



Deborah Meader Papers

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Articles +
speeches -
DSM

"Design and Color As Applied to Puppetry"
assume DSM for U of M course

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and our settings. Through this creative activity
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DESIGN AND COLOR AS APPLIED TO PUPPETRY

One of the greatest human satisfactions comes through the creating of something. In puppetry, we create our actors, our properties and our settings. Through this creative activity we find means of self-expression. We learn through it to appreciate craftsmanship in others. In puppetry all the objects that we make must stand the test of use, and each object must be designed and constructed in relation to all of the other objects used in the production. We must understand something of the principals of design to makethem also beautiful and harmonious, in line, form and color. They must have rhythm and balance which is dependent on the proportion we achieve in line, form, and color.

Lines have their own language. A straight horizontal line denotes rest and repose. A vertical line height anddepth, stability, dignity and strength. Diagonal lines show movement, action and unrest. Curved lines show flowing movement and dream quality. A right angle is an architectural form which carries medium action, an acute angle strong action, an obtuse angle, slow action. T herefore line has the dramatic power to suggest mood.

There should be a predominance of one type of line to produce a mood. For example, emphasis on horizontal lines produces a sense of calm, peace or eternity. Emphasis on subtle upward surting lines would give the effect of fantasy, daintiness and gracefulness.

All good designs must have variety, rhythm, and repetition, dominance or subordination, balance or symmetry and dark or light; Dark and light also lend to the mood. A predominance of light with specks of dark produces a sense of frivolity. A majority of dark with a little light-conflict. A predominance of dark-tragedy. All light produces a lyric quality.

We must also know something of color. The primary colors are red, yellow, blue. The secondary colors are orange, green, and violet. The intermediates are yellow-orange, yellow-green, blue-green, and blue-violet. The neutral colors are white, black, and gray. (These are harmonious with all colors.) Neutralized colors are colors with gray added. Ex. gray and yellow make ochre; gray and red make russet. Normal colors are colors at their greatest strength.

Tints are colors with white added.

Shades are colors with black added.

Complementary colors are colors opposite each other on the color wheel. Intensity is the purity or strength.

Warm colors are red, yellow, orange, yellow-green, red-violet, black. These are advancing colors.

Cool colors are blue, green, blue-violet, blue-green, bluish and greenish grays and white. These are retreating colors.

Colors have definite characteristics and effects on people and on other colors.

Red suggests fire, blood, richness, splendor. It attracts attention and signifies danger. Warmest of all colors.

Pink suggests gaiety and daintiness.

Yellow suggests light and cheerfulness.

Blue suggests loftiness, spaciousness, tranquility, and imagination. It is the coldest color.

Green is restful.

Violet suggests shadows and mystery.

Black may denote melancholy.

Every time two or more things are put together proportions are established which must be either good, bad, or indifferent. The ancient Greeks, after years of beauty worship arrived at a point where nearly everything they exhibited showed good proportion. They often used the proportion of 2 to 3. The Parthenon was three units long and two units wide. In a given space they were apt to place the important object two fifths from one and three fifths from the other. We may achieve a formal balance by placing equal units or masses the same distance from the center. Informal balance may be gained by placing unequal weights at unequal distance from the center--the larger unit being closer to the center than the smaller unit. (As balance is achieved by a large and small child on a teeter-totter. The small child must sit farther from the center than the large child to achieve a balance.) Or we may have a large object in the foreground and a small object in the background. These principals of balance apply to colors. Large areas are quiet and should be balanced by smaller areas of brighter color. Warm colors should be accented by cool or cool with warm colors.

These same standards of line, balance, and color apply to our stage sets and to the color used in them and in the costumes. Exaggerations may be used to emphasize ideas. Crowns may be higher, trains longer, skirts fuller to convey the idea of the person represented. For example, a dignified character could be represented by vertical lines, symmetrical balance, and by dark rich colors such as purples, blues, or reds. The placid quiet type might have the horizontal lines emphasized--either informal or formal balance could be used and greyed colors would be effective. A rollicking character such as a clown or a buffoon would use curved lines, informal balance and bright gay colors. We must also consider in the use of puppets how the attitude or pose of the figure will heighten the force of the line.

