppetry. Hiller found that the art of puppetry had been established over a longer period of time in the city schools than in the normal schools. However, she found the normal schools extend the use of puppetry to a greater variety of subject matter than the city schools, but the city school systems emphasize the use in a small number of subjects.<sup>42</sup>

Of the one hundred forty-seven normal schools investigated, seventy-seven were employing the use of puppets; or 30.8 per cent of all questionnaires sent out showed a use of puppetry in the normal training schools of the United States.<sup>43</sup>

Hiller found puppetry to be used in eight different phases of subject matter in the normal training schools, as

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<sup>41</sup>

W. Garret Becker, op. cit., p. 134.

<sup>42</sup>

Ruth Hiller, "Survey of City School Systems of United States with the Normal Training Schools and Colleges, to Determine the Educational Value of Puppets," (Unpublished Master's thesis, Drake University, Des Moines, Iowa, 1932), p. 56.

<sup>43</sup>

Ibid., p. 57.



shown in Table I. These subjects were namely; health studies, nature study, geography, history, English, drama, art and music. There were two hundred eight cases investigated. Of these, sixty-eight or 27.9 per cent, were English courses including puppetry. Puppetry was found to be included in forty drama courses and in forty-one art courses. Thirty-one courses in history included some phase of puppetry. In twenty-three geography courses, or 11 per cent, of the courses investigated, puppets were found to be used to a great extent. Ten nature courses, two health study courses, and three music courses included some work in puppetry.<sup>44</sup>

Hiller found thirty-eight courses of training in puppetry in the normal colleges of the United States, as shown in Table II. These thirty-eight courses found to include puppetry were courses in Education, courses in Methods of Teaching Literature and courses in Art. Nineteen courses in art included puppetry, or 50.1 per cent, of the courses. The art courses taught the construction of the puppet, costuming and construction of stage. The literature courses showed for the most part, how puppetry could be adapted to dramatize various stories and plays. Only eight courses in education included training in the use and the

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<sup>44</sup>Ibid., p. 63.

TABLE I  
DISTRIBUTION OF PUPPETRY IN USE IN SUBJECT MATTER  
IN NORMAL TRAINING SCHOOLS<sup>a</sup>

Subject matter	Cases	Per cent
Health studies	2	.96
Nature study	10	4.90
Geography	23	11.00
History	31	14.90
English	58	27.90
Drama	40	19.20
Art	41	19.70
Music	3	1.50
Total	208	

<sup>a</sup> Ruth Hiller, "Survey of City School Systems of United States with the Normal Training Schools and Colleges, to Determine the Educational Value of Puppets," (unpublished Master's thesis, Drake University, Des Moines, Iowa, 1932), p. 56.

TABLE II  
COURSES OF TRAINING IN PUPPETRY IN THE NORMAL  
COLLEGES OF THE UNITED STATES<sup>a</sup>

Courses	Cases	Per cent
Education	8	21.1
Methods in literature	5	13.1
Art	19	50.1
Art, but limited	6	15.8
Total	38	

<sup>a</sup> Ruth Hiller, "Survey of City School Systems of United States with the Normal Training Schools and Colleges, to Determine the Educational Value of Puppets," (unpublished Master's thesis, Drake University, Des Moines, Iowa, 1932), p. 67.

manipulation of puppets. Six courses in art included a limited training in the construction of the puppet.

Libraries using puppets. It is interesting to note that in a good many libraries throughout the country, classes are being formed by teachers and individual libraries in marionette production as an adjunct of the library work. Some of these leading libraries are: St. Paul Public Library, George Bruce and Webster Branches of the New York Public Library; Seattle Public Library; The Public Library of Reading, Pennsylvania; Albany Public Library; Normanus Blecher and John A. Howe Branches.

Experimental schools, and in some cases individual teachers and principals in some public schools, have been using varied methods and materials to stimulate pupil interest in their work. Among these marionettes have proved to be one of the most potent aids.<sup>45</sup>

Lip reading learned through the use of puppets. Occupational therapists in several hospitals have found puppetry very helpful. A new method of lip reading for the adult deafened that requires training in body rhythm as an important aid to speech education includes all the

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W. Garret Becker, "Marionettes in Education," Chicago School Journal, 21:133, November, 1930.

manipulation of an especially designed stringed figure.<sup>46</sup>  
 The Brooklyn State Hospital in its Occupational Therapy Department gives several puppet shows a year. These shows are planned by the patients as part of their work in occupational therapy. Ypsilanti Normal College in Ypsilanti, Michigan, has used marionettes to develop a sense of rhythm in teaching lip reading.

#### VIII. PUPPET PROJECTS AS AN AID IN TEACHING

##### SUBJECT MATTER

Marionettes have unlimited educational possibilities. Through them we are not only training for wholesome recreational activities, but providing opportunities for each to find his own needs satisfied.

The classroom situation can greatly be enriched through puppetry. Teachers are primarily concerned with teaching the child rather than the subject, and our classes now make contributions to the unit of work in hand, tending to disregard popular courses of study. Marionettes become even more meaningful and interesting when used as a means to enrich many phases of school work.<sup>47</sup>

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Catherine F. Reighard, "Puppets in Adult Education," Handbook of Adult Education, 7:176, November, 1934.

47

Irene Smith, "Puppets in the Classroom," Elementary English Review, 12:219, November, 1933.

Young believes that play production may be a means of motivating various school activities, of teaching appreciation of art and drama and presenting to an audience a production of artistic and literary merit.<sup>48</sup>

Young says that many schools are using puppet work in carrying out project work in the various phases of school subject matter. Puppet play production offers every advantage that dramatics offer. She believes that those who wish to take the parts have an immediate incentive for perfecting the technique of voice production because only the students who use their voices properly, will be able to project their tones through the curtain.<sup>49</sup>

Joseph, who has given puppet shows throughout the United States believes that in America the widespread use of the puppet project as a classroom project, is all but universal. As she takes her puppets from school to school, she finds there is scarcely a grade that is not making some sort of a puppet show. She says that often their first visit inspires the activity and when they return they find marionettes all over the school.<sup>50</sup>

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48

Laura W. Young, "Puppetry as a School Project," Chicago Schools Journal, 22:272, January, 1931.

49

Laura W. Young, "Puppets in Education," Chicago Schools Journal, 21:9, September, 1930.

50

Helen Haiman Joseph, A Book of Marionettes (New York: Viking Press, 1929), p. 202.

Gray points out that the marionette theatre makes an ideal school project. It meets the most exacting requirements of the project theory. Marionette production carries with it a stronger impetus toward completion than do most school projects.<sup>51</sup>

Plimpton, a school teacher, believes that a marionette play is a real experience in co-operation. Also, he believes that the play is invaluable in creative work and developing responsibility.<sup>52</sup>

Frazier, an assistant to Miss Martha Simpson who brought her puppet theatre to Honolulu in 1928, believes that puppet plays afford an opportunity for the exercise of almost every one of the arts. She believes the work is sufficient in interest and possibilities to challenge the ability of the most versatile person. She thinks the children should choose the play, write it, dress the characters, rehearse them, introduce them to the audience, play any part and have a part in every activity involved in the puppet play.<sup>53</sup>

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51

Ethel C. Gray, Marionettes Go to School (Chichasha, Oklahoma: Ethel C. Gray, 1929), p. 15.

52

Margery Plimpton, "History Through Marionettes," School and Home, 6:46, March, 1931.

53

Gertrude L. Frazier, "Puppet Play Production," School Arts, 21:473-74, April, 1932.

A teacher having given many puppet shows in the junior and senior high school believes the puppet show offers students a chance to develop their ideas and to experience in a normal social environment the principles taught in social science, mathematics, languages and the arts.<sup>54</sup>

Howard believes all phases of art are related to the seven cardinal objectives in education. Puppetry gives freedom to express ideas as do the other arts.<sup>55</sup>

Goldberg, in defending the use of the puppet project in the schools, believes that we must not lose sight of the fact that we are living in a materialistic age and that people are eager to see results.<sup>56</sup>

Correlation of subject matter by using puppetry.

The puppet project when completely carried out cannot help but include many different phases of the curriculum. Subject matter seems to correlate naturally when the project is under way. Fancier and Crawford believe correlation has left a definite impress upon school practice. Also, that

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54

Laura A. Penny, "Educational Value of Puppets," Sierra Educational News, 23:52, October, 1935.

55

Winona Howard, "Relation of Art to Seven Cardinal Objectives in Education," School Arts, 23:362, November, 1934.

56

Daniel S. Goldberg, "Practical Art," Bulletin of High Points, 8:54-55, May, 1931.



the tendency now is to bring the social studies into vital relationship with other school subjects.<sup>57</sup>

Losh, who conducted many projects emphasizing health and safety, believes the opportunities for correlative work in the puppet project are as great if not greater than in most any form of activity. She contends it has the advantage of providing activity for all ages and groups of people.<sup>58</sup>

Painton believes marionettes can be a correlator in the public schools. He bases his belief on Robert Owen, the Great English Utopian, as far back as 1815, who preached that education should be based on a pleasure and not a pain theory.<sup>59</sup>

The co-operation of one department of a school with another department brings about a very vital relation. The marionette can become an ideal means of accomplishing this interrelation.<sup>60</sup>

Walter points out that a correlative activity of the puppet play worthy of mention is the manual activity

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57

D. G. Fancier and C. C. Crawford, Teaching the Social Studies (Los Angeles: C. C. Crawford, 1932), p. 247.

58

Rosamond Losh, "Puppets Teach Health and Safety," American Childhood, 14:36-37, March, 1933.

59

Frederick C. Painton, "The Marionette as a Correlator in the Public Schools," School Arts, 11:204, December, 1922. 60

Maude Owens Walters, Puppet Shows (New York: Dodd, Mead and Company, 1929), p. 57.

involved, with its planning, measuring and constructing. Interest works both ways. On the one hand, the constructing is done for the sake of the play; and on the other, the play gains in meaning and significance because of the construction work involved. It is in this sense of the relation of one part to another, and the dependence of one part on another, that the manual work takes on its significance.<sup>61</sup>

Penny believes the puppet show correlates with business training, woodshop, home economics, electric shop and with the arts. The assembling, arranging and mimeographing of programs, backstage organization, advertising of the show through new articles, posters, hand bills and speeches are very valuable in business training. The bodies can be constructed in woodshop and dressed by the home economics classes. All the lighting of the stage can be supervised by the electric shop teacher. Also, the puppet show offers creative experience in each of five separate arts: sculpture, music, painting, literature and architecture.<sup>62</sup>

Many teachers have described projects which included correlation of subject matter. One teacher correlated art, reading and history by studying the life of the Pilgrims, the

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<sup>61</sup>

Winfred H. Mills and Louise M. Dunn, "Marionettes, Masks and Shadows," School Arts, 20:260, January, 1931.

