



Deborah Meader Papers

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Costumes & Scenery for Amateur--Mackay--\$2.00

PLAYS		
One act plays:		
Play	Publisher	Royalty
Murder by Morning	Howe, Peterson	None
Near My God to Thee	Baker	None
The Singapore Spider	Baker	None
The Music Box	Baker	None
Escapade	French	\$5.00
Four Hundred Nights	Baker	\$5.00
The Command Performance	Baker	\$5.00
The Governor	Baker	\$5.00
Dust of the Road	Baker	\$5.00
The Other Side	Baker	\$5.00
Long Plays:		
The Black Ace	Fitzgerald	None
Fingers	French	None
The Importance of Being Earnest	French	None

BOOKS SOLD AT BOOKSTORE *****

Handicraft, Griswold--\$2.50--Lester Griswold, Colorado Springs, Colo.
 Festival of Nations, 1939--25¢--International Institute Y.W.C.A., 321
 West Fifth St., St. Paul, Minn.
 Folk-Songs and Ballads, Sets I through V, Selected by Zanzig,--Set I,
 II, III at 15¢ and Set IV and V at
 25¢--E.C. Shirmer Music Co., 221
 Columbus Ave., Boston, Mass.
 Handy, Handy II, Kits, Merrily Sing--Handy I and II at \$2.50 each, the
 Kits at 25¢ each and Merrily Sing
 at 10¢--Cooperative Recreation Ser-
 vice, Delaware, Ohio
 Lighting the Stage and Homemade Equipment, Knapp--\$1.25--Walter Baker
 Company
 Let's Play--25¢--The Farmer's Wife, St. Paul, Minn.
 Ten Good Parties--10¢--The Farmer's Wife
 Student's Handbook of Archery, Rounseville--15¢--A. S. Barnes, 67 W.
 44th Street, New York City

SYLLABUS WITH SELECTED REFERENCES

for

Education 51B

Nelson L. Bossing

INTRODUCTION TO SECONDARY SCHOOL TEACHING

Unit I: Introduction: Function of the Secondary School in Educational Theory.

1. How is the secondary school of the present related to secondary schools of the past?
2. What have been the three principal stages in the development of the American secondary school?
3. What changes in organizational form have taken place within the last fifty years?
4. What organizational units are now recognized as distinctly secondary?
5. What is the meaning of education?
6. What are the specific functions of elementary education?
7. What are the specific functions of secondary education?
8. What effect does "adolescence" have upon the determination of the purposes of the secondary school?
9. In what respects does the function of the secondary school today differ from those of previous secondary schools in America?
10. What has been the significance for modern secondary education of the N.E.A. Commission report entitled, "Cardinal Principles of Secondary Education?"

References:

- Bossing, N. L. Progressive Methods of Teaching in Secondary Schools, Ch. I.
- Douglass, A. A. Modern Secondary Education, Ch. 1-5.
- Draper & Roberts. Principles of American Secondary Education, Ch. 1-2, 4.
- Smith, W. A. Secondary Education in the United States, Ch. 2-3, 5-6.
- U.S. Bureau of Education Bulletin - Cardinal Principles of Secondary Education.
- Engelhardt, F. & Overn, A. V. Secondary Education, Ch. 1, 3, 7.

Unit II. Management Technique of the Class Period.

1. The Teacher.

- 1) What evidence can you adduce in support of or against the statement, "Teachers are born, not made?"
- 2) What conclusions can be adduced from studies that have been made to determine the characteristics of good teachers?
- 3) Which traits of the good teacher seem to depend upon inherited and which upon acquired characteristics?
- 4) What, if any, is the importance of personality in teaching?
- 5) What place does appearance, voice, health, and general bearing have upon teaching success?
- 6) Are some teacher training institutions justified in rejecting candidates for training with poor health, weak personalities, etc.?
- 7) What relation is there between scholarship and later teaching success?

- 8) What relation is there between intelligence or mental ability and teaching success?
- 9) What relation is there, if any, between social attitudes and behavior and success in teaching?
- 10) Do we have a profession of teaching? Justify your answer.

References:

- Bossing, N. L. Progressive Methods of Teaching in Secondary Schools, Ch. 2
 Charters, W. W. & Waples, D. Commonwealth Teacher Training Study.
 Colvin, S. S. An Introduction to High School Teaching, Ch. 3.
 Davis, S. E. The Teacher's Relationships, Ch. 3, 7, 9, 10, 11.
John Dewey Society Yearbook I - "The Teacher and Society."
 Hart, F. W. Teachers and Teaching.
 Overn, A. V. The Teacher in Modern Education.
 Reeves, C. E. Standards for High School Teaching, Ch. 36-37.
 Sears, J. E. Classroom Organization and Management, Ch. 16, 18, 20.
 Strebel, R. F. & Morehart, G. C. The Nature and Meaning of Teaching, Ch. 15.
 Wrinkle, W. & Armentrout, W. Directed Observation and Teaching in Secondary Schools, Ch. 1.

2. Physical Aspects of the Class Period.

- 1) What standards do we have to determine the adequacy of school-room lighting facilities?
- 2) What are some of the aspects of lighting that the teacher should give constant attention?
- 3) If you could plan an ideal lighting situation for your school-room, what would it involve?
- 4) What is the best means of ventilating a school room? Building?
- 5) Can you give some of the approved principles of ventilation that would help a new teacher care for ventilation adequately?
- 6) What is the latest approved temperature standard for schools?
- 7) What factors enter into proper room temperature?
- 8) What are good principles of seating - as they relate to physical hygiene? To classroom method?
- 9) What is meant by "room atmosphere"? What determines it?

References:

- Bagley, W. C. Classroom Management, Ch. 6.
 Bossing, N. L. Progressive Methods of Teaching in Secondary Schools, Ch. 3.
 Bennett, H. E. School Posture and Seating.
 Dressler, F. B. School Hygiene.
 Holley, C. E. The Practical Teacher, Ch. 2.
 Koos, L. V. The American Secondary School, Ch. 19.
 New York Commission on Ventilation and School Hygiene.

3. Economy Features of General Classroom Procedures.

- 1) Why is success in teaching so closely related to efficient organization of classroom detail?
- 2) What are some of the items of school routine that need careful organization?
- 3) How can routine duties, such as checking attendance, records, etc., be effectively mechanized?