MANIPULATION EXERCISES

IN DIRECTING MANIPULATION, AND IN FACT, WHENEVER ANY DIRECTION IS GIVEN ON THE PUPPET STAGE, LEGITIMATE STAGE TERMINOLOGY IS CUSTOMARILY USED; I.E., "UP STAGE" MEANS TOWARD THE BACK DROP. "DOWN STAGE" MEANS TOWARD THE AUDIENCE, AND "RIGHT" AND "LEFT" ARE CONSIDERED FROM A POINT OF VIEW FACING THE AUDIENCE.

POSITION OF MANIPULATOR:

STAND ALERTLY ERECT, BODY AGAINST RAIL, ARMS OUTSTRETCHED.

POSITION OF HANDS:

WITH ONE HAND CLASP BOTH LONG BARS TOGETHER, PALM OF HAND ON TOP, FINGERS BELOW, BETWEEN HEAD BAR AND "V" STRING. WITH OTHER HAND GRASP CENTER OF "H" STRING. HOLD CONTROL PARALLEL TO THE FLOOR.

"TALKING POSITION":

SLIDE FINGERS AGAINST "V" STRING ONE INCH, SLOWLY LOWERING CONTROL SO PUPPET WILL NOT LEAVE FLOOR. HOLD FIRMLY. THIS DROPS HEAD FORWARD IF THE CONTROL IS PARALLEL TO THE FLOOR. RAISE FRONT OF CONTROL SLIGHTLY UNTIL PUPPET IS ALMOST ERECT. (IF PUPPET LOOKS ERECT TO MANIPULATOR, TO THE AUDIENCE IT APPEARS SWAYBACK.)

"GRANDFATHER":

RAISE HEELS OF PUPPET SLIGHTLY OFF FLOOR AND LOWER UNTIL THEY TOUCH---JUST AS GRANDFATHER DOES BEFORE THE FIRE. REPEAT SEVERAL TIMES UNTIL YOUR HAND KNOWS THE PUPPET IS IN THE PROPER STANDING POSITION.

"IRON"

RETAIN HOLD ON MIDDLE OF "H" STRING AND PULL FROM SIDE TO SIDE MOVING WELL BEYOND WING TIPS, AS IF USING AN IRON.

"FLOW":

PRESS FINGERS AGAINST "V" STRING. LOWER FRONT OF CONTROL SLIGHTLY. RAISE ONE WING, THEN THE OTHER. CONTINUE UNTIL THE HEAD SEEMS TO FLOW FROM SIDE TO SIDE. REPEAT "IRON" AND "FLOW" IN UNISON, THEN HOLD AS IF LISTENING. REPEAT AGAIN AND HOLD OPPOSITE SIDE.

"POINT"

PULL "H" STRING FROM BELOW FOOT CROSS BAR FOR DEFINITE DIRECTION OF HAND.

"POSITION":

STAND PUPPET ERECT.

"WALKING POSITION NO. 1":

RETAIN HOLD ON "H" STRING. INSERT INDEX FINGER OF OTHER HAND BETWEEN LONG BARS. GRASP TOP BAR WITH INDEX FINGER AND THUMB, SLOWLY RAISING IT SO PUPPET WILL NOT SAG. RELAX OTHER THREE FINGERS TO REACH DOWN WHEN NECESSARY TO PRESS "V" STRING FOR HEAD MOVEMENT. TO CHANGE FROM TALKING TO WALKING POSITION AND BACK IS THE BEST TYPE OF FINGER EXERCISE AND SHOULD BE STRESSED.

"MARKING TIME":

IN RHYTHM WITH "GRANDFATHER", RAISE ONE WING OF FOOT BAR, THEN THE OTHER. CONTINUE UNTIL YOU ARE MARKING TIME EVENLY WITH A SPRINGING STEP.

"WALKING POSITION NO. 2":

TRANSFER WEIGHT OF PUPPET TO TOP BAR AS IN POSITION #1. THIS TIME USING ALL BUT INDEX FINGER TO HOLD BAR. HOOK INDEX FINGER OVER "H" STRING. SLIDE THUMB OF FREE HAND OVER BODY BAR. FINGERS DROPPING DOWN IN FRONT OF "V" STRING LIKE A MITTEN. GRANDFATHER.

"WALKING":

GRANDFATHER. MARK TIME. MOVE FORWARD, WALKING DOWN STAGE FOUR STEPS. WITH SAME MOVEMENT BRING PUPPET BACK TO STARTING PLACE.