<sup>62</sup>

Laura A. Penny, op. cit., pp. 50-51.

children writing their own play and producing it successfully.<sup>63</sup> In Grand Forks, North Dakota, another teacher used puppetry as a means of presenting four units of study, art, literature, history and English. Early in September plans for the December program were planned. The children help make the plans and carried them out successfully. The teacher believed a great deal was gained in this unit of work and also she had the interest of the children.<sup>64</sup> Literature was used as an integrating center by a teacher in Baltimore, Maryland. The sixth grade combined literature with reading, English, drama and art. Both the teacher and children thought the project a success and wished to repeat the experience.<sup>65</sup>

Social-study projects using puppetry. One teacher after having completed a puppet project vitalizing the history period said:

When more teachers realize its value not only as a wholesome means of occupying leisure and stimulating creative thought but also as an enlivening influence upon the social studies, it will become an established

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63

Mayme Goodin, "A Correlation of Art, Reading and History," School Arts, 21:160, November, 1932.

64

Sister Julianne, "A Puppet Show as a Means of the Presentation of Four Units of Instruction in Art and Literature," School Arts, 20:538-44, April, 1931.

65

E. Lucy Cleaveland, "Literature as an Integrating Center," Platoon School, 6:22, September, 1931.

part of the school curriculum.<sup>66</sup>

A class in the lower grades used puppets to help them in studying Switzerland. The results of the project were measured by the Stanford Achievement Test Forms A and B, and by testing of plus and minus questions over the work accomplished. There was a decided improvement in factual knowledge in social studies and in facility in reading and understanding what was read.<sup>67</sup>

Third and fourth graders originated a play contrasting colonial life with the family life of today. The teacher felt a better understanding of the colonial period was gained by the use of puppetry, than would have resulted from the regular classroom procedure.<sup>68</sup> A low division of the fourth grade had a hand puppet show of the "Mad Tea Party."<sup>69</sup> The possessions of the United States, including Hawaii and Alaska, were studied by a fifth-grade class. Broad experience in geography and history of these countries was gained. The

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<sup>66</sup>

Josephine McSweeney, "Puppetry Used to Vitalize the History Period," Fifth Year Book of Classroom Teachers, June, 1930, pp. 159-60.

<sup>67</sup>

Dena Lockhead, "Our Trip to Switzerland," Grade Teacher, 6:706, May, 1931.

<sup>68</sup>

Alice Bryant, "The Marionette Comes to School," American Childhood, 8:19-20, November, 1927.

<sup>69</sup>

Francis Grant, "A Puppet Show of the Mad Tea Party," School Arts, 15:295, January, 1931.

teacher believed the pupils had many opportunities for the expression of their own ideas and talents together with genuine growth in English.<sup>70</sup>

A sixth grade class studied the Middle Ages with the help of marionettes. All of the activities involved were done by the pupils.<sup>71</sup> Another sixth grade class wrote and gave a play of the early history of Columbus, doing all of the work themselves. The teacher believed the project to be highly successful and the children enjoyed the whole group of activities.<sup>72</sup>

Seventh graders after reading the story of Miles Standish wrote an original play and used puppets to produce the play. All of the work involved was done by the pupils.<sup>73</sup> One class started a research study of the Boston Tea Party by first studying the city of Boston in Revolutionary times from 1770 to 1778. One member of the class suggested puppets and the result was a play and puppets made to give it.<sup>74</sup>

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<sup>70</sup>

Esther Black, "A Geography Marionette Show in the Fifth Grade," School Arts, 20:295, October, 1930.

<sup>71</sup>

Violet E. Mau, "Puppets in the Middle Ages," Chicago School Journal, 22:77, October, 1931.

<sup>72</sup>

Margery Plimpton, "History through Marionettes," School and Home, 6:47, March, 1931.

<sup>73</sup>

Kathryn F. Hogan, "What We Did with Marionettes," Chicago School Journal, 13:134, September, 1922.

<sup>74</sup>

Louise Kintner, "Boston Tea Party as a Puppet Show," School Arts, 10:359-65, February, 1931.

A seventh grade class was directed into channels of a marionette project through the information of a class in social science club called "Live Wires." This class was organized in the classroom and most of the work was accomplished during school time. Committees to study puppets, costumes, stage, scenery, advertising, properties, lighting, and play writing were organized. The art department made block print designs for the program covers for the puppet performance, and the shop department printed them. Several original plays were given.<sup>75</sup> A show of twenty-six marionettes presenting the life of the Pilgrims, from the time of their sailing to America to their first Thanksgiving, was given by a class by a class in Muskogee, Oklahoma.<sup>76</sup> Another class made a study of the customs, life, dress and homes of the people of the Middle Ages with the aid of a puppet show.<sup>77</sup>

Puppetry as an aid in teaching literature. Dawson points out that a piece of literature becomes more alive when puppets are used. She contends marionettes are adapted best to scenes of sincere emotional appeal, and that the quality

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75

Fannie H. Silverman, "Marionette comes to Classroom," Unit of Work in Social Science, Educational Method, 8:370, April, 1934.

76

Mayme Goodin, "A Correlation of Art, Reading and History," Schools Art, 21:160, November, 1932.

77

Virginia Lee, "Puppets in the Middle Ages Through the Making of a Marionette Play," Baltimore Bulletin of Education, 6:46-48, October, 1931.

of real pathos is needed for a good puppet show.<sup>78</sup> A critic teacher used "Raggedy Ann" as a demonstration puppet project in the second grade, for her practice teachers.<sup>79</sup> A class of eight year old children gave Pinnocchio in pantomime. The children had to understand the action in order to act.<sup>80</sup> One librarian gained the interest of the children by giving short puppet plays in the library. Her method was found to be very successful.<sup>81</sup>

A puppet version of "Cinderella" for small children was developed by Perry Dilley's class in puppetry at Mills College during the summer session. His classes and puppet shows have been highly successful and helpful to all teachers.<sup>82</sup> A first grade class of Long Beach, California, gave several puppet shows. The teacher believed she had proven that the joy of puppet shows was within the ability of even the youngest children. She believed it was a

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78

Dorthea Dawson, "Creative Work in Literature Through Marionettes," Third Yearbook of Michigan Education Association, Elementary Principals, September, 1929, p. 161.

79

Leona Ruth, "Problem Solving in the Second Grade," Childhood Education, 9:78-80, October, 1931.

80

Mabel R. Goodlander, "Puppets and Pantomime," Progressive Education, 11:31-34, January, 1931.

81

Hallie Loomis Craytor, "Marionetting from the Classroom to Albania," Elementary English Review, 11:258-59, December, 1932.

82

Joyce E. Lobner, "A Puppet Cinderella at Mills College Summer School," School Arts, 21:403-414, November, 1932.

valuable project from an educational standpoint.<sup>83</sup> The primary grades of the John Quincy Adams School in Washington, D. C., gave an auditorium program of a puppet show of "Jack and the Beanstalk." It offered a diversity of tasks for its completion, and provided opportunities for the pupils in the group to make individual contributions.<sup>84</sup>

A seventh grade class in Detroit, Michigan, gave a marionette show of King Arthur Stories. All of the activities were supervised and worked out by the children.<sup>85</sup> In Neffs, Ohio, a sixth grade class made puppets of any character in literature they wished to portray. They also made notebooks, sketches and illustrations of the puppets and their costumes.<sup>86</sup> In Decoto, California, a seventh grade gave "Rumplestilskin" with much success.<sup>87</sup>

The "Tale of Two Cities" was given by a high school class. The music department assisted by providing songs of

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83

Claire Rogers and Margaret C. Waite, "A First Grade Puppet Show," School Arts 18:184-85, November, 1929.

84

Bernadette L. Dore, "An Auditorium Activity," Fifth Yearbook, Department of Classroom Teachers, June, 1930, p. 245.

85

Dorthea Dawson, "Creative Work in Literature Through Marionettes," Michigan Educational Association Third Yearbook, Supplement Elementary School Teachers, September, 1929, p.161.

86

Mary O. Witchey, "The Puppet Project," Elementary English Review, 11:256, December, 1932.

87

Muerl McDennot, "Marionettes as Worked Out by the Seventh Grades," School Arts, 22:567, March, 1933.



that period in history from 1779 and 1792.<sup>88</sup> Silas Marner was taught as a puppet play by one teacher who wished to gain the interest of a group of thirty-five girls in high school, who had failed English I and II, and were making up a terms' work.<sup>89</sup> One high school class used a puppet show to help in oral expression. The English, art, science and manual training departments all co-operated in making the project a success.<sup>90</sup>

Modern language aided through use of puppetry. The aim of one teacher was to have a play of French conversation which would introduce the idiomatic expressions required in the course; to develop facility in speaking and understanding the foreign language. This was carried out successfully in a Pennsylvania junior high school.<sup>91</sup>

Art class having free activity using puppetry. A sixth grade class have a free activity period during the art class and they choose to use puppets. The story chosen was

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88

S. J. Russell, "Tale of Two Cities," High Points, 11:31, December, 1934.

89

Mildred W. Bolles, "Silas Marner as a Puppet Show," Bulletin of High Points, 10:52-54, November, 1933.

90

Laura G. Whitmire, "Teaching School with Puppets," World Review, 1:101, March, 1912.

91

Bertha A. Ballinger, "Guignol; A Puppet Show as a Method of Teaching Modern Languages," Pennsylvania School Journal, 2:204, November, 1932.

"Tom Sawyer" which they wrote themselves. Miss Houlton says of the puppet project:

This has been our most successful free activity in art because it brought various phases of development in the child. In addition to the art and manual training, there came training in dramatics, literary appreciation and play composition; and through the manipulation of the puppets there came training in rhythm and co-ordination of mind and body.<sup>92</sup> But, above all, the children enjoyed the activity.

Health and safety classes using puppetry. The Kansas City Children's Bureau in its Child Health and Parent Education work has used the puppet show project successfully with various ages. Since January 31, 1916, performances were given before approximately 40,000 people, 38 original playlets by children. Miss Losh believes the puppet show as a health and home safety project, instructs youth in matters of health and safety, establishes right health and safety attitudes, develops safety and health consciousness, and emphasizes the group activity.<sup>93</sup>

One fourth grade teacher wished to teach cleanliness and as a result her pupils gave a play, "Animal Way to Cleanliness." She believed the project to be more successful than the methods she had used previously to teach

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92

Beulah A. Houlton, "A Marionette Theater as a Free Activity," School and Arts, 21:45-48, September, 1932.

93

Rosamond Losh, "Puppets Teach Health and Safety," American Childhood, 14:36-37, March, 1933.

cleanliness.<sup>94</sup> A puppet play "Care of the Teeth," was given in which the children spoke the play spontaneously, rather than drilling and memorizing it. The teacher felt the children understood and enjoyed the project.<sup>95</sup>

Puppets used on the playground. On the Los Angeles playgrounds puppets have been found to be very successful by Miss Watrous. Each year the number of puppet plays increases as there is an increasing amount of requests for puppet work.<sup>96</sup> Clark and Witter reported two hundred puppet shows each season since 1927, in a summer playground. The puppet shows give a great variety of activities to suit the individuality of the child and challenge him to be creative and to make use of his leisure time.<sup>97</sup>

A summer camp using puppets. One teacher gained interest in a summer camp by using puppets. There were so many activities involved which appealed to such a large number of children, that interest was never lacking. The

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94

Alex Millar, "Helps for Grade Teachers," Virginia Journal of Education, 5:232-34, February, 1932.

95

Gertrude Kellogg, "Care of Teeth, Some Helpful Activities for Health Week," Grade Teacher, 9:33, May, 1934.

96

Valerie Watrous, "Los Angeles Play-ground Activities," School Life, 7:48-49, November, 1930.