- 4) What suggestions can be offered to govern the expeditious use of materials and equipment?
- 5) What is the psychological effect upon the student of the mechanization of routine detail?

References:

- Avent, J. C. Beginning Teaching, Ch. 17, 30.
 Bagley, W. C. Classroom Management, Ch. 3.
 Bossing, N. L. Progressive Methods of Teaching in Secondary Schools, Ch. 4.
 Brown, E. J. Problems in Classroom Management, Ch. 9.
 Monroe, W. S. Directing Learning in the High School, Ch. 11.
 Mueller, A. D. Teaching in the Secondary School, Ch. 4.
 Thomas, F. W. Principles and Technique of Teaching, Ch. 5.
 Wrinkle, W. L. & Armentrout, W. D. Directed Observation and Teaching in Secondary Schools, Ch. 2.

4. Management Problems of the First Day.

- 1) Why is the first day regarded as so critical for the new teacher?
- 2) Why is it considered good policy for the teacher to be in the community several days before the opening of school?
- 3) What are some of the safeguards available to the teacher against serious error the first day?
- 4) What types of information should the teacher secure about the community? How may it be secured?
- 5) What should the teacher know about the organization of the school and its policies before the first day?
- 6) Why are beginning teachers advised to check on classroom equipment and supplies needed before the opening of school?
- 7) How can the routine of class procedure be worked out in detail before the first day? How can this be done and still maintain necessary flexibility to meet the unexpected of the first day?
- 8) Why is the first day regarded an opportunity to "set the pace" for classroom work?

References:

- Avent, J. E. Beginning Teaching, Ch. 15.
 Almack, J. C. & Lang, A. R. The Beginning Teacher, Ch. 5.
 Bagley, W. C. Classroom Management, Ch. 2.
 Bossing, N. L. Progressive Methods of Teaching in Secondary Schools, Ch. 5.
 Brown, E. J. Problems in Classroom Management, Ch. 9.
 Holley, C. E. The Teacher's Technique, Ch. 16.
 Monroe, W. S. Directing Learning in the High School, Ch. 11.
 Sears, J. B. Classroom Organization and Control, Ch. 9.

Discipline.

- 1) How does the conception of discipline held by progressive educators differ from points of view held in times past?
- 2) Are there any conflicts of ideas about discipline evident in our social thought today?
- 3) What would you say represented a very progressive conception of school discipline today?

- 4) In what ways may you classify disciplinary problems? Will your definition of discipline have any bearing upon your classification of disciplinary problems?
- 5) What philosophy or theory of discipline lay back of the old "dunce cap" form of punishment?
- 6) How do you differentiate direct and indirect means of control? can you give examples of each?
- 7) What are some of the most effective ways of caring for a disciplinary problem when an overt act has been committed?
- 8) To what extent are effective classroom methods and discipline related?
- 9) How does the parental-community attitude determine disciplinary procedures?
- 10) What are some of the legal restrictions upon the free exercise of disciplinary measures within the school?

References:

- Bagley, W. C. School Discipline.
 Belting, P. E. The Community and Its High School, Ch. 10.
 Bossing, N. L. Progressive Methods of Teaching in Secondary Schools, Ch. 6.
 Harris, P. E. Changing Conceptions of School Discipline.
 Mueller, A. D. Teaching in Secondary Schools, Ch. 3.
 Pringle, R. W. The Psychology of High School Discipline.
 Smith, W. R. Constructive School Discipline.
 Smithies, E. M. Case Studies of Normal Adolescent Girls.
 Strebel, R. F. & Morehart, G. C. The Nature and Meaning of Teaching, Ch. 7.
 Thom, D. A. Normal Youth and Its Everyday Problems.

Unit III. Teaching Technique of the Class Period.

1. Course and Lesson Planning

- 1) Planning the work of the course.
 - (1) What reasons may be advanced for general course planning?
 - (2) What is meant by "objectives" in relation to course planning?
 - (3) How should objectives be determined?
 - (4) How may objectives be related to course organization?
 - (5) What is meant by "organizing the course into units?"
 - (6) What is the problem of the sequence and development within course organization?
 - (7) What place should materials and subject matter have in course planning?
 - (8) What place should "activities" have in course planning?
 - (9) What is the difference between correlation, fusion, integration, centers of interest as applied to curriculum organization?
- 2) Planning the daily work.
 - (1) What do you mean by "daily lesson plan?"
 - (2) Are there other than "daily" lesson plans?
 - (3) What relation should exist between daily lesson plans and planning the course?
 - (4) What are the values of lesson planning?

- (5) What are the characteristics of a good lesson plan?
- (6) What is meant by lesson planning as anticipatory teaching?
- (7) How should lesson plans be used?

References:

- Bossing, N. L. Progressive Methods of Teaching in Secondary Schools, Ch. 7.
- Caswell, H. L. & Campbell, D. S. Curriculum Development, Ch. 4, 6, 8, 15.
- Hopkins, L. T. and Others. Integration - Its Meaning and Application.
- Morrison, H. C. Principles and Practices of Secondary School Teaching, Ch. 11.
- Monroe, W. S. Directing Learning in the High School, Ch. 17.
- Mueller, A. D. Teaching in Secondary Schools, Ch. 16.
- National Council of Teachers of English - A Correlated Curriculum. N.S.S. of Ed. Thirty-third Yearbook. "The Activity Movement."
- Reeves, C. E. Standards for High School Teaching, Ch. 9-11.
- Wynne, J. P. The Teacher and the Curriculum, Ch. 10-14.

2. The Assignment. *is man can do!!*

- 1) What do you understand by the term "assignment?"
- 2) What are the functions of the assignment?
- 3) What criteria should be set up to guide the making of an effective assignment?
- 4) How can an assignment be evaluated?
- 5) When should the assignment be made?
- 6) How much time may profitably be spent in the making of assignments?
- 7) What principal types of assignments should the teacher keep in mind as possibilities for use?
- 8) How can assignments be individualized?
- 9) Is there a general procedure in assignment making that may be offered as a guide to the new teacher?