"WALKING AND TALKING":

PLACE CONTROL PARALLEL TO BACK DROP. WALK FORWARD THREE STEPS. PRESS FINGERS AGAINST "V" STRING, "IRON", AND "FLOW". WALK FORWARD THREE STEPS.

"TURNING":

WITH CONTROL PARALLEL TO BACK DROP, RAISE UP STAGE FOOT, TURN PUPPET, FACE DOWN STAGE. IF TURNING RIGHT, RAISE RIGHT FOOT, ETC.

"SWAGGER":

TAKE WALKING POSITION #2. MOVING HEAD AND FOOT BARS IN OPPOSITE DIRECTIONS, FLOW AND WALK AT THE SAME TIME. CROSSING THE BARS. WALK PUPPET FOUR STEPS. CONTINUING THE MOVEMENT, BRING PUPPET BACK TO PLACE. GRANDFATHER.

"SUPPLICATION":

TAKE "TALKING POSITION". PULL "H" STRING UP AND OVER FOOT CROSS BAR AND WITH THE SAME HAND GRASP BOTH SECTIONS OF CHEST STRINGS BENEATH FOOT BAR, FAR ENOUGH DOWN SO THAT HANDS WILL GO UP AS HEAD DROPS BACK. RETURN TO WALKING POSITION. GRANDFATHER.

"SIDE MOVEMENT":

PULL CHEST AND "H" STRING FROM UNDER RIGHT OR LEFT WING OF FOOT BAR.

"SEATING PUPPET":

TAKE WALKING POSITION. LOWER CONTROL, TIPPING FRONT FORWARD. PULL UP SLIGHTLY ON "H" STRING. THE PUPPET MUST BEND THE KNEES, LEAN FORWARD RAISING HANDS, AND SIT.

"RISING FROM SEAT":

WITH HANDS IN SAME POSITION, TILT CONTROL FORWARD AND RAISE UNTIL PUPPET STANDS ERECT.

"KNEELING ON TWO KNEES":

WITH HANDS IN POSITION FOR SEATING PUPPET, RAISE FRONT END OF CONTROL, MOVE FORWARD AND LOWER UNTIL PUPPET LANDS ON KNEES.

"KNEELING ON ONE KNEE":

TAKE WALKING POSITION. WITH UPSTAGE FOOT MAKE LONG STEP FORWARD, HOLDING STRING OF THIS LEG SO KNEE WILL NOT WOBBLE, AND LOWER CONTROL UNTIL PUPPET RESTS ON ONE KNEE. CONTINUE HOLDING SAME POSITION: MOVE CONTROL FORWARD AND RAISE PUPPET TO STANDING POSITION. GRANDFATHER.

"TO SIT ON FLOOR":

KNEEL PUPPET ON ONE KNEE, DROPPING BODY SLIGHTLY TO ONE SIDE SO FOOT WILL APPEAR TO SLIDE UNDER OTHER LEG. SIT ERECT.

" TO RISE FROM FLOOR ":

GRASP BAR. WITH FREE HAND GRASP KNEE STRING BELOW THE CONTROL, AND RAISE THE KNEE UNTIL IT IS ERECT AND THE FOOT IS FIRMLY ON THE FLOOR. RAISE PUPPET AS FROM "KNEELING ON ONE KNEE".
GRANDFATHER.

NOTE: IT MUST BE UNDERSTOOD THAT ALL EXERCISES ABOVE ARE MERELY BASIC INSTRUCTIONS FOR MANIPULATION. EXPERT PUPPET CONTROL CAN BE ACQUIRED ONLY THROUGH CONTINUAL PRACTICE, DEVELOPING THESE FUNDAMENTAL IDEAS UNTIL THE FINAL PRECISE MOVEMENT OF EACH STRING AND BAR IS AUTOMATIC WITH THE MANIPULATOR. NO AMOUNT OF PRINTED INSTRUCTION CAN REPLACE THE INDIVIDUAL'S SELF-ACQUIRED KNOWLEDGE OF HIS PUPPET. EACH PUPPET HAS ITS PERSONALITY--EACH PUPPET HAS ITS ECCENTRICITIES--AND TO PORTRAY A CHARACTER CONVINCINGLY, BOTH PERSONALITY AND ECCENTRICITIES MUST BE KNOWN AND UTILIZED TO THE FULLEST EXTENT.