97

Benjamin A. Clark and Stanley G. Witter, "The Puppet Show in the Summer Playground," American Childhood, 15:62-63, June, 1930.

outcomes of the shows were very successful.<sup>98</sup>

Puppets used to help the hard of hearing. Puppet plays have been found to be very entertaining to the hard of hearing and found also to be very successful. The action of the puppets gives in pantomime the story of the play. The scenery and costumes complete the picture.<sup>99</sup>

Measured results of puppet projects. Crawford and Gray carried out a project in the fifth grade. The results of the project were measured objectively by means of the Stanford Reading Test, Revised, and by the Los Angeles Diagnostic Test in Language Tests, see Table III. These were administered approximately at the beginning and at the end of the semester, thus giving a check on the progress. Since five months progress is normal for one semester, any gain beyond five per cent of a unit of grade placement, may be considered as evidence of superior work in the course. The average gain for the class was 7.8 months for reading vocabulary; 8.1 months for language usage. In other words, in spite of the fact that the class devoted a large amount of time to other work than English, they made about

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98

Evelyn H. Wood, "Marionettes at Camp," Playground, 9:737-78, March, 1930.

99

Helen Cooper, "A Puppet Show, Entertainment of Hard of Hearing," Volta Review, 9:44, January, 1934.

TABLE III  
MEASURED RESULTS OF PUPPET ACTIVITY\*

Items	Reading vocabu- lary	Reading compre- hension	Language usage
Average gain in months	7.8	8.1	8.1
Normal gain in months	5.0	5.0	5.0
Percentage of actual normal gain	156.0	163.0	163.0
Excess of actual over normal gain in terms of months	2.8	3.1	3.1
Standard error of the average excess gain	2.8	3.1	3.1
Odds that excess gain is not due to mere chance	525.1	48000:1	Millions:1

\*

C. C. Crawford and Lillian Gray, "Measured Results  
of Activity Teaching," National Educational Association  
Journal, October, 1931, p. 270.

sixty per cent more gain in English than was normal for the semester. The average intelligence quotient for the class was 108, showing it was not a highly selected one.

The conclusion of this study showed that it is possible to teach through activities and still accomplish normal or better than normal results in the fundamental skills.<sup>100</sup>

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C. C. Crawford and Lillian Gray, "Measured Results of Activity Teaching," National Educational Association Journal, October 1931, p. 270.

## CHAPTER III

### METHOD OF PROCEDURE

The procedure followed in this study consisted of finding all the printed material possible at the library, of holding interviews with persons who knew something of puppetry, of using a questionnaire, and of segregating the material into chapters which form the main body of this thesis.

Interviews. Because of the scope of the problem a number of people were interviewed before any further steps were taken to procure material for this thesis. Many interviews were made primarily to find whether the teachers felt that puppetry had a definite place in education, its possibilities and its results. Interviews were arranged with teachers in the Los Angeles City Schools, and several with teachers in Imperial Valley who had practical experience with puppets in the schools. Among those prominent in the educational field were, namely, Lewerenz, Statistician, Division of Psychology and Educational Research in the Los Angeles City Schools: Mrs. Pauline, Assistant Supervisor of Art in the elementary grades in the Los Angeles City Schools. A representative of the famous Helen Joseph's Puppet Plays was interviewed at Bullock's Department Store, in Los Angeles.

Miss Joseph's shows are given in schools throughout the United States. All those interviewed agreed that puppetry was sufficiently important to make the study worthwhile.

Sources of questionnaire material. Very little library material could be found which would aid in the construction of the questionnaire. The questions were based on interviews.

The questionnaire (see Appendix, page 127 to 131), included questions dealing with teacher supervision and training, procedure in carrying out the various activities involved in a puppet project, sources of information, and grades and classes in which puppets were mostly used.

Use of the questionnaire. Two hundred questionnaires were sent, including a letter explaining the reason for such a questionnaire, and a self-addressed envelope. Fifty of these questionnaires were sent to persons known to have had experience in puppetry, and the remaining one hundred fifty, were sent to the superintendents of schools throughout the United States, excluding the largest cities. Of the two hundred questionnaires, one hundred seventeen were answered. Thirteen were returned unanswered, with the statement that puppetry was not used in the schools.

Segregation of material. The material tabulated from the questionnaires was tabulated into seven general divisions.



These have formed the chapter headings for the main body of the thesis. First, there is the statement of the problem and the method of procedure. Next is given a review of literature, placing puppetry in education. The training teachers have had in puppetry is next discussed. Supervision of the puppet project with the various activities involved is next given. The last chapter summarizes the data found.

## CHAPTER IV

### TEACHER TRAINING AND SUPERVISION

The purpose of this chapter is to show, from the results obtained in the study, the amount of training teachers have in the various phases of subject matter before they attempt a puppet project; the number of projects they have supervised; recency of the projects; and grades, size of classes, and nationality of class in which this supervision has taken place.

Very little has been written on the amount of training a teacher needs before undertaking a puppet project, or what training teachers have had who have supervised puppet projects in the schools. Since a puppet project necessitates the supervision of such a variety of skills and knowledge, a teacher must either be especially trained in the different activities involved in puppetry, have help from magazines or books, or have help from teachers who have had experience with such activities.

#### I. TEACHER TRAINING IN PUPPET ACTIVITIES

Special training in puppetry. Through a questionnaire teachers were asked if they had special training in the construction of puppets, costuming, play writing, stagecraft, dramatization, wood carving, clay modelling, design and

painting. Knowledge gained in these courses of the curriculum could be applied or adapted to puppetry. Table IV shows the percentage of teachers having had special training in the above mentioned courses.

More teachers had training in painting and dramatization than in any other activity. Seventy-two, or 61 per cent, of the one hundred seventeen teachers had been trained in dramatization and seventy-three, or 62 per cent, had been trained in painting. The least amount of training in these activities was in the construction of the puppet, which was shown in nineteen, or 16 per cent, of the cases. Thirty-three, or 28 per cent, had some training in playwriting. Two reported that this training was included in an English course, and a course in English composition.

Wood carving was taken by thirteen, or 11 per cent, of the teachers. This activity is least needed but helps to some extent. Thirty-two, or 27 per cent, had training in clay modelling. Four teachers indicated that the clay modelling courses included mostly pottery and some figure modelling. Fifteen, or 13 per cent, had had training in costuming. Seven indicated their knowledge of costuming was gained in sewing classes. Sixty-one, or 52 per cent, reported help in design.

Eighteen of the one hundred seventeen teachers indicated that they had not received any training in these

TABLE IV  
TEACHERS HAVING SPECIAL TRAINING IN PUPPET ACTIVITIES

Activities	Number	Per cent
Construction of puppet	19	16
Costuming	15	13
Play writing	33	28
Stagecraft	43	37
Dramatization	72	62
Wood carving	13	11
Clay modelling	32	27
Design	61	52
Painting	73	62

activities.

Assistance of various departments of the school.

Many teachers had help from the art, costume, shop, English, drama, music and stagecraft departments of the school.

Table V shows the greatest assistance was gained in the drama department. Fifty-one, or 43 per cent, of the teachers had help in this department. The shop helped in forty-seven, or 40 per cent, of the cases, and the music department assisted in thirty-seven, or 22 per cent, of the cases. Teachers indicated that often help was given in selecting the music, rather than the department furnishing the music. The costume department helped thirty-three, or 28 per cent, of the teachers. The art courses assisted to the extent of twenty-one cases, or 18 per cent, of the teachers. The art classes assisted mostly in painting and assisting in choice of colors.

The English department helped thirty-two, or 27 per cent, of the teachers. The stagecraft assisted six, or 5 per cent, of the teachers. This small number may have been due to the fact that very few schools have stage craft classes.

Books and magazines as a supplement to training.

Eighty-nine of the one hundred seventeen teachers reported they found a sufficient number of books and magazines at the

TABLE V  
TEACHERS HAVING ASSISTANCE OF OTHER DEPARTMENTS  
OF THE SCHOOL

Departments	Number of cases	Per cent of teachers
Art	21	18
Costume	33	28
Shop	47	40
English	32	27
Drama	51	43
Music	37	22
Stagecraft	6	5

local library to aid them in their work. Two teachers had to buy their own books in order to obtain sufficient material. One teacher did not find a sufficient amount of material previous to 1924, but had found an abundance of material since that time.

When the teachers were asked whether they could gain enough knowledge from magazines and books to carry on a project, eighty-one of the one hundred seventeen teachers believed it was possible. Three added that individual initiative and a profound interest was necessary for the teacher.

Time of learning of the activities by the teacher.

Ninety-six of the teachers learned as much as they could about the activities involved in the puppet project, before the project was started. Twenty-one learned the various skills and knowledges along with the children. Three indicated they learned before and after the project was started.

One teacher indicated she knew very little when she started the puppet project but was pleased with the result. She believed the creative ideas of the children in construction of puppets and stage and in the other activities involved, inspired them to do their best work. She added that she did not have sufficient knowledge of puppetry to instruct their activity. No two puppets were made the same

in the class as each child worked out his own method and had complete freedom.

Eighty-seven of the one hundred seventeen teachers did not believe lack of training would be an unsurmountable handicap to a teacher. Several added that the teacher must have talent, be genuinely interested, put forth a great deal of effort or show real initiative.

## II. TEACHER SUPERVISION OF PUPPET PROJECTS

Number of projects. Nothing has been found in the literature reviewed to indicate that teachers continued their activities in puppetry after the first project was completed, or if they became discouraged after this first one and did not attempt another. If a second project was attempted, this would seem to indicate the worthiness of such a procedure.

According to the data received from the questionnaires, one hundred seventeen teachers had supervised seven hundred twenty-six projects. This makes an approximate average of six projects for each teacher. However, many of the teachers were indefinite as to the number of projects they had supervised. For instance, one art supervisor had supervised from six to twelve projects every year since 1929. In this case and in others similar, the smallest number of projects was used. In this instance she was given credit for



six projects for each five years. Thirty-seven of the teachers indicated they had supervised but one project, however, some of them were supervised in 1934 and 1935.

Recency of puppet projects in the schools. The earliest year indicated, by the teachers, in the questionnaires was 1924. It is interesting to note in Table VI the gradual increase of the number of projects supervised each year. The number of these projects is, however, approximate as many teachers did not state the exact year. For example, one teacher had conducted eleven puppet projects from 1931 to 1935.

The table seems to indicate a great interest in puppets in 1931, as shown in the number of projects in excess of those supervised the year preceding. Less than one per cent of the projects were supervised in 1924 and ten years later there was an increase to 24.29 per cent of supervised projects. One hundred seventeen teachers supervised seven hundred twenty-six projects from 1924 to 1935, inclusive.

Grade levels showing greatest number of projects.

Table VII, page 67, shows the distribution of seven hundred twenty-six supervised projects from the kindergarten through the college or university.