References:

- Bossing, N. L. Progressive Methods of Teaching in Secondary Schools, Ch. 8.
- Burton, W. H. The Nature and Direction of Learning, pp. 445-465.
- Carr, W. G. & Waage, J. The Lesson Assignment.
- Douglass, H. R. Modern Methods in High School Teaching, Ch. 2.
- Monroe, W. S. Directing Learning in the High School, pp. 414-424.
- Reeves, C. E. Standards for High School Teaching, Ch. 12.
- Strobel, R. F. & Morchart, G. C. The Nature and Meaning of Teaching, Ch. 8.
- Wrinkle, W. L. & Armentrout, W. D. Directed Observation and Teaching in Secondary Schools, Ch. 5.
- Yokum, G. A. The Improvement of the Assignment.

3. The Review.

- 1) How does the commonly accepted definition of the review differ from that of modern educational writers on method?
- 2) Is the importance of the review enhanced or diminished by the newer concept?

- 3) What are the major purposes of review?
- 4) What are some of the most important types of review available for the teacher's use?
- 5) In what form of review will some of these types prove most effective?
- 6) How should reviews be planned?
- 7) When should reviews be conducted?
- 8) What should be the length of reviews?
- 9) How can the teacher determine the adequacy of reviews?

References:

- Bossing, N. L. Progressive Methods of Teaching in Secondary Schools, Ch. 9.
- Douglass, H. R. Modern Methods of Teaching in High School, Ch. 2.
- Foster, H. H. Principles of Teaching Secondary Education, Ch. 13.
- Holley, C. E. The Teacher's Technique, Ch. 10.
- Streibel, R. F. & Morehart, G. C. The Nature and Meaning of Teaching, Ch. 13.
- Waples, D. Procedures in High School Teaching, Ch. 19.

4. The Use of the Question in Teaching.

- 1) What is the importance of the question for teaching?
- 2) What are some of the peculiar difficulties inherent in the problem of the question?
- 3) What are some teacher prerequisites if he is to be a successful questioner?
- 4) What is the purpose of the question in education?
- 5) What are some of the types of questions best adapted to teaching?
- 6) What may be considered the characteristics of a good question?
- 7) What suggestions should be offered the teacher to guide him in the effective technique of questioning?
- 8) What should be the attitude of the teacher toward pupil responses?
- 9) What should be the attitude of the teacher toward pupil questions?

References:

- Bossing, N. L. Progressive Methods of Teaching in Secondary Schools, Ch. 10.
- Colvin, S. S. An Introduction to High School Teaching, Ch. 15.
- Douglass, H. R. Modern Methods in High School Teaching, Ch. 2.
- Holley, C. E. The Teacher's Technique, Ch. 5.
- Mueller, A. D. Teaching in the Secondary Schools, Ch. 6.
- Parker, S. C. Methods of Teaching in High School, Ch. 20.
- Reeves, C. E. Standards for High School Teaching, Ch. 20.

5. The Verbal Illustration in Teaching.

- 1) What is the meaning of the word illustration?
- 2) What is its importance for education?
- 3) What is meant by the terms "word symbolism" and "visual aids?"
- 4) What is the problem of verbalism in teaching?
- 5) How can word symbolism be used effectively in teaching?
- 6) What principles should govern the use of verbal illustrations?
- 7) Prepare or select verbal illustrations that illustrate the principles governing usage given in the text.

References:

- Adams, J. Exposition and Illustration in Teaching.
 Bossing, N. L. Progressive Methods of Teaching in Secondary Schools,
 Ch. 11.
 Colvin, S. S. An Introduction to High School Teaching, Ch. 12.
 Dorris, A. V. Visual Instruction in the Public School.

6. The Concrete Illustration in Teaching.

- 1) What is the need for concrete materials as illustrative devices?
- 2) What are the types of visual aids most usable in the school?
- 3) What principles should govern the selection of concrete materials?
- 4) How can concrete materials be used most effectively in education?
- 5) What do you consider to be the principal values and limitations in the use of concrete materials in education?
- 6) Indicate the peculiar nature of the problems that differentiate the use of verbal and concrete illustrations.
- 7) Under what general circumstances should the teacher use the verbal rather than the concrete illustration; and vice versa?

References:

- Bossing, N. L. Progressive Methods of Teaching in Secondary Schools,
 Ch. 12.
 Colvin, S. S. An Introduction to High School Teaching, Ch. 12.
 Dale, E. and Others. Motion Pictures in Education.
 Dorris, A. V. Visual Instruction in the Public School.
 Douglass, H. R. Modern Methods in High School Teaching, Ch. 6-7.
 Freeman and Others. Visual Education, Ch. 2-3.
 Harrison, M. Radio in the Classroom.
 Mueller. Teaching in Secondary Schools, Ch. 10.
 Reeves, C. E. Standards for High School Teaching, Ch. 24.
 Wood and Freeman. Motion Pictures in the Classroom, Ch. 11.

Unit IV. The Problem of Method in Teaching.

1. The Lecture Method.

- 1) Why is "lecture" and "telling" sometimes used by different writers on method to refer to the same procedure?
- 2) Are "lecture" and "telling" identical?
- 3) Why do so few modern texts have chapters on the lecture method?
- 4) Has the lecture a place in modern educational method?
- 5) What are some of the values claimed for the lecture?
- 6) Can you formulate a satisfactory technique for a lecture procedure?
- 7) Under what conditions can the lecture method be employed to best advantage?

References:

- Bossing, N. L. Progressive Methods of Teaching in Secondary Schools,
 Ch. 13.
 Colvin, S. S. An Introduction to High School Teaching, Ch. 11.
 Douglass, H. R. Modern Methods in High School Teaching, Ch. 1.
 Holley, C. E. The Teacher's Technique, Ch. 7.
 Mueller, A. D. Teaching in Secondary Schools, Ch. 7.

2. The Recitation Method.

- 1) Can you explain why a recent book on methods was entitled, "The Passing of the Recitation?"
- 2) In what respects would it be fair to say the old definition of the "recitation" is obsolete?
- 3) What do the modern educational authorities consider to be the correct meaning of the "recitation?"
- 4) Can you harmonize this newer interpretation with modern educational and pedagogical principles?
- 5) What specific things does the "recitation" attempt to achieve?
- 6) Could you set up a procedure for the conduct of the recitation?
- 7) What are some of its advantages? Its limitations?
- 8) What is the student-teacher relationship during the recitation?
- 9) In what way does the socialized recitation differ from the recitation?
- 10) What are the peculiar values supposed to accrue to the socialized recitation?
- 11) What are some of the problems involved in achieving a socialized recitation?
- 12) What are the values and weaknesses of each of the principal types of socialized recitation?
- 13) What are some of the techniques that may be employed to induce a socialized recitation situation?