DRAMATIC ELEMENTS OF PUPPETRY

It is possible through puppetry to gain an appreciation of the fundamental elements of the drama. We use the same terms as are used on the stage. We use a "traveler" or a "rising" curtain on our puppet stage. The "teaser" is the valance above the curtain. We may use a "cyclorama" or "cych" backdrop. Our stage may have an "apron", "footlights", "striplights" and "overhead borders" or we may use a "spot". For shadows we use a "flood light", "Up stage" is toward the back and "downstage" is toward the footlights. "Right" and "left" are the puppet actors' right and left as they face the footlights.

Lighting helps us intensify the effect we wish to produce to lend atmosphere and set mood. For example, a green light would produce an evil mood - an amber or pink light - one of gaiety.

"Visable action" is all the activity which affects the audience through the eye. The puppet is attempting to stir up in the audience certain desired reactions. It may do this by the puppeteers voice, by the puppets posture and bearing, by its movements about the stage or by gestures of the arms, hand, head, shoulders or feet. Gestures should be integrated or tied up with the idea contained in the line. In general the action should preceed the line. Gestures should be restrained.

In puppetry, the physical obstruction of the backdrop or screen between the audience and the speaker makes force and enunciation of even more importance than when an actor directly faces an audience, as the audience is then able to watch the change of expression and the movement of the lips. Characterization through the voice is very important in puppetry. Proper breath control will give the force necessary to project the voice beyond the footlights. No audience will hold its interest in a puppet play if it cannot understand the lines.

There must be special care taken to carefully enunciate the consonants and vowels. Care must also be given to the tempo of the lines and that they are delivered with color in accordance with the personality of the character. Monotone or sing-song effect should be avoided. The voice of puppeteer is more important than any other element in the casting of a puppet play.

During the performance, puppets should be visible to the audience, they should act as naturally as possible in accordance with the character they represent, their groupings on the stage should take into consideration pictorial rules. They should make an interesting pictures that has balance and a center of interest. This picture changes as the action changes but should present a satisfactory grouping if the action is halted.

Some rules to remember are:

1. Make turns toward the audience.
2. Keep the puppet turned slightly toward the audience. (Keep up stage foot forward)
3. Kneel on the downstage knee or kneel puppet turned toward the audience.
4. Center the attention of all the characters on the speaker.
5. Keep the puppet not speaking, still. Action should center the attention on the speaker.
6. When two or more characters enter together, the speaker enters last.
7. Unless seeking a comic effect, the action should precede the line.
8. Avoid random vocalization "er-r-r" "a-a"
9. Avoid unnecessary gestures.
10. Keep the puppet in character at all times.
11. Avoid unpleasant inflection patterns.
12. Affect deep breathing.
13. Speak loudly and clearly enough to be heard and understood in last row.

14. Avoid crowding the stage.
15. Keep puppets from being hidden behind furniture
16. Do not obstruct the puppet speaking.
17. Wait for laughter or applause.
18. Make gestures with up stage hand.
19. Keep pictorial effect in mind.

Impromptu Puppets.

I. Pasteboard figures:

A. Constructive.

Made without joints, colored on one or both sides with crayon water color or poster paint.

When in use attached to pencil or dowel stick with a thumb tack or placed in a fan holder.

B. Theatre:

(a) Edge of table, desk or window

(b) Opening, hand puppet theatre

C. Method.

(a) Narrative with action given in pantomime.

(b) Narrative by operator.

(c) Narrative combined with simple dramatization.

(d) Dramatization with double cast.

(e) Unison reading.

(f) Singing by performer or group.

D. Material (Simple)

(a) Nursery rhymes.

(b) Folk and Fairy tales.

(c) Poems.

(d) Ballads.

(e) Realistic Stories.

E. Examples: Baa Baa Black Sheep - Gingerbread Boy.

II. Shadow Figures:

(1) Black & White Unjointed Shadows.

A. Construction. Silhouettes cut from black construction paper or opaque cardboard. Attach to fan holder or pencil or dowel as colored pasteboard figures.

B. Theatre

(a) Screens.

- (I) Construction paper oiled with salad or boiled linseed oil or lard, or tissue paper, glued in pasteboard frame.
- (II) Muslin or sign painters cloth tacked to wood frame.