TABLE VI  
REGENCY OF PUPPET PROJECTS IN THE SCHOOLS

Year	Number of projects	Percentage of projects
1924	4	.55
1925	6	.83
1926	9	1.24
1927	12	1.66
1928	20	2.76
1929	27	3.73
1930	36	4.97
1931	92	12.7
1932	113	15.59
1933	148	20.42
1934	176	24.29
1935	83	11.45
Total	726	

TABLE VII  
NUMBER OF PROJECTS SUPERVISED IN VARIOUS GRADE  
LEVELS

Grade	Number of projects in each grade	Percentage of pro- jects in each grade
Kindergarten	13	1.79
1	32	4.42
2	38	5.24
3	59	8.14
4	62	8.56
5	75	10.35
6	97	13.39
7	84	11.59
8	94	12.97
9	57	7.87
10	31	4.28
11	30	4.14
12	26	3.59
College or university	28	3.86
Total	726	

It is interesting to see that thirteen, or 1.79 per cent, of the projects are in the kindergarten, and twenty-eight, or 3.86 per cent, of the projects are in the college or university. Grades five to eight, inclusive, seem to show the greatest number of projects.

Table VIII gives the same information as Table VII adding the number of replies received in each division of the school system. The greatest number of replies of the questionnaire were in the junior high school. That is, forty teachers reported two hundred thirty-five, or 32 per cent, of the supervised projects. The table seems to indicate the adaptability of the puppet projects to all grade levels.

Size and nationality of classes. Only thirty-two of the one hundred seventeen teachers reported the size of their classes. However, most teachers carried on puppet work in the regular classroom which would indicate that the classes were probably large. One teacher made a notation that if a class was well organized, the size would not be a problem.

The smallest class reported had eleven children and the largest class had forty-seven. Thirteen of the thirty-two teachers indicated they believed their classes too large to gain the best results. Two made notations that a small class would be ideal, due to the many activities

TABLE XVIII  
NUMBER OF REPLIES AND PROJECTS IN DIVISIONS OF THE  
SCHOOL SYSTEM

Division	Projects	Number of replies	Percentage of projects
Kindergarten	13	3	2
Primary	129	14	18
Intermediate	234	37	32
Junior high	235	40	32
Senior high	87	16	12
College	28	7	4
Totals	726	117	

involved.

Eleven of the one hundred seventten teachers indicated the nationality of their class. The nationalities included Norwegian, Jewish, German, Scotch, Swedish, Indian, Russian, Polish, Roumanian and Mexican. Four of the teacher's stated that their classes were all foreign children. Evidently the nationality was American or English in the other one hundred six cases.

Average intelligence of the class. Only six of the one hundred seventten teachers gave the intelligence quotient of the class. They were as follows: 118, 107, about 105, over 100, 96 and about 95. Seventeen indicated that the classes were bright, and eleven that the classes were dull.

Three teachers who had conducted more than one project indicated that their classes changed but on the whole were average. Two teachers indicated the class was made up of bright, average, and dull students. Every class was composed of both boys and girls.

## CHAPTER IV

### TEACHER AIMS AND PURPOSES FOR PUPPET PROJECTS

The primary aim of this chapter is to give the aims and purposes teachers have for conducting puppet classes, in the grades from the kindergarten through the college, as shown in the replies of one hundred seventeen teachers answering the questionnaire.

The number of purposes as given by the teacher ranged from one to eleven. This list included a great variety. Because of the great number and variety of purposes given, this chapter is divided into three sections, namely, (1) mastery of subject matter; (2) teaching extra-curricular activities; and (3) developing certain habits and attitudes.

#### I. MASTERY OF SUBJECT MATTER

Most of the teachers used the puppet project to teach subject matter. It is interesting to note that nearly all of the subjects in the curriculum are included in this list, see Table IX.

The subjects which were taught with the aid of the puppet projects were art, drama, English, foreign language, geography, health and safety, history, literature, music and science.

TABLE IX  
TEACHER AIMS AND PURPOSES IN USING PUPPETRY TO TEACH  
SUBJECT MATTER.

Subject-matter field	No. of teachers	Percentage of teachers
Art	76	65
Drama	39	33
English	42	36
Foreign language	2	2
Geography	36	31
Health and safety	27	23
History	46	29
Literature	1	1
Music	27	23
Social science	79	68



More teachers gave social science as their main purpose in having a puppet project than any other subject matter. Seventy-nine, or sixty-seven per cent, of the teachers used puppetry to teach social science.

Several teachers noted that they wished the pupils to gain a better understanding and appreciation of the social studies. Seventy-six teachers, or 62 per cent, included art in their purposes of having a puppet project. The phases of art mentioned which were taught were, history of art, appreciation of art, principles of design, stage craft and costume. Forty-six teachers, or thirty-nine per cent, reported that history was included in their purposes of having a puppet project. Thirty-six, or 31 per cent, of the teachers gave geography as one of their puposes. English was the purpose of forty-two, of 36 per cent, of the teachers and health and safety was mentioned by twenty-seven, or 23 per cent. Music was given as the purpose of twenty-seven, or 23 per cent, of the teachers, as a purpose of having a puppet project. Foreign language was given by two teachers and literature by one as the purpose of having a puppet project.

## II. EXTRA-CURRICULAR ACTIVITIES

Many teachers gave as one of their purposes, in having a puppet project, was to teach some extra-curricular activity.

These activities included auditorium activity, book-week program, carnival, program for faculty, Parent-Teacher Association program, and a spring fete. Also, clubs were listed as: Boy Scout, Camp Fire, Dramatic, Girl Reserve, Girl Scout, Health Club, Hobby, Home Economics, Industrial Arts, Pep, Personal Culture, Puppet, and Recreation, as shown in Table X.

The hobby club was mentioned by sixteen, or 13 per cent, of the teachers, the dramatic club by ten, or 8 per cent, of the teachers and the recreation club by thirteen, or 11 per cent.

Auditorium was given in two cases, book-week program in five cases, carnival in one case, program for faculty by two, Parent-Teacher Association program by three, and spring fete by one.

The Boy Scout club was mentioned in one case, Camp Fire in three cases, Girl Reserve in two cases, Girl Scout in five cases, Health club in seven cases, Home Economics in two cases, industrial arts club in nine cases, Pep club in two cases, Personal Culture club in two cases, and Puppet club in four cases.

### III. HABITS AND ATTITUDES

Every teacher gave some habit or attitude as one of the purposes or aims in having a puppet project. These habits

TABLE X

TEACHER AIMS AND PURPOSES IN USING PUPPETRY TO TEACH  
EXTRA-CURRICULAR ACTIVITIES

Extra-curricular activities	Number of teachers	Percentage of teachers
Auditorium activity	2	2
Book week program	5	5
Carnival	1	1
Program for faculty	2	2
Parent-Teacher Assoc. program	3	3
Spring fete	1	1
Clubs:		
Boy Scout	1	1
Camp Fire	3	3
Dramatics	10	8
Girl Reserve	2	4
Girl Scout	5	4
Health Club	7	6
Hobby	16	13
Home Economics	2	2
Industrial arts	9	8
Pep	2	2
Personal culture	2	2
Puppet	4	3
Recreation	13	11
Total	80	

and attitudes as listed in Table XI, are as follows; to gain interest in school work, stimulation of initiative, development of creative ability, arouse dormant talent, freedom of expression, development of responsibility, better social habits and attitudes, good teamwork, teach co-operation and sportsmanship, good citizenship, help the timid and shy, overcome awkwardness, and joyful use of leisure time.

Development of creative ability was given by one hundred twelve teachers, or 95, per cent of them. Next in frequency of cases seems to be to gain interest in school work which was given by one hundred three teachers, or 88 per cent.

Development of responsibility was given by ninety-two, or 79 per cent, of the teachers. Eighty-one, or 69 per cent, of the teachers included joyful use of leisure time as one of their purposes.

Stimulation of initiative was given by seventy-two teachers, or 61 per cent. Arousing dormant talent was given in sixteen cases, freedom of expression in twenty-three cases, better social habits and attitudes in fifty-five cases, good teamwork in forty-two cases, to help the timid and shy in sixteen cases, and to overcome awkwardness in three cases.

TABLE XI

TEACHER AIMS AND PURPOSES IN USING PUPPETRY TO TEACH  
HABITS AND ATTITUDES

Habits and attitudes	Number of teachers	Percentage of teachers
Gain interest in school work	103	88
Stimulation of initiative	72	62
Development of creative ability	112	96
Arouse dormant talent	16	14
Freedom of expression	23	20
Development of responsibility	92	79
Better social habits and attitudes	55	47
Good teamwork	27	23
Teach co-operation and sportsmanship	59	50
Good citizenship	42	36
Help the timid and shy	16	14
Overcome awkwardness	3	3
Joyful use of leisure time	81	69
Total	701	

## CHAPTER VI

### PROCEDURE FOLLOWED IN UNDERTAKING A PUPPET PROJECT

Very little material has been written which gives definite instruction as to the methods and procedures used in carrying out the project plan of teaching puppets. All teachers agree that although a teacher may know a great deal about puppetry, there should be a definite procedure followed so that the teacher may accomplish her purposes in the shortest possible time.

Although teachers believe there should be a definite procedure, no two teachers seem to conduct their projects in the same manner. Because of the newness of the project method many teachers have learned what they could concerning puppetry and then proceeded in a "hit and miss" fashion, hoping for the best results. Teachers reported they change their procedures each time they supervise a puppet project as they learn new time saving devices and methods to make the procedure easier and more successful. The procedure followed in puppet projects is shown in two sample projects given in the Appendix, pages 132 and 134.

#### I. TEACHER PREPARATION

Teacher should be familiar with puppetry. The chapter on "Teacher Supervision and Training," shows that

comparatively few teachers have had training in the activities involved in a puppet project. This knowledge of puppetry should be gained before the project is started in the classroom. Several teachers have reported starting such projects with very little training and felt such a project was successful if the children should solve their own problems in working out the various activities. Knowledge was gained by the teachers through reading books and magazines, seeing puppet shows, talking to those who have had experience in puppetry, or by asking the help of various teachers of the departments of the school.

Familiarity with the project method of teaching. A variety of books have been written on the project or activity method of teaching. Lawrence E. Dow gives an excellent procedure followed in the project method, which with some changes is adaptable to a puppet project.<sup>1</sup>

Because of our new conditions in the industrial world, the schools should help meet these new conditions. In order to meet these conditions in the schools, new methods should be used. Although the activity or project method is not a new one, no definite instructions as to the

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Lawrence Edward Dow, "Activity Program Movement," (unpublished Master's thesis, University of Southern California, Los Angeles, 1932), p. 62.

procedure best adapted to puppetry has been written. Many teachers agree that the project method should be understood thoroughly, after which each teacher can adapt this method to puppets and in a manner best suited to the size, intelligence and needs of the group.

In the project method the emphasis is shifted from the teacher to the pupils, the pupils becoming the most important part of the school program. The pupils should understand that the teacher is merely there to help them carry on their activities when they wish to know how a certain thing is accomplished. Many teachers have confused the two words "activity" and "busy." Merely taking up time in school by giving the pupils a great deal of "busy" work, is not meant to be the activity method.

Under this project method of teaching the instructor takes the place of a guide rather than a dictator. She inspects, plans, and offers suggestions. The teacher much become expert in developing situations and creating new situations for those who are ready to undertake them.

Aims and purposes should be formulated before such a project is undertaken otherwise the project will be merely one carried on without any definite procedure. The chapter on "Teacher Purposes in Having a Puppet Project," shows the types of aims and purposes used by many teachers in conducting a puppet project.