References:

- Bossing, N. L. Progressive Methods of Teaching in Secondary Schools, Ch. 14.
- Douglass, H. R. Modern Methods in High School Teaching, Ch. 8-9
- Fountaine, E. C. Ways to Better Teaching in the Secondary School, Ch. 1, 4.
- Mueller, A. D. Teaching in Secondary Schools, Ch. 12.
- Reeves, C. E. Standards for High School Teaching, Ch. 21.
- Robbins, C. L. The Socialized Recitation.
- Strebel, R. F. & Morehart, G. C. The Nature and Meaning of Teaching, Ch. 9.
- Thayer, V. I. The Passing of the Recitation, Ch. 1-2.
- Wilson, H. B., Kyte, G. C., Lull, H. G. Modern Methods of Teaching, Ch. 5.

3. The Problem Teaching Method.

- 1) What is meant by "problem teaching" method?
- 2) How can ordinary "problems" be recognized in contra-distinction to a "problem method?"
- 3) What is a problem?
- 4) What kind of technique could be developed for the problem teaching method?
- 5) What relationship may exist between inductive and deductive procedures and the formulation of a technique for the problem teaching method?
- 6) What are some of the advantages claimed for this method?

References:

- Bossing, N. L. Progressive Methods of Teaching in Secondary Schools, Ch. 15.

- Burton, W. H. The Nature and Direction of Learning, pp. 200-253.
 Douglass, H. R. Modern Methods in High School Teaching, Ch. 10.
 Foster, H. H. Principles of Teaching in Secondary Schools, Ch. 8.
 Morrison, H. C. The Practice of Teaching in the Secondary School,
 (Revised Edition), Ch. 14-17.
 Mueller, A. P. Teaching in Secondary Schools, Ch. 11.
 Parker, S. C. Methods of Teaching in High Schools, Ch. 9.
 Strebel, R. F. & Morehart, G. C. The Nature and Meaning of Teaching,
 Ch. 10.
 Wilson, H. B., Kyte, G. C., Lull, H. G. Modern Methods in Teaching,
 Ch. 7.

4. The Project Teaching Method.

- 1) What is the controversy over the meaning of "project?"
- 2) Can you classify writers of methods textbooks into two schools according to their definition of "project?"
- 3) Who is the chief exponent of the more recent school of thought on the meaning of project?
- 4) Is one writer justified in his statement that, "The 'project method' is not a teaching formula; it is a point of view, a philosophy of education?"
- 5) If this writer's statement is correct, what place can the "project" have in a discussion of methods of teaching?
- 6) What was the meaning of project in its historical origins?
- 7) Following the school that views the project as a philosophy of education, how can a methodology be built on this interpretation of the project?
- 8) If we follow the older school, how does the project differ from the problem method?
- 9) How would this difference affect the techniques of teaching according to the two methods?
- 10) What are the educational advantages of the project over the problem method, or vice versa?
- 11) What are some of the questions of technique peculiar to each method?

References:

- Bossing, N. L. Progressive Methods of Teaching in Secondary Schools, Ch. 16.
 Burton, W. H. The Nature and Direction of Learning, pp. 254-274.
 Collings, E. Progressive Teaching in Secondary Schools.
 Douglass, H. R. Modern Methods in High School Teaching, Ch. 11.
 Kilpatrick, W. H. The Foundations of Method.
 Monroe, W. S. Directing Learning in the High School, Ch. 14.
 Mueller, A. D. Teaching in Secondary Schools, Ch. 13.

5. Supervised Study Methods.

- 1) What is the meaning of "supervised study?"
- 2) What gave rise to a sense of need for supervised study?
- 3) What experimental evidence is there in support of the value of supervised study?
- 4) In what way is "teaching how to study" an aspect of supervised study?
- 5) What are some of the successful types of supervised study plans in use?

- 6) Does the same philosophy of education underly all types?
- 7) What are some advantages and disadvantages of each as a teaching device?
- 8) What are some of the techniques involved in effective supervised study?
- 9) How important is supervised study in modern educational philosophy and method?
- 10) In what ways are the "Contract" and "Morrisonian" plans related to the larger concept of supervised study?

References:

- Bossing, N. L. Progressive Methods of Teaching in Secondary Schools, Ch. 17.
- Bird, C. Effective Study Habits.
- Crawford, C. C. The Technique of Study.
- " Studying the Major Subjects. →
- " & Leitzel, E. M. Learning a New Language.
- Dewey, E. The Dalton Laboratory Plan.
- Douglass, H. R. Modern Methods in High School Teaching, Ch. 4-5.
- Monroe, W. S. Directing Learning in the High School, Ch. 13.
- Mueller, A. D. Teaching in Secondary Schools, Ch. 9.
- Parkhurst, H. Education on the Dalton Plan.
- required* { Shreve, F. Supervised Study Plan of Teaching. } *check one* *Washburne*
- { Kilzer, L. R. Supervised Study. } *Mueller*
- Washburne, C. "The Philosophy of the Winnetka Curriculum," N.S.S. of Dalton Plan.
- Education, Twenty-sixth Yearbook, Part I, Ch. 11.
- Wrenn, C. G. Practical Study Aids.

6. The Appreciation Method.

- 1) Why is there lack of agreement on the definition of appreciation?
- 2) What place should be given to emotion in the teaching of appreciation?
- 3) What is the purpose of teaching appreciation?
- 4) Is there a fundamental difference between "appreciation" and other teaching methods? If so, what?
- 5) What are the essentials of a good teaching technique?
- 6) What place does training in appreciations hold in modern educational theory?
- 7) Can you show that the mores and social appreciation are closely related?