(b) Flood lamps.

- (I) Sunlight.
- (II) Goose necked flood lamp.
- (III) Kerosene lamp.
- (IV) Bridge lamp.

(c) Stage.

- (I) Carton with opening cut to frame screen. This should be of a size to fit the screen exactly or made with slots so pasteboard or wood frames may slip in and out.
- (II) Screen may be held by two participants on table, chair backs or saw horse. It may be draped below to hide operators.
- (III) Doorway draped below screen.
- (IV) Opening of hand puppet theatre.

C. Method

See C. Pasteboard figures.

D. Material

See D. Pasteboard figures.

E. Examples

The Little Nut Tree.

The House That Jack Built.

(2) Crayoned Colored Shadows.

- A. Construction. Figures made of tagboard-colored with crayons and then pressed with hot iron to make them transparent. Operated same as unjointed black and white figures.
- B. Theatre.
See B. Black and white figures.
- C. Method.
See C. Pasteboard figures.
- D. Material.
See D. Pasteboard figures
- E. Examples.
Little Bo Peep.

(3) Oiled Construction Paper.

- A. Construction: Each color of figures is cut from corresponding color of construction paper allowing 1/16" lap for pieces to be joined by glueing. When figure is complete it is oiled with lard, salad oil or boiled linseed oil to make it transparent.
It is used like the black and white figures.
- B. Theatre.
See B. Black and White.
- C. Method.
See C. Pasteboard figures.
- D. Material.
See D. Pasteboard figures.
- E. Examples.
Little Boy Blue.

(4) Jointed Shadow Figures.

- A. Construction: A single part of the body may be made to move to portray stories where a single action is important.
The above type of shadow figures may also be jointed completely after the manner of the Chinese. (See Bulletin 6 B.)
- B. Theatre.
See B. Black and white figures.
- C. Method.
See C. Pasteboard figures.
- D. Material.
See D. Pasteboard figures.
- E. Examples.
Jack and Jill.
The King's Breakfast.

III. HAND PUPPETS.

(1) Paper Bag.

(a) Full figure.

- A. Construction: Use a number of paper bags. Divide into thirds. At third from top draw in with rubber band. At line of second third make two slits for fingers at front fold. Fold in top corners and paste pieces of construction paper cut to represent features of face or draw them with crayons. Place first finger in head and little finger and thumb through slits at side. Such a figure may be dressed in crepe paper if desired.
- B. Theatre.
 - (a) Edge of table.
 - (b) Sheet - stretch sheet across corner of room or in a doorway.

(c) Apron.

Put on wrong side out - corners held by two aides.

(Puppet Center. N.Y.C. W.P.A. rec.)

(d) Chinese Bag Theatre.

Cardboard box or carton. Bottom completely removed, front cut out to make proscenium. Puppeteers head supports stage. Transparent curtain drops in front of his face leaving space for puppets to act. Bag tacked to four bottom edges of stage and tied at waist of puppeteers. (Puppet Center N.Y.C. W.P.A. Rec.)

(e) Japanese Neck Theatre.

A thin piece of wood about 15" long and 3" or 4" wide is hung from neck with a rope or cloth sling. The puppeteer wears a coolie hat with a veil as backdrop for the stage, a piece of material is tacked around the edge of the stage falling to the knees of the operator. (Puppet Center N.Y.C. W.P.A. Rec.)

(f) Valentine Stage.

Heart of cardboard with cross brace of wood. A loop of rope is attached to cross bar which is hung around puppeteers neck. Puppet Center N.Y.C. (W.P.A. Rec.)

(g) Hand Puppet Theatre.

Constructed from large carton or mattress carton.

C. Method.

See C. Pasteboard figures.

D. Material.

See D. Pasteboard figures.

E. Examples.

Little Miss Muffet.

(b) Head.

A. Construction: No. 7 square bottom paper bag.

Human Characters.

- (a) Take bag and open to fullest extent before you plan features.
- (b) Indicate features in pencil. Eyes not too high. Mouth halfway down bag to allow space at bottom to tie bag on wrist with rubber band, ribbon or crepe paper.
- (c) Features may be cut from colored construction paper and pasted on the bag. A cylindrical piece of paper or triangle folded down the center makes a nose which stands away from bag.
- (d) Hair may be added with strips of paper.