Individual differences. The teacher must pay a great deal of attention to individual differences in order to help discover and meet individual interests.<sup>2</sup> This should include the consideration of the chronological and mental ages, the race, sex, and physical and economic status of the child. The project should not only be adapted to take care of the brighter pupils but the less able ones. Duller classes can construct simpler puppets and spend less time on costuming, the stage and the production. Teachers believe there are untold possibilities for the brighter pupils because of the variety of activities and the skill involved in accomplishing a finished production. The problem is to find the interests of the child and fit the project to that interest, and at the same time accomplish the purposes intended. The project should so be arranged that each member can work to his maximum capacity.

Many teachers have given some standard test before attempting a project and measured the results of the project when it was completed. However, these tests did not show what was accomplished in developing creative ability, imagination, and initiative; overcoming shyness, timidity and sensitiveness; developing co-operativeness, kindness and dependability. Many teachers feel that such a project is

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Earl A. Collins, Puppet Plays in Education (New York: Barnes and Company, 1932), p. 9.

unlimited in opportunities to develop character.

Asking the help of the various departments. Often a teacher cannot supervise all of the activities in her own department and is forced to call on other departments to assist. Many teachers are willing to co-operate.

Especially in the junior and senior high schools it is found necessary to have the help of other departments of the school. Dramatics teachers often ask the art or woodshop departments to construct the bodies of the puppets and to costume the puppets. The woodshop often constructs the stage to scale, sometimes making a large stage to be permanent in the school. The music department helps with instrumental music and singing, also by furnishing phonograph records or finding music to fit certain plays. The English classes sometimes write the play for the science classes.

Teachers interviewed believed co-operation between the various departments in putting over a successful puppet project requires the teacher to have the work well organized. This takes much more work, patience and time, than does the regular formal procedure in the classroom so popular in the past. However, many teachers are willing to change from the regular routine, not only to gain the interest of the pupils, but often their own work takes on a new meaning and they view it from a different angle.

## II. GAINING PUPIL INTEREST

The teacher should gain the interest of the pupils before attempting a puppet play. Although twenty-three of the one hundred seventeen teachers reported the pupils suggested the puppet project of their own free will, the others had to gain interest by some method. This interest was usually gained without the pupil knowing the teacher was trying to gain his interest. Often by creating an environment where the pupil will become aware that puppets are useful and enjoyable, he will become enthusiastic. If the pupil is compelled to enter into an activity for which he has no desire, he is not going to do his best work or work to the capacity of his ability. The whole project should be a happy and enjoyable one. Often a child not interested will eventually become a discipline problem which later may upset the whole attitude of the room.

Results show that enthusiasm was developed by seeing a puppet film, hearing a talk on puppets, reading literature on puppets, and seeing a puppet show. Many teachers felt that interest was gained by a combination of all these methods, but each reported the method which was most generally used in their classes, see Table XII.

Puppet show. Sixty-one, of 52 per cent, of the one hundred seventeen teacher reported the children had seen a

TABLE XII  
HOW INTEREST WAS GAINED IN PUPPETRY

Methods used	Cases	Percentage of teachers
Seeing a film	7	6
Reading literature	27	23
Talks on puppetry including radio	32	27
Puppet show	61	52
Teacher developing interest and enthusiasm	109	93

puppet show. Some of the professional shows mentioned were those of Remo Bufano, Tony Sarg, Helen Joseph, Gordon Craig, Perry Dilley, and the Yale Puppeteers.

Two teachers reported children had seen puppets at the World's Fair and came back with so much enthusiasm that the whole class became interested.

Nine of the shows seen were those given in department stores and in department store windows. The larger cities often had puppet shows in the department stores, especially around various holidays. Sometimes three or four performances a day were given. However, the shows were generally given on a Saturday during the school year. Sometimes these stores have beautiful displays of puppets which are sold to the public. Marshall Field in Chicago, Bullock's and May Company in Los Angeles, give window displays at Christmas time which are very entertaining.

Several teachers reported amateur puppet shows were the only ones available for the children to see. Often these are the most helpful as they are conducted in a more childish manner.

Films on puppets. Seven, or 6 per cent, of the one hundred seventeen teachers reported pupils had seen a film which had shown puppets. The films mentioned were, "I am Suzanne," "The Mad Genius," "Carnival," and "Whom the Gods Destroy."

Lectures on puppets. Thirty-two, or 27 per cent, of the one hundred seventeen teachers stated that the children became interested by hearing someone lecture about puppets. Three of these reported the children had heard Tony Sarg and Jerome Morgan give clever talks over the radio.

Several had heard the puppet showman discuss the talk after the play was over and discuss the construction and manipulation of the puppet. Some reported teachers were called in to discuss a puppet show they had conducted or had seen.

Reading literature on puppets. Twenty-seven, or 23 per cent, of the teachers gained attention to literature by having the children read several puppet plays and showing them pictures of the puppets. Some left books and magazines conveniently arranged on tables in the room, so that the children would find the puppet pictures or plays by themselves. Several added that they had a puppet to display to the children.

### III. PUPIL PREPARATION

Discussion of puppetry. Teachers interviewed believed there should be a very informal discussion of all the activities involved in puppetry. The teacher should not only answer questions but give the children something of the history of puppetry, and the various types and characters of

puppets. Books and magazines at hand should be discussed. It is well to have a puppet made to show the children or a picture of one. The pupils should tell of their experience with puppets, the ones they have seen and just what they enjoyed and liked about them. This discussion should not be hurried as a good understanding of puppets in general will make the class more conscious of the importance of their interest.

Formulating aims and purposes. Usually aims and purposes have been the secret of the instructor. The pupil usually is a passive listener and does what he is told and answers when he is able. Many teachers interviewed feel that the teacher should not do the work or be a dictator. In the activity program the pupils help make the aims and purposes of their activity and know definitely what they wish to do and it is the teachers task to help them accomplish these aims. Often the pupil and the teacher aims are similar.

Denburg believes that the project method in its complete adoption, proposes to carry forward the work of each subject, by placing beofre the children who are studying that subject, a series of carefully planned purposes or problems, which the teacher leads the children to accept as their own.<sup>3</sup>

#### IV. CHECKING RESULTS

Pupil results checked. The teacher should check the results with the children at the close of the project, or the next day after the performance if one is given. Much of the value of the project is lost if the conclusions and suggestions of the pupils are not brought out. If too much time was spent on the project, it should be shown just how this could have been avoided. Each activity should be taken by separate studies and discussed as to the quality of work done. All mistakes should be noted and improvements that could be made. Each pupil should check his own accomplishments to find whether he did the best work he could have. The teachers report that in most cases the children indicated that they would like to have another puppet project so they could do it better.

Teacher check results. The teacher should check results with aims and purposes she set at the beginning of the project. A list of notations should be made, not only to help her improve her technique and method but to help the children accomplish the best results. She is a guide to the children and with these little helps can improve her methods in directing the pupils.

Credit given where due. At the close of the puppet project most every teacher believes there should be some



manner of giving credit to those who have helped in anyway. Often a letter is written to thank them for their help. Sometimes a typewritten or mimeographed program is used on which the names of those who helped are listed. The letter has been found to be more personal and more satisfactory. More often, at the beginning of the performance, mention is made of every person helping in any way. At one particular instance, one of the puppets asked each person to stand as his name was called. This greatly amuses the audience, pleases the ones who helped and prepares the way for further requests to be made in the future. Although the same class have done all of the work included in the puppet project, the instructors' name who helped them conduct these activities should be given credit by some word or announcement.

Discussion of each activity. A list of all the activities involved should be made. Each activity should be discussed separately. Some of the activities are construction of the body, joining of the body; making the head, painting the head, costuming the completed puppet, stringing the puppet, constructing the stage, painting the stage, wiring the stage, painting the scenery, making the furniture and making the drapes, and also writing the play.

A complete list should be made and then this list should be revised and the activities to be done first should

be put at the beginning of the list. This should be written and posted in a conspicuous place so that all can see them. Often the child's name is listed after the activity. The various activities involved are discussed in Chapter VI.

Choose the activity which they prefer. All of the teachers reported that the activities should be divided according to the interest of the child as nearly as possible. Many thought that every child should have a part in every activity but time does not usually warrant this. The objection that most instructors have to every child helping in every activity is that it is time consuming and that interest is lost in the project as a whole.

If a list is made of all the activities and the names of those interested given after each one, then the remaining activities can be done by those who finish first. Many teachers let the pupils who do the great amount of work manipulate the puppets. This gives an incentive for the children to do more than one activity.

Douglass believes the selection of the activity should be as voluntary as possible. More than ninety per cent of the authorities with whom contact was made by a questionnaire, indicated that the selection of the activity must not be imposed upon the class.<sup>4</sup>

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Harl R. Douglass, Modern Methods in High School Teaching (Boston: Houghton Mifflin Company, 1926), p. 341.

## CHAPTER VII

### ACTIVITIES INVOLVED IN A PUPPET PROJECT

There are a variety of activities involved in a puppet project. The number of activities involved depends upon the type of puppet project chosen and the purpose in having such a project. However, the activities in a puppet project usually receive consideration in the following order: the choosing or writing of the play; the construction of the puppets; costuming the puppets; manner of controlling or wiring the puppets; the construction of the stage and properties; and the choice of the music. The activities are discussed in this chapter in the above mentioned order.

#### I. PLAYS

Type of play. Besides the great number of plays written for the professional puppeteer, there are many types of plays found to be adaptable or successful in the schoolroom. The wide variety of plays include those of health, cleanliness, care of teeth, safety, nature study, history, geography, literature, Biblical stories and stories of the holiday's such as Christmas, Easter and New Year's.

Choice of play. Gray believes careful attention should be given to the selection of a play, that is, written within the range of the class.<sup>1</sup> Mills and Dunn believe that the play should be carefully selected to meet the needs of the children.<sup>2</sup>

Bufano states the choice of the play is very important. He thinks some plays should not be attempted at all with marionettes, as a play with long speeches and no action should not be used.<sup>3</sup>

Many plays can be adapted to the use of the puppet project, but often many changes must be made. Often high school pupils have puppet shows of fairy stories, and sixth grade children give puppet shows of Shakespeare, as a result of the study of Rome as a social living project.

The one hundred seventeen teachers answering the questionnaire listed hundreds of useful plays. The plays were so numerous that they are not mentioned in this thesis. However, a list of the sources of these plays as listed by the teachers will be found in the Appendix, pages 138 to 139.

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1

Ethel Cooper Gray, Marionettes Go To School (Chicasha, Oklahoma: Ethel Cooper Gray, 1929), p. 71.

2

Winifred H. Mills and Marion M. Dunn, "Marionettes, Masks and Shadows" (New York: Doubleday, 1928), pp. 33-39.

3

Remo Bufano, Be a Puppet Showman (New York: Century Company, 1933), pp. 126-27.

Original plays. Eighty-six of the one hundred seventeen teachers reported original plays were written by their pupils. Thirty-one teachers reported both original and published plays had been used.

Sixty-two of the eighty-six reporting original plays, stated that grammatical problems entered into the writing of the plays. One teacher interviewed, said often the writing of the play was one of the most important activities of the whole project.

Teachers in the elementary grades make a real problem of the play, including sentence structure, paragraph structure, punctuation, composition, spelling and penmanship. Several high school teachers reported increase of vocabulary, composition and correct English was the outcome of writing such a play.