References:

- Bossing, N. L. Progressive Methods of Teaching in Secondary Schools, Ch. 18.
- Dewey, J. Art as Experience.
- Hayward, H. F. The Lesson in Appreciation.
- Holley, C. E. The Teacher's Technique, Ch. 9.
- Morrison, H. C. The Practice of Teaching in Secondary School, Ch. 18-20, (Revised) Ch. 17, 20.
- Mueller, A. D. Teaching in Secondary Schools, Ch. 15.
- Parker, S. C. Methods of Teaching in High School, Ch. 10.
- Tuttle, H. S. A Social Basis of Education, Ch. 4.
- Shreve, F. Supervised Study Plan of Teaching, Ch. 11-12.

Unit V. Evaluating the Results of Teaching.

1. What are the purposes for evaluating teaching results?
2. What are the most acceptable types of evaluation procedures?
3. Why have traditional methods of evaluation been regarded as inadequate?
4. What are standardized tests?
5. What are the types of standardized tests available?
6. What are the most approved techniques for the use of standardized tests?
7. What cautions and limitations need to be kept in mind in the use of standardized tests?
8. What evidence have we that the classroom type tests can be improved?
9. What is meant by "teacher created objective tests?"
10. What contribution to the technique of test building for the classroom teacher has the expert in the construction of standardized tests made?

References:

- Bossing, N. L. Progressive Methods of Teaching in Secondary Schools, Ch. 19.
- Freeman, F. N. Mental Tests.
- Greene, H. A. & Jorgensen, A. N. The Use and Interpretation of High School Tests.
- Lee, J. M. A Guide to Measurement in Secondary Education.
- Odell, C. W. Traditional Examinations and New Type Tests, Ch. 1-3, 5, 9.
- Ruch, G. M. The Objective or New Type Examination, Ch. 1-4, 7-8.
- Ruch, G. M. Improvement of the Written Examination.
- Symonds, P. M. Measurements in Secondary Education.
- Tiegs, E. W. Tests and Measurements for Teachers.

GEOGRAPHY, HISTORY, NATURAL SCIENCE STORIES

Things We Use -

Maud and Miska Petersham
Winston Company - \$2.50 (60 separatel

Story Book of Homes

Story Book of Food

Story Book of Clothes

Story Book of Transportation

Foods from the Field

Story Book of Wheat

Story Book of Corn

Story Book of Sugar

Story Book of Rice

Story Book of Wheels, Ships, Trains, Aircraft

Story Book of Trains

Story Book of Steam

Story Book of Aircraft

Story Book of Wheels

Story Book of Ships

Earth's Treasures

Story Book of Gold

Story Book of Iron and Steel

Story Book of Coal

Story Book of Oil

A Train, a Boat, and an Island

Charlotte Kirk
Macmillan - 1932

(Story of a Bermuda Voyage)

Clear Track Ahead (Train Tip-freight)

Henry B. Lent
Macmillan - 1932

Full Steam Ahead (Six Days on an Ocean Liner)

Macmillan - 1933

- Wide Road Ahead (Automobile) MacMillan - 1934
- Grindstone Farm (Dairy Farm) MacMillan - 1935
- Jamaica Johnny (7-10) MacMillan - 1935
Bertha and Elmer Hader
- Story of Tommy, a little black boy of Jamaica
- Blue Nets and Red Sails (8-10) Preston and Braley Longmans Green-1936
- 2 boys - Sardine fisher's. Breton Village Life.
(contains French phrases)
- Picture Tales from Holland - Johan Hart
- Folk tales and legends (1935)
- A Day on Skates (7-9) Hilda Van Stockum
- Story of a Dutch Picnic - Harpers - 1934
Forward by Edna St. Vincent Millay
- Merry Gentlemen of Japan
- Children's Story of Mikado - Reiter and Chartoe Bass Pub. - 1935
- Roller Skates - Ruth Sawyer (7-9) Viking Press - 1936
- Green and Gold (Story of Banana) B. and E. Hader Macmillan - 1936

LIST OF ILLUSTRATORS

R. Caldicott - 1846 - 1886

Picture Books

Walter Crane. 1845 - 1915.

The Baby's Opera

The Little Pig Went to Market

Children's Own AEsop.

Kate Greenaway 1846 - 1901.

Marigold Gardens.

Under the Window.

Boutet de Monvel

Our Children - Anatole France

Boys & Girls - Anatole France.

Arthur Rackham

Peter Pan in Kensington Gardens. J. M. Barrie

Beatrix Potter

Peter Rabbit

Warne.

Benj. Bunny.

Helen Bannerman

Little Black Sambo.

Stokes

L. Leslie Brooke.

Golden Goose Book.

Macmillian

Ring o Roses.

Johnny Crow's Garden.

Warne

Elsa Beskow.

The Tale of the Wee Little Old Woman.

Harper

Pelle's New Suit.

"

Aunt Brown, Aunt Green & Aunt Larender	-	Harper
Maj. Lindman		
Snipp, Snapp, Smurr & the Red Shoes	-	Laidlaw
Margaret Tarrant		
Twelve Little BooksofFairy Verse		
Marcaïn St. John Webb.		
Maude & Miska Petersham.		
Poppy Seed Cakes	- Marjery Clark.	Doubleday
Miki		"
Berta & Elmer Hader		
A Monkey Tale	- Hamilton Williamson	
Little Elephant	-	Doubleday
Ballie Butter		"
Spunky.		
Jessie Wilcox Smith.		
A Child's Garden of Verses.		Scribner
	Sterenson	
The Night Before Christmas		
	Moore.	
Heidi	Spgri	
Emma Brock		
The Greedy Goat		Knopp
E. Boyd Smith.		
The Country Book		
The Seashore Book.		
In the Chicken World.		Putnam
H. Willebeck le Mair		
Our Old Nursery Rhymes		
Old Dutch Nursery Rhymes.		
The Children's Corner.		

Kurt Wiese

Karoo the Kangaroo

Coward

Wallie the Walrus

"

Helen Sewell

Sally Gabble & the Fairies

Macmillan

Dorothy Lathrop

The Fairy Circus

Branches Green

Rachel Field

Rachel Field

Alphabet Boys & Girls

Macmillan

Polly Patchwork.

Pamula Beanco

The Little Wooden Doll

The Skin Horse

Rhea Wells

Peppi the Duck

Doubleday

Coco the Goat

Beppo the Donkey

Ali the Camel.

Hugh Lofting.