Animal Characters.

- (a) You need two bags.
- (b) Open one to greatest fullness.
- (c) Cut on fold at 1/3 distance down bag from open end at front. Cut one inch further down at back (to tip head forward).
- (d) Fold side pieces inside bag.
 - " top piece up and bottom piece down.
- (e) Place top folded edge over first bag 1 inch from top and paste.
- (f) Piece extending beyond top may be used for ears.
- (g) If nostrils are wanted notch bag at points 1/3 distance from end.
- (h) If you want ears to extend from the side case the side pieces instead of folding them under.

B. Theatre.

See B. Full figure paper bag puppets.

C. Method.

See C. Pasteboard fig.

D. Material.

See D. Pasteboard fig.

E. Example.

Little Jack Horner.

(2) Rubber Ball.

A. Construction:

(a) Head.

Rubber ball any size, cut a hole in the ball large enough to permit a tight entrance of either forefinger, with colored papers paste on features and hair.

(b) Costume.

Cut two holes in handkerchief about half way down. Place center of handkerchief over forefinger and poke into hole in ball and place thumb and little finger through other two holes. Costume may be made from rubber apron. (Puppet Center, N.Y.C. W.P.A. Rec.)

B. Theatre.

See 13. Paper Bag Puppets.

C. Method.

See C. Pasteboard Figures.

D. Material.

See D. Pasteboard Figures.

E. Example.

Epamandas.

(3) Sock Puppets.

A. Construction:

(a) Heads.

Children socks or stockings in sizes 5 to 9 lend themselves to this type of figure. For animals the toe of sock may be stuffed with kapok, adding ears, or ears may be cut from leg of stocking. It may be pulled in shape and caught by a stitch or two. A tube of cardboard (made of rolled up tag board held by gummed tape or a two inch section of a candle tube) may be forced into kapok and held by rubber band or by sewing.

(b) Features.

May be made of bits of construction paper, beads, buttons, colored headed pins, embroidery floss or poster paint.

(c) Costumes.

Squares of cloth with hole in center for first finger and two below at either side for little finger and thumb may constitute the costume. Collars, aprons, hats, etc., may be made of crepe paper or cloth. Costumes may also be made from pattern found in Bulletin 6 A.

B. Theatre.

See B. Paper Bag Puppets.

C. Methods.

See C. Pasteboard Figures.

D. Material.

See D. Pasteboard Figures.

E. Example.

Three Little Kittens.

Frog That Would A Wooing Go.

(4) Puppets Made From Toys.

A. Construction:

Rip stomach seam, remove stuffing from body of toy animal and lay back. Leave stuffing in the hind paws. Sew in a piece of cloth for stomach so it will fit on hand. Make room for finger in stuffing of head.

B. Theatre.

See B. Paper Bag Puppets.

C. Method.

See C. Pasteboard Figures.

D. Material.

See D. Pasteboard Figures.

E. Example.

Bear with accordion.

These puppets make amusing members of an animal orchestra or to give recitation or take part in specialty acts.

IV. MARIONETTES.

(1) Rope and Plaster.

There are definite and various values in puppetry as a method of teaching. The constant purpose of the teacher is to arouse and hold the child's interest. It is beyond dispute that puppets do catch and hold the interest of children. Interest in the material they present. Stories become real for them. Learning is more readily accomplished with less fatigue when interest is present. The variety of activities involved provide for individual differences in interest in the members of a group.

1. Dr. Edward Lindeman says--"The processes of group action are the foundation of democracy. Facism develops dominant leaders and submissive followers. Puppetry is a natural group method. It develops reasoning in life-like situations. Psychologists tell us that there is no real reasoning until the individual is confronted with a real problem. The carrying on of a puppet project presents a succession of problems. There is a real necessity for cooperation. This results in one important lesson of life in a democracy; that of working as a member of a group toward a common goal. Organization results.