Length of time to write the play. The time for giving a play as given by teachers answering the questionnaire, ranged from ten minutes to one hour, and the time given to write the same play varied from a three week period to one month, depending upon the type of play and the fact whether the teacher made a real activity of the writing of the play. Several reported it took as long to write the play as it did to construct the puppets and the stage. Several felt that the play should be written before the other activities were started in order that the other details of the

activities could be carried out in the proper order. However, many believed the writing of the play could be done at the same time the other activities of the puppet project were in progress.

Public performance. Fifty-nine of the teachers reported that they had given public performances of the puppets. Many teachers interviewed believed a public performance should not be given unless the puppet project had arrived at a state of perfection. However, the majority of the teachers felt a performance of some kind was an incentive to make the project more complete. Many teachers did not believe a public performance was necessary, but often gave the play for the parents in the school room.

Time required to give play. The time for giving a play as given by teachers answering the questionnaire, ranged from ten minutes to one hour. The length of the play depended upon the age of the class. A long play for smaller children is difficult to handle in that the children get tired of the strain of manipulating the puppets. Kindergarten children are very seldom allowed to have a play more than fifteen minutes in length. A puppet show of thirty minutes is considered long enough unless there is a variety of entertainment involved in the play.

Bufano believes the puppet play should be no longer than the time it takes to develop the idea contained in it.<sup>4</sup>

McPharlin gives the actual minutes of playing time of a group of plays, also the number of puppets, the type of puppets for each play and the description of the various scenes. This is very helpful to the teacher who has never given a puppet play.<sup>5</sup>

## II. CONSTRUCTION OF PUPPETS

Joseph believes that people who have not tried a puppet project do not know the long and tedious preparation involved. She advises against being too ambitious or attempting something too difficult for children.<sup>6</sup>

She states:

I always feel unhappy when students offer too elaborate a puppet production. This means too much difficult detail and drill on the part of an enthusiastic and misguided art instructor. School puppet shows must remain spontaneous and simple.<sup>7</sup>

Martin points out that one of the justified criticisms of the puppet is that the construction often claims too much

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Remo Bufano, op. cit., p. 128.

5

Paul McPharlin, Guide to Puppet Plays (Birmingham, Michigan: Paul McPharlin, 1933), p. 16.

6

Helen Haiman Joseph, A Book of Marionettes (New York: Viking Press, 1931), p. 203.

7

Helen Lawrence Martin, "Puppets Did Come to Life," Childhood Education, 19:371, March, 1931.

time. She believes the production should be very childlike.<sup>8</sup>

One hundred two of the one hundred seventeen teachers answering the questionnaire believed the construction of the puppets was simple enough for the particular grade in which they were meant. Fifteen teachers believed the construction of the puppets had been too difficult. Two noted that after the first project was completed, the puppets were found to be too difficult, but in the second project the puppets were made much simpler.

Printed matter on the construction of the puppet.

More has been written about the construction of the puppet than about any other phase of puppetry. Besides the great number of articles written on the construction of the puppet for professional puppeteers, there is a wealth of material to be found on construction which is helpful and suitable for all grades from the college to the kindergarten.

Teachers answering the questionnaire listed a great number of the most helpful books and magazines to be found. This list is given in the Appendix, page 138 and 141 .

Materials used in making puppet bodies. As seen in Table XIII, a great variety of materials were used in making



TABLE XIII  
MATERIALS USED IN MAKING PUPPET BODIES

Materials	Cases	Percentage of teachers
Beavor board	11	9
Cardboard	31	27
Cloth	3	3
Cotton and cloth	62	53
Cotton, cloth and paper	2	2
Crepe paper	4	3
Paper bags	8	7
Papier mache	13	11
Plaster and cloth	6	5
Plasticine	18	15
Plastic wood	4	3
Wood	41	37
Misscellaneous (toys, goods, vegetables, clothespins, seaweed, peanuts, bottles, sponges, lollipops, and Indian clubs.	26	22

the bodies of the puppets. Cotton and cloth was used in sixty-two cases by the one hundred seventeen teachers. Forty-one teachers reported wood was used in the construction. Cardboard came next in frequency of use, as shown in thirty-one cases. Beavor board was used in eleven cases, cloth in three; the combination of cotton; cloth and paper in two cases; crepe paper in four; paper bags in eight; papier mache in thirteen; plaster and cloth in six; plasticine in eighteen; plastic wood in four; and twenty-six teachers reported miscellaneous materials. These miscellaneous materials included toys, vegetables, clothespins, seaweed, peanuts, bottles, sponges, lollipops and Indian Clubs.

Materials used in construction of heads. As seen in Table XIV, papier mache was used in constructing heads more than any other materials in constructing heads. Papier mache was reported by fifty-eight teachers while cotton and cloth was reported by forty-two. Clay was given in twenty-one cases which shows that it is used just half as much as cotton or cloth. The other materials were used with less frequency and are as follows; carved wood in four cases; plastic wood in nine; cardboard and beavorboard in four; heels of stockings in three; and sea kelp in two.

Materials used in making wigs. The materials given by the teachers for making wigs are shown in Table XV. The

TABLE XIV  
MATERIALS USED IN MAKING PUPPET HEADS

Materials	No. of cases	Percentage of teachers
Cardboard and beavor board	4	3
Clay	21	18
Cotton and cloth	42	38
Heels of stocking	3	3
Old doll heads	2	2
Papier mache	58	50
Plastic wood	9	8
Sea kelp	2	2
Wood (carved)	4	3

TABLE XV  
MATERIALS USED IN MAKING WIGS FOR PUPPETS

Materials	No. of cases	Percentage of teachers
Cloth	2	2
Cotton	57	49
Cotton cord	2	2
Crepe paper	5	4
Natural hair	7	6
Old doll's wig	6	5
Rope	19	16
Yarn	42	36

materials used are as follows: cloth, cotton cord, cotton, crepe paper, natural hair, old doll's wig, rope, and yarn. Cotton was used by fifty-seven teachers for making a wig, as it can be colored to suit the character. Yarn was used in forty-two cases and ranged in frequency of use next. Rope was used in nineteen cases, natural hair in seven, crepe paper in five, cloth in two, cotton cord in two and in six cases old doll's wigs were used.

One teacher indicated that hats, helmets and head-dresses were used instead of making wigs. Three noted that the hair was modelled at the same time the head was made, so that it need only be painted. In such cases a wig was not needed.

Controls of the puppets. A very complete classification of the controls of puppets is given by Hayes as shown in Table XVI. The teachers reported puppets manipulated by strings, which were operated from above; puppets operated from below by strings, sticks or rods; and puppets manipulated on a level by using the hand puppet. The teachers used both round and flat puppets. As shown in Table XVII, seventy-nine teachers used the stringed puppets; sixty-seven used both the hand and the string puppet; thirty-six used the hand puppets and eighteen the stick puppets; only two reported use of the rod; and three teachers did not mention any control as used.

TABLE XVI  
CLASSIFICATION OF PUPPETS<sup>a</sup>

Shape	How controlled		
	From above	From below	From level
Round	I. Marionettes or string puppets a. by string b. by rod	II. Stick or rod puppets a. by rod b. by string	III. Jigging puppets a. by finger and rod
		IV. Hand puppets a. by hand inside b. by hand and string	V. Finger puppets a. by finger or rod
Flat	a. by rod	VI. Paper and board a. by rod b. by magnet	c. by rod (1) to back-stage (2) to wings
	VII. Shadow puppets (1) Opaque (2) Translucent a. by rod b. by rod and string c. by rod		

<sup>a</sup> Paul McPharlin, Puppetry, A Yearbook of Puppetry and Marionettes (Detroit, Michigan: Inland Press, 1932), p. 72.

TABLE XVII  
TYPE OF PUPPET CONTROL USED

Controls	No. of cases	Percentage of teachers
Hand manipulation	36	31
Control strings	79	68
Both hand and strings	67	57
Stick	18	15
Rod	2	2
No control mentioned	3	3

Teachers using stringed puppets reported from three to eleven strings as used. The average number of strings used was five. Only puppets doing tricks or special dances had more than seven strings.

### III. COSTUMES

The costuming of the puppet is one of the most interesting of the activities involved in the puppet project. Before a costume is made, much study must be made to have the costume fit in with the type of costume it is to represent.

Pictures. Many teachers believe that pictures of the costumes desired should be carefully studied. Forty-eight teachers answering the questionnaire reported pictures were used to show the pupils before they started the actual making of the costume. Two reported that a research problem was necessary in order to find the pictures which they needed. Often the background of the costume pictures were found to have appropriate furniture and buildings which would later help in planning the stage scenery.

Thirty-one reported that the pupils sketched the costumes, often coloring them before making them. In the junior high and senior high school the art department often made the costume sketches for the other departments.



Making of costumes. Forty-six of the fifty-six reported that pupils make their own costumes. If they did not make them, the domestic classes were often asked to make them. The costuming of the puppet was one of the activities which was often done at home.

Materials used. Eighty-five reported that old materials were used for the costumes. Sometimes a whole class would bring all of the colored materials they thought needed. Seven teachers reported that both old and new materials were used. Most teachers felt that buying new material was usually necessary as most of the material could be brought from home since only small amounts are needed for a puppet show.

Color. Sixty-two reported that color was taught to the class and two added that color was taught in detail. The study of color is necessary not only in selecting the color for the stage but for the drapes, the scenery, the costumes, and the lighting.

#### IV. MUSIC

Music included in projects. Fifty-six of the one hundred seventeen teachers reported that music was included in the project. Three made a notation that the time was not sufficient to include music in the project. One teacher

reported the Minuet was danced by puppets as the outcome of a colonial project in history. Most teachers agreed that music should be included when possible.

Instruments used. Sixty-one of the one hundred seventeen teachers reported instruments were used. The instruments used are listed in Table XVIII, as follows: accordion, banjo, bugle, cornet, drums, flute, mouth organ, piano, trumpets, Victrola, and violin. The Victrola, phonograph or music box was listed by thirty-one teachers. Nineteen teachers used the piano, and eleven used the violin. The trumpets were used in one case, mouth organ in three cases, accordion in three cases, cornet in one case, zylophone in two cases, banjo in four cases, flute in two cases, bugle in two cases and the pipes in one case.

One teacher noted that singing was included in her project accompanied by the piano. Only nine of the one hundred seventeen teachers reported special lessons had to be given to learn the necessary music included in the project.

## V. STAGE AND PROPERTIES

Construction of stage. Stages were made in a great variety of ways. They ranged from an improvised stage on the back of a chair for a Punch and Judy show, to a very complicated one made to scale. Those who preferred a

TABLE XVIII  
MUSICAL INSTRUMENTS USED IN PUPPET PROJECTS

Instruments	No. of cases	Percentage of teachers
Accordion	3	3
Banjo	2	2
Bugle	2	2
Cornet	4	4
Drum	1	1
Flute	2	2
Mouth organ	3	3
Piano	19	16
Trumpets	2	2
Victrola (phonograph or music box)	31	27
Violin	11	9

permanent stage to last several years, constructed one from an old packing box or built an entirely new one.

Thirty-nine teachers reported new stages were built. One teacher reported that she did not have a permanent stage made as she believed that each class who carried out a puppet project should gain all of the experiences involved in making a stage. Twenty-three reported stages were made from old boxes, and thirteen teachers reported stages made by turning one table upside down upon another.