Adventures of Dr.Doolittle

Stokes

The Story of Mrs.Tubbs

Margaret Baker.

The Black Cats & the Tinker's Wife

Three for an Acorn

Edwin Denning

Indian Child Life

Wigwam Children

GEOGRAPHY, HISTORY, NATURAL SCIENCE STORIES

Things We Use --

Maud & Miska Petersham

Winston Co. \$2.50 (60 separately)

Story Book of Homes

" " " Food

" " " Clothes

" " " Transportation

Foods from the Field

Story Book of Wheat

" " " Corn

" " " Sugar

" " " Rice

Story Book of Wheels, Ships, Trains, Aircraft.

Story Book of Trains

" " " Steam

" " " Aircraft

" " " Wheels

" " " Ships

Earths Treasures

Story Book of Gold

" " " Iron & Steel

" " " Coal

" " " Oil

A Train, a Boat, and an Island

(Story of a Bermuda Voyage)

Charlotte Kirk

Macmillian

1932

Clear Track Ahead (Train Tip-freight)

Henry B.Lent

Macmillian 1932

Full Steam Ahead- (Six Days on an Ocean Liner)

Macmillian 1933

Wide Road Ahead (Automobile)	MacMillian	1934
Grindstone Farm (Dairy Farm)	"	1935
Jamaica Johnny (7-10)		
Berta & Elmer Hader	"	1935

Story of Tommy, a little black boy of Jamaica.

Blue Nets & Red Sails (8-10) Preston & Braley.

Longmans Green - 1936

2 boys- Sardine fisher's. Breton Village Life.
(contains French phrases)

Picture tales from Holland. Johan Hart.

Folk tales & legends (1935)

A Day on Skates (7-9) Hilda Van Stockum.

Story of a Dutch Picnic - Harpers 1934.

Foreword by Edna St.Vincent Millay.

Merry Gentlemen of Japan.

Children's Story of Mikado. Reiter & Chartoe- Bass Pub. 1935.

Roller Skates - Ruth Sawyer. Viking Press 1936 (7-9)

Green & Gold (Story of Banana) B & E. Hader.
Macmillian Co. - 1936.

Deborah Meader.

MAKE - UP

WHY MUST I USE STAGE MAKE-UP?

A Person preparing to take a trip in an open cockpit plane does not dress in the same manner that his grandfather did when preparing to drive to "seven corners" behind the old mare. True, styles have changed, but more than that, two hundred miles an hour at high altitude is a far cry from seven miles an hour behind "Dobbin". In the same way, a stage flooded with ten thousand watts of electric light is somewhat removed from the candle and tin reflector days.

The intense light of the modern stage robs the complexion of all its natural color. The features of the face take on a two-dimensional appearance. The actor become a flat, colorless being who, struggle as he may, can never create a true picture of the character he is attempting to portray. It is to achieve this end that "straight" make-up is used. (Character make-up?)

WILL STAGE MAKE-UP HURT MY SKIN?

There was a time in the history of the theater when the chemistry of paints and coloring materials was sufficiently undeveloped as to force even the immortal Eleanora Duse to renounce make-up completely. In that day, coloring was not only inadequate, but even injurious to the skin. That day is past. The modern actor approaches his make-up kit with the knowledge that his wide assortment of paints and powders are as pure as the food he eats. His only concern is that of the proper application of this color to his face.

WHAT DOES MAKE-UP DO?

It is necessary to replace the color that strong light and distance take away. The features, such as the eyebrows, eyes, nose, and mouth, must be clearly defined. It does an

actor no good to raise his eyebrows in sophisticated disdain if no one can see them. It may also be necessary to cover facial blemishes or even to change the contour of the face. Further than this, the actor needs the support of a good make-up to give him the "feel" of the part he is playing. There is something about wearing a Vandyke that make it almost impossible for the most obstreperous amateur to act other than dignified.

WHAT IS A
"STRAIGHT" MAKE-UP?

A "straight" make-up technique is that used by an actor who only wishes to intensify his own coloring and features. He is not interested in adding lines, reconstructing his nose or giving himself a beard. His purpose is to make himself appear on the stage as he appears naturally.

WHAT ARE
THE STEPS IN A
"STRAIGHT" MAKE-UP?

Preparing the Face Apply a light coat of cold cream and massage the face thoroughly, then wipe it all off with cloth or tissue. Be sure to remove all the cream or your make-up will "slip" or become shiny.

Application of the Base Color Select the desired base color and apply it to the entire face and neck in sweeping lines. Spread the color smoothly and evenly over the entire surface. Do not allow the color to fill the eyebrows or cover the lips unless you wish to change these features.

Blending Under-Rouge Use a suitable shade of moist rouge. The actor should keep in mind that his color is darker than the base color. The rouge will tend to subdue the areas to which it is applied. On a round face the rouge will be effective in giving a more oval appearance if it is carried out rather than in toward the nose. A long face is improved by applying the color somewhat horizontally, well up on the face. If the nose is too prominent, you should avoid placing the color too close to the nose. The contrast between the rouge and the base color with which the nose is covered will have the unfortunate effect of "spot-lighting" the nose even more than usual.

Defining the Eyes Use either blue or brown - never black - eye-shadow, depending upon the color of your eyes. Be very careful to put the shadow on the upper lid only. Extend the shadow a little beyond the outside corner of the eye, thus enlarging the eye socket. Then, with a brown liner, draw a line along the lower lid which begins at the inside corner and extends slightly beyond the outer corner. On the upper lid at the outer corner draw a line to meet the line of the lower lid. The upper lid does not require a full line unless the lashes are very thin or short. Blend the outer corner lines somewhat into the shadow. If you wish, you may use mascara on the upper lashes to give them a heavy look.

The Eyebrows Care must be taken not to bring the eyebrows to close together, nor should they be too far apart. Begin the line above the eyelid at the inside corner and carry it out a little beyond the outside corner of the eye. This line should arch slightly, following the curve of the eyelid. It should not take a radical turn either up or down at the outside end.

Lining If some lining is necessary, it should be done at this time. Further discussion of the technique is found under character make-up.