2. A puppet performance is a valuable means of expressing emotional experience. It is especially valuable to the shy or forward child or the one who is physically handicapped because the center of attraction is on the puppet, not on the individual. The protection from the audience, afforded by the back drop or screen releases the shy child from his self-consciousness. He is able to demonstrate dramatic abilities that were unknown to himself, his companions, and his teacher. The absence of self-consciousness results in heightened enjoyment and success gives courage to eventually appear before an audience. Puppetry should be considered as a form of drama which provides training for and creates interest in other phases of theatre activity. It is equally salutary for the egotist, because the emphasis is on, not appearance and personality, but accomplishment. The puppeteer need not look like the character he portrays. The boy on crutches may play the stalwart prince, the little girl with glasses and straight black hair may play Goldelocks. All that is necessary is that,

in their own appreciation they are these characters and can project the spirit of these characters across the footlights to the audience.

3. We have in puppetry a spontaneous and highly motivated method of teaching spoken English. There is a physical obstruction in the form of screen or back drop which necessitates more force and clearer enunciation than when in view of an audience as the audience cannot watch the lips of the actors more. Also there is a greater necessity to characterize the puppets by the voice as their facial expression does not change except through the imagination of the audience. Each line of the play is necessary to the telling of the story. It is really important to have the puppeteer express himself because it makes a real difference to the group with which he works and to the audience. This provides a motive for improvement.

4. The dramatization of the play is a valuable exercise in composition. After the performance is given, the construction of the theatre, scenery, and puppets afford topics on which to write that are drawn from the child's own experience. Such compositions are given meaning because they can act as a record of the group's activity.

5. Designing the theatre, puppets and scenery involves research. Students look at pictures with more seeing eyes when they wish to absorb details which will be useful. 6. Sketches made to scale in color give an opportunity to express creative artistic ability and also to exercise taste in the combination of colors in a costume or costumes to appear in a scene together and the most effective color for the background against which they are to appear.

The modeling of puppet heads in clay and the design and construction of shadow figures has great artistic value.

7. Many handicrafts are employed also and we all recognize the desirability of training in manual skills in our over mechanized civilization. The construction of the theatre and properties, and carving of heads, bodies, hands and feet provide opportunity for woodcraft or heads may be made of papier mache' which includes modeling and plaster casting. All construction must stand the test of use. It must be judged

efficient or inefficient. (8) The ability to appreciate merits and depicts development. The changes made may be more indicative of the meaning of the work than the first construction.

9. An appreciation and knowledge of the fundamentals of the drama is gained. Characterization through the voice, stage direction, make-up, stage lighting, timing, sound effects are all employed, and through rehearsal must be welded into a dramatic form for the final performance.

10. Music appreciation is fostered by the selection of appropriate music to the period, mood and nationality of the play. Rhythm bands may be used as the puppet orchestra. Audience appreciation may be developed through the incidental music selected and musical specialties.

The basic objective in handling a puppet is to make it appear to be alive. To accomplish this we must synchronise the bodily movement with the lines. (11) This demands mental and manual dexterity which develops physical coordination of the body and mind.

Actual experience with figures of literature and history is substituted for the explanation of the teacher. Manners and customs of other days become vivid. (12) This creates literary appreciation and stimulates reading for enjoyment. This is the definite experience of librarians. A New York librarian has said that puppet shows, "like a well told story, create a hunger for the printed page".

All of these values concern those who are participating. (13) In addition, puppetry is a visual method of teaching what material one wishes, literature, the social studies, health, safety, etc.. It is a creative, not a passive, method. The audience actively participates in the play through their imagination. (14) The fact that the characters and settings are not realistically perfect to the last detail as in the movies, makes a puppets production more stimulating to the imagination. Anatole Franc says that puppets are only pegs on which we can hang our conception of what the characters are really like.

As for the teacher, it is a new and creative activity as stimulating to her as to the students. (15) It gives her an opportunity to understand and appreciate the latent creative abilities in her group, both artistic and dramatic. (16) It gives her a sure method of arousing and holding lasting interest and (17) an opportunity to teach through suggestion rather than dictation. (18) A puppet project may present to the school an opportunity to present creative problems in various departments. The theatre and properties may be made in the manual training department. The designs for the scenery and puppets, may be carried on under the direction of the Art Department. Pattern making, cutting, and sewing the costumes may be done in the home economics department and the English department may supervise the dramatization of the material and the training of the cast. (19) Puppet clubs form a correlative extra-curricular activity. When performances are achieved of sufficient finish, they may serve publicly as a means of earning money to pay their own way and buy other needed school equipment.

When a teacher has specialized training in the technique of puppetry, the puppet project becomes a valued method of visual education enjoyed alike by teacher and pupil.