Four reported that old stages were used. One reported that a screen was put in front of the room for the smaller children. The children walked behind the stage holding their cardboard puppet on a stick behind the screen. This gave an illusion of a puppet walking or dancing. The screen took the place of the stage.

Literature on construction of stages. Much has been written on how to construct a puppet stage. A few references listed by the teachers will be found in the Appendix, page 141.

Scenery. Before starting to paint the scenery, the play must be written and the exact details of the scenery understood. Teachers often had the children draw small sketches of the scenes desired before the large ones were drawn. Art classes in the upper grades made a regular problem of planning and painting the scenery for the other

departments of the school.

Two teachers suggested that the fewest scenes possible should be used.

Materials used in painting scenery. The teachers reported that the scenes were painted with chalk, tempera, crayon, water color, calcimine, oils and several used cut paper instead of paint.

As shown in Table XIX tempera was used more than any other material, as shown in forty-nine cases. Crayon was used in thirty-three cases, calcimine in twenty-three, chalk in eleven cases, water color in nine cases, cut paper in four, and oil paint in one.

Two teachers reported that a drape was used instead of scenery. One teacher used a neutral colored paper instead of scenery.

Drapes. Thirty-nine teachers reported that the children made the drapes. Some teachers used silk, satin, old curtains and dyed or crayon designed unbleached muslin for the drapes. Six reported that drapes were not used and the remaining number of teachers did not reply.

Stage properties. Forty-four reported that pupils made their own furniture and stage properties. Two reported that stage properties were not used. Many teachers used toys for properties such as, toy piano, toy tables, chairs and

TABLE XIX  
MATERIALS USED IN PAINTING SCENERY

Materials	No. of cases	Percentage of teachers
Calcimine	23	20
Chalk	11	9
Crayon	33	28
Oil paint	1	1
Tempera	49	42
Water color	9	8
Cut paper	4	3

rugs. One teacher reported that the fewest number of properties were used as possible, as the properties get in the way of the puppets. The stage properties must be heavy enough that the least touch of the puppet will not knock them down.

Lighting and wiring of stage. Thirty-nine teachers reported lights were used on the stage. Several teachers interviewed believed that lights give a realistic effect or three-dimensional look. Lights are important if the audience is very large, as the effect of the puppets cannot be seen at a great distance.

Fourteen teachers reported pupils did their own electric wiring, as the upper grades many boys can be found who are interested in wiring.

## VI. RESULTS OF THE PUPPET ACTIVITIES

Time spent on the puppet activities. Two weeks to four months was the amount of time reported as being spent on the puppet activities.

Twenty-one teachers reported that the pupils did not work constantly each day until the activities were finished. Nineteen teachers felt that too much time was spent on the activities considering the results. One teacher noted that although too much time was spent on the activities, considering the course of study, she felt that the time was not wasted.

Expense of the puppet project. As shown on Table XX, twenty-four teachers did not mention the cost of the puppet activities. Twelve teachers reported that the cost was unknown. Thirty-six reported the expense was varied. Very little cost was given by ten teachers, and seventeen did not mention the cost of the project.

Nine teachers gave the expense as varying from twenty-five cents to three dollars. Six teachers gave the cost as four to five dollars. Three teachers gave ten dollars as the approximate amount of money spent. Several noted that the exact expenses were not known. None of the teachers replied that the expense of the project exceeded their expectations. All of the teachers answered that a lack of funds would not hinder a puppet project. None of the teachers believed there was a lack of materials because of no financial aid, or help.



TABLE XX  
EXPENSE OF PUPPET ACTIVITIES

Cost	No. of cases	Percentage of teachers
No cost	24	18
Expense unknown	12	10
Expense varied	36	31
Very little cost	10	9
Expense not mentioned	17	14
Expense, .25 to \$3	9	8
Expense, \$4 to \$5	6	5
Expense of approximately \$10	3	3

## CHAPTER VIII

### SUMMARY AND RECOMMENDATIONS

In recent years puppetry has been used in many educational fields, although little attempt has been made to show the extent of the use of puppets in the schools, or the results of their use.

Purpose of the study. The purpose of this thesis was to make a study of the status of puppets throughout the school system. The main objectives were: (1) to find the extent to which the schools were using puppetry; (2) to determine facts concerning the supervision of activities and training of teachers in puppetry; and (3) to learn what puppetry had to offer the schools in the way of the development of certain attitudes, habits, skills, and knowledge.

Procedure. Of the two hundred questionnaires distributed, one hundred seventeen were returned answered and thirteen were returned stating there was no puppetry in their school. The data in this study was then based on one hundred seventeen replies of questionnaires and a number of interviews.

#### I. SUMMARY

One hundred seventeen teachers reported seven hundred twenty-six puppet projects were completed from 1924 to 1935,

inclusive. These puppet projects were distributed from the kindergarten through the university. The least number of projects were conducted in the kindergarten and in the intermediate and junior high school. This seems to indicate the adaptability of puppetry to all grade levels.

All sizes of classes carried out puppetry projects, however, the small class was found to be ideal, because of the variety of activities involved. All nationalities of pupils were reported as using puppets with equal success.

The average intelligence of the classes varied from the very dull to the very bright. Puppetry was found adaptable to all ranges of intelligence.

The aims and purposes given by teachers in having a puppet project were mastery of subject matter, teaching extra-curricular activities, and development of certain habits and attitudes. The subject matter included; art, drama, English, foreign language, geography, health and safety, history, literature, music, and social science. The extra-curricular activities which were the aim of the teachers in using puppetry were: auditorium activity, book-week program, carnival, faculty program, Parent-Teachers Association program, spring fete, and clubs of various kinds. The habits and attitudes stressed were; interest, initiative, creative ability, to arouse talent, freedom of expression, development of responsibility, social habits, teamwork,

co-operation, and joyful use of leisure time.

No definite procedure in undertaking a puppet project was given by the teachers. However, they agreed that the project method should be understood thoroughly before attempting a puppet project. Also, that the various activities involved in the puppet project should be understood before attempting the project. They believed that emphasis should be shifted from the teacher to the child. Also, that special attention should be given to individual differences in the puppet procedure as the project can be adapted to all types of intelligence.

The interest of the pupils was gained before attempting the puppet project by their seeing a puppet film, hearing someone lecture on puppetry, reading literature on puppetry, or by seeing a puppet show.

The activities in which teachers had special training which were adaptable to puppetry were: construction of puppet, costuming, play writing, stagecraft, dramatization, wood carving, clay modelling, design, and painting.

Not only do the teachers need to have special preparation before actually beginning a puppet project but also the pupils need special preparation. The pupils should formulate their own aims and purposes in having a puppet project; that is, discuss each activity, decide the organization of each activity and the manner in which each activity can be worked

out. When the project is completed the pupils should check their results, and credit should be given to the various individuals and departments which assisted in giving help.

The important activities involved in the puppet project as given by the teachers are: construction of puppet; wiring and costuming of puppet; writing or finding the play; construction of the stage and properties; and selection of the music. A wealth of source material was given by the teachers on the construction of the puppet and the stage.

## II. RECOMMENDATIONS

The following recommendations are based on the data obtained from the investigation:

1. Since few teachers have written of the procedure followed in the puppet project, it would be very beneficial to have such procedures published that they may be tried in other schools.

2. More articles should be written by teachers on the development, and the educational results of the puppet project rather than on the construction of the stage and puppets.

3. More preparation should be made by the teacher before attempting a puppet project. Many teachers felt that many projects were unsuccessful because they were not

efficiently organized.

4. More achievement tests should be given before and after the puppet project to better judge the results and the worth of the activities involved.

5. More opportunity for individual differences should be given by adapting the puppet project to the child, as there is no end of opportunity for creative work.

6. More responsibility should be placed on the child in carrying out the various activities, that more leadership qualities can be developed.

7. To gain the best results of the puppet project classes should be smaller if possible.

8. More public performances should be given of the completed project.

9. Larger rooms should be available in order that pupils may have more freedom in selection of materials and work more harmoniously.

10. More choice should be given pupils in the selection of the activities involved in the puppet project.

11. The construction of the puppet and stage should be simpler in order that the project as a whole may receive more attention.

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## APPENDIX

## QUESTIONNAIRE ON PUPPETS

Instructions: When a blank space is left following a question, kindly insert the proper word or figure; when a question may be answered by a "yes" or "no," kindly circle the correct response; when there is a choice of answer underline the correct answer.

### I. Teacher Supervision and Training

#### A. Teacher Supervision

1. How many puppets projects have you supervised before? \_\_\_\_\_
2. In what grades were these project carried out? \_\_\_\_\_
3. When did you supervise your last puppet project? \_\_\_\_\_
4. What phases of the puppet activity did you supervise:  
A. Construction of puppet \_\_\_\_\_ d. Writing of play \_\_\_\_\_  
b. Costuming of puppet \_\_\_\_\_ e. Dramatization of \_\_\_\_\_  
c. Construction of stage \_\_\_\_\_ play \_\_\_\_\_  
f. Production of play \_\_\_\_\_

### II. Teacher Training

#### A. Have you any special training in puppetry or the activities involved such as:

- |                                 |                         |
|---------------------------------|-------------------------|
| a. Construction of puppet _____ | e. Dramatization _____  |
| b. Play writing _____           | f. Wood carving _____   |
| c. Costuming _____              | g. Clay modelling _____ |
| d. Stagecraft _____             | h. Design _____         |
|                                 | g. Painting _____       |

- B. Did you gain your knowledge of puppetry from magazines and books? Yes No
- C. Did you find a sufficient number of helpful books or magazines at your local library? Yes No
- D. Did you learn various skills and knowledges necessary before the puppet project was started or after it was started? Before \_\_\_\_\_ After \_\_\_\_\_
- E. Did you learn knowledges and skills along with the children as the different problems arose? Yes No
- F. Do you believe the teacher could gain enough knowledge from magazines and books to carry on such an activity? Yes No
- G. Do you think lack of special training in the various activities involved in the puppet project would prove an insurmountable handicap to a teacher? Yes No

### III. Books and Magazines Used.

#### A. Give names of books you considered most helpful in these projects.

- | Name of book          | Author |
|-----------------------|--------|
| 1. Construction _____ | _____  |
| 2. Plays _____        | _____  |
| 3. Stage design _____ | _____  |

## IV. Purpose of Project

- A. What were the purposes in having such a project of puppets?