The Lips One of the most expressive features of the actor's face is his mouth. Alteration of the shape and size of the mouth may be necessary. If the lips are too thick, carry the base color down onto them and define a thinner lip with the rouge. By spreading the rouge outside the natural lip line, of course, the opposite effect may be gained. Do not give men cupid's-bow lips. Carry the color well inside the lips so that they will be made up even though open.

Powdering the Make-Up Apply a suitable shade of powder to the make-up quite generously. The powder must be patted on, not rubbed. A rubbing process will smear the make-up. Then, with the use of a soft brush, remove the excess powder. This will leave the make-up smooth and dry.

Final Retouching The powder will have left certain features of the make-up a little fuzzy. The eyebrows, eyes, and lips will need a little retouching. A little dry rouge may be added over the powder on the areas treated with the under-rouge.

WHAT IS
"CHARACTER" MAKE-UP?

"Character" make-up is just the opposite of "straight" make-up in that the actor applying this technique wishes to change his appearance entirely. It is often necessary for a youthful actor to take the part of an elderly character. To achieve this the person applying the make-up must have a vivid mental picture of the character to be impersonated. The illusion cannot be truly convincing if not supported by an effective make-up.

WHAT ARE
THE STEPS IN
"CHARACTER" MAKE-up?

The Base The same process as in "straight" make-up is the rule. Lighter and more yellowish shades will be used for old age.

Moulding the Face The face must be given the desired shape. This becomes a matter of the proper application of highlight and shadow. Use dark shades on areas that are to be depressed and lighter shades on those that must be more prominent. If the base is sufficiently light, this becomes merely a matter of using a shadow color in varying degrees of depth.

Wrinkles and Lines If wrinkles are to be added around the eyes and mouth this should be done after the moulding is completed. These are comparatively fine lines and should be highlighted with a white or yellow line drawn beside each dark line. Forehead lines, mouth lines, scowl lines, and chin lines are then added and highlighted.

Eyes, Nose, Mouth, Chin These features are very important and must be treated with care. The actor must study these features from life or from photographs. Suggestions in regard to color application for desired results will be found in the "key to Make-Up Chart" which follows.

KEY TO MAKE - UP CHART

SHADING AREAS

EYE SHADOWS - - - - - Shades of blue and grey for brunettes
Shades of brown for blondes
Shades of green and various other
colors can be used for eccentric
characters
Highlight (areas 1) with lighter
shades of base colors and in
extreme cases, with white or
yellow.

Purpose - - - - - To restore natural shadows to the eyes
To accentuate and project the normal
contour of the eye
To alter the shape and size of eye

NOSE SHADOWS - - - - - Deeper shades of the base color,
extreme cases dark grey or brown
Highlight (areas 2) with lighter
shades of yellow

Purpose - - - - - To project normal contour of the nose
To straighten a naturally crooked
nose, draw the high-light lines
straight.
To crook a normally straight nose,
draw the highlight line with
desired "crooks."
Caution: If an extremely crooked
nose is desired, it should be
altered with the application
of nose putty.
If a thin nose is to appear broad,
use a wide highlight line, or
if a nose is to appear thin,
a narrow highlight line should
be applied.

CHEEK SHADOWS - - - - - -Deeper shades of the base color
Highlight (areas 3). In juvenile
and ingenue types, this is the
rouge area. The red should be
of its highest intensity at
this point and blend gradually
into the base color. For
character parts, the latter
shades of the base color, shades
of yellow and, in extreme cases,
white to highlight the cheeks.

Purpose - - - - - -To make faces appear thin, rough
area to be blended well forwarded
Where broad base, blend toward the
sides and back to the ears.
The same principle is used to
correct faces that are too round
or too oval.

MOUTH SHADOW - - - - -Deeper shades of the base color.
Highlight (area 4). This area is
sometimes highlighted with lighter
shades of the base color, shades
of yellow or white.

Purpose - - - - - -To restore the shadow normally
caused by the depression below
the lips.

TEMPLE SHADOWS- - - - -Deeper shades of the base color

Purpose - - - - - -To correct and project the forehead

LIP ROUGE - - - - - -Bright colors for youth, deeper
shades for mature characters,
shades of blue and grey for
eccentrics.

Caution: Lip rouge should seldom
be used for male characters

Note: Rouge is sometimes used
on the various areas labeled
X, for ingenue parts.

F A C I A L L I N E S

FOREHEAD LINES - - - Should follow natural lines of the forehead. Accentuate with thin shadows of brown or grey. (Never black) Highlight with light shades of base color or white or yellos

DISSIPATION LINES - - - Treat same as forehead lines.

MOUTH LINES - - - - - " " " " "

SCOWL LINE - - - - - " " " " "

CROW'S FEET LINE - - " " " " "

CHIN LINES "- - - - - Treat same " " "
Draw and blend under chin as well as face.

EYE LINES - - - - - Brown lines drawn on the eyelids to accentuate and project the eyes. Mascara is sometimes applied to the lashes of the women characters.
Caution: Black is used only for very eccentric characters.

EYEBROWS - - - - - Treat the eyebrows to comply with the color scheme of the hair and beard. The position of the eye brow can be changed by blocking out the natural brow with the base color and drawing on another in the desired position.

DRAMA

Jack Stuart Knapp

How to Produce a Play

- I. The Group--know your people
- II. Decision--let suggestion come from group if possible
- III. The Director
 - A. Leadership--executive ability--get people to do what you want.
 1. Pleasant personality
 2. Knowledge gives authority
 - B. Three P's of Play Production
 1. Poise
 2. Patience
 3. Perseverance
 - C. Imagination
 - D. Knowledge of people (ideas, nature, reaction)
 - E. Knowledge of acting as an expressive art
 - F. Knowledge of stage craft
 - G. Principles of directing
 1. The director directs.
 2. The director does not act. (Acting is creation not imitation.)