## V. How Activity Started.

- A. Did pupils suggest puppet project of their own free will? Yes No
- B. Did the pupils become interested after:
- a. Having seen a puppet show? Yes No
  - b. Seeing a film of puppets? Yes No
  - c. Reading literature on puppets? Yes No
  - d. Having heard someone talk about puppets? Yes No
  - e. Teacher developing interest and enthusiasm? Yes No

## VI. Grade and Class.

- A. In what grades were these projects carried out? \_\_\_\_\_
- B. Of what nationality were the pupils? \_\_\_\_\_
- C. How many pupils in the class: Girls \_\_\_\_\_ Boys \_\_\_\_\_
- D. What was the average intelligence quotient of the class? \_\_\_\_\_
- E. (If above question cannot be answered)  
Were the pupils on the average:
1. bright \_\_\_\_\_ 2. Average \_\_\_\_\_ 3. Dull \_\_\_\_\_

## VII. Activities

- A. Did each pupil have experience in doing every activity involved in the puppet project? Yes No
- B. Were all of the activities being carried on at the time? Yes No
- C. Were the activities taken up one at a time? Yes No
- D. Were the activities divided according to the interest of the individual pupils? Yes No
- E. Did the pupils choose the activity in which they were the most interested? Yes No
- F. Did the shop teacher help in the construction of puppets? Yes No
- G. Did the costume teacher help with costuming and painting of the puppets? Yes No
- H. Did the stagecraft teacher help with stage? Yes No
- I. Did the music department help with music? Yes No
- J. Did the English department help in the selection or the writing of the play? Yes No
- K. Did the drama teacher help with the production of the play? Yes No
- L. Did the pupils do some of the work at home? Yes No



## VIII. Puppets and Stage.

## A. Construction

1. What kind of puppets were used or made:
  - a. hand puppets \_\_\_\_\_ b. String puppets \_\_\_\_\_
  - c. if string puppets were used, how many strings were used? \_\_\_\_\_
2. Of what were the heads made of:
  - a. plastic wood \_\_\_\_\_ b. wood \_\_\_\_\_ c. papier mache \_\_\_\_\_
  - d. paper cut out \_\_\_\_\_ e. cloth filled with cotton \_\_\_\_\_
3. Of what were the wigs of the puppets made:
  - a. natural hair \_\_\_\_\_ b. wool \_\_\_\_\_ c. cotton \_\_\_\_\_ d. rope \_\_\_\_\_
4. Of what were the bodies made:
  - a. wood \_\_\_\_\_ b. cloth \_\_\_\_\_ d. papier mache \_\_\_\_\_ d. paper \_\_\_\_\_
5. Do you think the construction of the puppets was made simple enough for that particular grade? Yes No
6. Do you believe the construction of the puppets was too difficult for that particular grade? Yes No

## B. Plays

1. Name of plays \_\_\_\_\_
2. Were the plays original by the children? Yes No
3. If not original, where could plays be found? \_\_\_\_\_
4. Did grammatical problems enter into the writing of the plays? Yes No
5. How long did it take to write each play? \_\_\_\_\_
6. Was a public performance of any of the plays given? Yes No
7. Approximately how long did it take to give each play? \_\_\_\_\_

## C. Music

1. Was any music included in the plays? Yes No
2. Did the pupils play their own instruments behind the stage? Yes No
3. Were special lessons in music given to accomplish the music required in the plays? No
4. What instruments were used? \_\_\_\_\_

## D. Costumes

1. Did children have pictures to help with costumes? Yes No
2. Did the pupils draw pictures of the costumes? Yes No
3. Did pupils make their own costumes? Yes No
4. Was old material used for costumes? Yes No
5. Were pupils taught some of the principles of color before choosing colors for their costumes? Yes No

## E. Stage and properties.

1. Was stage made by:
  - a. building a new stage Yes No
  - b. constructing one from an old box Yes No
  - c. turning a table upside down Yes No
2. Did pupils make the drapes for the stage? Yes No
3. Was scenery painted with:
  - a. chalk b. tempera c. crayon d. water color
4. Did pupils make furniture and other stage properties? Yes No
5. Were lights used on the stage? Yes No
6. Did children do their own electric wiring? Yes No

## IX. Results of the puppet activity.

## A. Time spent on the activity

1. How much time was spent on each of your puppet projects?
2. Considering the results, do you think too much time was spent on the project? Yes No
3. Did pupils work everyday on the project until it was finished? Yes No

## B. Expense

1. What was the approximate expense of the project?
2. Did the expense of the project exceed your expectations? Yes No
3. Do you think lack of funds would hinder a puppet project? Yes No
4. Was there lack of materials because of no financial aid or help? Yes No

## X. Results.

## A. Pupil Results

1. Did pupils work together harmoniously in a group? Yes No
2. Did pupils enjoy the whole project from the beginning? Yes No
3. Did the pupils keep their interest through the whole project? Yes No
4. Was the project too long to keep interest of the pupils? Yes No
4. Did the project give pupils opportunity to express himself? Yes No
6. Did the project give pupils an opportunity to express their creative ability? Yes No
7. Do you think the pupils gained a wider knowledge of subject matter than they otherwise would? Yes No
8. Do you think artistic development was stimulated? Yes No

## B. Teacher results

1. Do you believe this project required an unusual amount of patience of the teachers because of the great number of activities involved? Yes No
2. Would you want to supervise another puppet project? Yes No
3. Was the project more difficult than you anticipated? Yes No
4. Do you think more was gained in knowledges and skills and attitudes than was anticipated before undertaking the project? Yes No

## C. General results.

1. Do you think puppetry has a place in our schools as a part of the educational program? Yes No
2. In what grades do you believe puppet projects can be carried out successfully:  
 Grades: 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. College or university
3. Do you think any subject of the curriculum, such as English, dramatization of plays, music, art, costume designing, history, social science, stagecraft; could be taught successfully in school through puppetry? Yes No
4. Do you think it is possible to teach through puppet projects and still accomplish normal or better in the fundamental skills of any subject in the curriculum? Yes No
5. Do you believe your purposes in having this puppet activity were accomplished? Yes No
6. Were there any tables showing results of skill and knowledges in your puppet project, such as, language usage, reading comprehension, and reading vocabulary? Yes No
7. How many subjects of the curriculum did your puppet project involve? \_\_\_\_\_

If you have any tables pertaining to question (6) above, would you please attach a copy to this questionnaire?

Questionnaire answered by \_\_\_\_\_

Name of school \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_

Position held in schools \_\_\_\_\_

Date: February \_\_\_\_\_ 1935.

## SAMPLE ACTIVITY

Mrs. Lillian Gray introduced a puppet project in the sixth grade at the Thirty-Sixth Street School, Los Angeles. It was an entirely new venture in this school and Mrs. Gray was desirous of making it one of highly educative value, and proceeded accordingly in as pedagogical a manner as was practicable.

Without making any reference to puppets, she placed a dozen books or so dealing with the subject on the browsing table, for the children to look over during free periods. In due time curiosity drove the children to asking questions, but instead of answering these, Mrs. Gray wrote them on the blackboard, as items to be traced down by the pupils if possible in the literature at hand. The nature of these questions were similar to the following: Who are puppets? Who started making puppets? How many kinds are there? Can anyone learn to make them? In due time, one boy volunteered to relate what he had read, and a very enlivened account it was. Interest grew rapidly, and day by day the long list of questions grew shorter. Finally the opportune time arrived for discussing the making of puppets and the possibility of presenting a play.

The class now divided itself into a group of committees in order to organize in as efficient a manner as possible the work necessary for the production of a puppet show.

After considerable reading for a story that should lend itself to the purpose, "St. George and the Dragon" was decided upon and also "Christmas at Bob Cratchit's," as a special seasonal offering. This was followed by a contest to see who could render the stories into the best dramatized form, the winner having his version accepted for production. By this time a great deal had been learned of history, geography, vocabulary and language usage.

Next was begun the manual work of making the puppets, and of manipulating them, which necessarily preceded the rehearsals.

Every step had been so carefully worked out that not a single plan miscarried. The show was a decided success. As for educative results, they were also most gratifying. Reading had a purpose, vocabularies increased, language usage improved, general information was doubled, and besides, there was a noteworthy development in self-control, co-operative spirit, neatness, and judgment formation. To check up

on the progress made, Mrs. Gray employed standardized tests such as the Stanford Achievement Test for vocabulary and comprehension, and the Los Angeles City Language Test for punctuation and capitalization, et cetera, before the activity began, and again at the close of the semester, and these revealed the fact that the work tested, and average of ten month's work had been accomplished in five.<sup>1</sup>

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Emma Kranz Nichols, "Puppetry: Its History and Its Use in the School," (unpublished Master's thesis, University of Southern California, 1932), pp. 73-75.

## SAMPLE PROJECT

(Conducted by the author)

The first of this chapter attempted to describe the general procedure different teachers have followed in supervising a puppet project. The methods of conducting such projects are varied as are the purposes which they have in carrying out a project. The following is the description of one puppet project which was successful from the teacher and pupil's standpoint. This project was carried out by the author of this thesis.

Situation. The class was a very bright group of forty-three eighth graders, whose intelligence quotients' ranged from 119 to 145. The class were required to take art from a new teacher for one complete school year. They had had a rather strenuous year preceding this of painting and drawing. The situation was not a pleasant one. They were not interested in any phase of art. After asking a few questions some volunteered to say they did like to draw, paint, model, with clay or construct something.

Interest. This was gained by placing some puppets of various nationalities in a show case in the main hall. The teachers had used and made these puppets at a previous time for another class. They became interested in the puppets, asking many questions. The teacher explained the

various activities involved and the method in constructing the bodies and heads.

Purpose. They wished to give a puppet show. A suitable play could not be found and it was explained that that the play was necessary before making the puppets, as the characters may not fit the play. They were reading Uncle Tom's Cabin in their English class. When the teacher suggested making an original play they immediately thought of that book, hence a play resulted with the help of the English teacher.

They suggested an auditorium play as they had to furnish programs at certain intervals throughout the year. This was a great incentive as that particular town had never had a marionette show, although they had seen hand puppets.

Plans. A list of all the activities was made on the board. Those which had to be done right away were put first. They chose the activity they liked best. Several wanted to work together. It was decided since they wished to give the play, the teacher should be there to show them how to do various activities when the various problems arose. Someone was responsible for every activity, having as many helpers as they desired. Some of these activities were: constructing the body; joining the body; making the head;

costuming the completed puppet; stringing the puppet; making the stage; wiring the stage; painting the scenery; making the furniture; and making the drapes. It was decided those who manipulated the puppets would be the ones who did the most work. They were to be chosen when the puppets were finished. It was decided those who manipulated the strings, in order to finish the project soon enough they must cooperate and help each other out.

Material. Magazines, books, cloth, pictures, a huge packing box for stage, electric cord and globes; and many other small items as sewing equipment, nails, hammer, drape material and art materials were bought. Much of the material brought was unsuitable and returned. Everything was placed on a long table so everyone knew just where he could find what he needed.

Activity started. The teacher was called to help with their various problems but they were encouraged to carry out their own ideas. After everything was underway they suggested an overseer who should later be stage manager, to check each pupil on their activities and see if they were shirking or doing the best they could. The teacher was then free to help with each individual problem.

The play. The play was written in parts and each child tried out for the part they wished. Some did not wish



to try out as they had duties of stage manager, curtain pupper, electrician, sound effects and property man. Because of the type of story they suggested addition of music was needed. Toy instruments were brought. Two very musical children hunted music showing that period of time which resulted in negro spirituals and southern songs. The music teacher was very enthused and helped with a chorus, a quartet of boys, a piano number, and several instrumental pieces. The pupils did not object to doing all of their own playing and singing. Several children could tap dance and with help of physical education teacher they worked out several pieces. The negro puppets were used for this.

Production. The performance was very successful. The teacher sat through most of the performances. There were several given after the first one was scheduled which were requested.

Results. The pupils accomplished their purpose and the teacher accomplished her aim to interest the students and teach them some of the art principles. More was gained than was anticipated and the whole class expressed a desire to take some special art or dramatic courses.

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