Exceptions: 1 - Tell not to copy if do show
2 - To save show
- IV. Select the Play
 - A. Do we like it? (Little too difficult rather than too easy)
 - B. Will our audience like it? (Don't cheat audience)
 - C. Is it possible for us?
- V. Blocking Out the Production (two weeks)
 - A. Director gets thoroughly acquainted with it.
- VI. Cast the Play (director and committee)
 - A. Try outs--read anything, not a particular part
 1. Dependability
 2. Voice more important than appearance
 3. Appearance--Bodily stature
 4. Acting ability--good qualities for anyone in life
 - a. Brains
 - (1) Imagination
 - (2) Intelligence
 - (3) Memory (ideas and emotions)--Speak from intelligence rather than memory
 - (4) Concentration
 - (5) Mental alertness
 - (6) Education--What you know, experience
 - (a) Language (the best, not the worst, in the community--best standard, Broadway stage)
 - (b) People--history--literature
 - (c) Acting is expression through terms of humanity.
 - b. Body
 - (1) Pantomime
 - (a) Gesture--any movement emphasizing an idea or emotion

- (b) Facial expression
- (c) Attitude--standing and sitting
- (d) Action
- c. Voice: product of body directed by brain--
greatest medium of expression
- d. Spirit--emotional sensitivity
 - (1) Talent or genius
 - (2) Ambition

(Divided group into small circles to play "Hot Potato"--
"It" had to act as directed.)

- V. The Organization of a Producing Cast
 - A. Stage manager
 - B. Scenic artist
 - C. Lighting artist
 - D. Property man (including furniture)
 - E. Costume artist (sees that each actor has right costume
but each actor gets own costume)
 - F. Make-up artist (actor makes himself up after learning
correct process)
 - G. Press agent (gets the audience)
 - 1. Let everyone know
 - 2. Make them want to see it
 - H. Business manager (all money)
 - I. Music director (appropriate to following act)
 - J. Prompter--sits beside director, prompts at rehearsals,
writes suggestions on extra page. Telephone bell ready,
etc.
- VI. The Reading Analysis of the play--discuss other things first,
seated informally, each actor reading part, discussion (at
least two)
- VII. Rehearsals
 - A. For stage positions (1 or 2 rehearsals) check for:
 - 1. Visibility
 - 2. Psychology
 - 3. Pictorial rules
 - 4. Change
 - B. For body (6-12 rehearsals) (5 or 500)
 - 1. Lines learned
 - 2. Stage business
 - 3. Voice
 - C. Atmosphere
 - 1. Sincerity
 - 2. Characterization
 - 3. Emotion
 - D. For tempo
 - 1. Everyone has a major tempo
 - 2. Changes in tempo
 - 3. Fast--thinking, feeling, moving faster. Count 1,
2,3,4,5,6 between speeches. Slowly enough to be
heard, fast enough to be interesting; first word
on last of previous.
 - E. Dress rehearsal
 - 1. Usually a flop because many things never used before.

2. Bring in various things--1 or 2 on a night beforehand.

VIII. F. Performance
Time to Produce

- A. One act--two weeks
- B. Three act--six weeks (4 or 5 a week and 2 on Sunday, 3 a week minimum)

The Speaking Voice

I. Faults of a poor speaking voice

- A. Poor breath control
- B. Articulation of consonants, enunciation of vowels
- C. Wrong placement
- D. Wrong pitch
- E. Monotone
- F. Wrong tempo
- G. Lack of color

II. Voice

- A. A wind instrument--an organ
- B. Parts
 1. Bellows--diaphragm, lungs, chest, back muscles
 2. Larynx--two vocal chords
 3. Megaphone--upper throat and head
- C. Work for:
 1. Power of projection--diaphragm
 2. Freedom--relaxation
 3. Control--lips, tongue, teeth

III. Exercises

- A. Exercises for breath control--feet comfortable, relaxed body, location of sounding boards
 1. "O"--"Ah"--"E"--"A"--see how long can hold.
 2. Count and see how long can count.
 3. Odd numbers softly, even numbers projected.
 4. Inhale 5 steps, hold 10 steps, exhale 20 steps.
- B. Articulation (Carelessness)
 1. "Br" before "O"--"Ah"--"E"--"A" for lip use. Use all consonants in turn.
 2. Tongue twisters.
 3. Read aloud one page of Shakespeare per day for vowels, consonants, syllables.
- C. Poor Placement
 1. Place words in front of teeth.
 2. Read or speak after getting the feeling with "n" before "O"--"Ah"--"E"--"A".
- D. Pitch--high, low, medium.
- E. Monotone or lack of inflection
 1. Right pitch
 2. Relaxed
 3. Lack of knowledge, carelessness, or insincerity in giving lines.
- F. Tempo
- G. Color (Color according to character). Voice important in personality.

IV. Voice of actors

- A. Analyze voices, call one by one into another room.
- B. Give exercise needs 15 minutes a day until show is over.
- C. Never call attention to voice fault unless you can help

him over come it.

Theater Make-Up

I. Need

- A. To look like yourself
- B. To look like someone else

Max Factor's - a good standard make-up.

Material	Blondes	Brownettes	Brunettes	Red-Heads	Men
	<u>Lt.</u> <u>Dk.</u>	<u>Lt.</u> <u>Dk.</u>	<u>Lt.</u> <u>Dk.</u>		<u>Lt.</u> <u>Dk.</u>
Greasepaint	1 $\frac{1}{2}$	2A	4 $\frac{1}{2}$ or 7	2A	6A or 7A
Moist lip rouge (apply with flat brush)	1	1 or 2	2	1	3
Eye shadows--lines (apply with brush)	Match eyes	-----	-----	-----	-----
Moist under rouge (highest planes)	1	4	4	1	3 or omit
Derma pencil (upper and lower lids and eyebrows--no. of little light lines-- begin about $\frac{1}{2}$ way between pupil and inner corner of eye)	brown	brown	black	brown	omit
Powder (pat all over-- re- move surplus with soft brush)	7R (Rochelle for all)-----				
Dry rouge (apply with brush --rouge tip of ear)	Techni- color	18 Evening	Raspberry	Techni- color	Raspberry
Mascara (brush upper lashes up and away, shape brows)	Black	Masque	-----	-----	-----

Hair dress slightly away from face.

Make-up on stage to be used and under lights to be used.

Rosy greasepaint to avoid bleaching of light.

Old Age

- A. Grease paint - 5 $\frac{1}{2}$ for old men and women.
4 $\frac{1}{2}$ for old ladies.

- B. Shadow-brown liner-applied with flat of brush-brush strongly in eye socket-don't cover pouch below eye-brush from nose to corner of mouth, on upper lip, on lower chin, chin squares off, cheeks begin to sag, temple sinks, neck shadows, forehead, top of nose sinks.
- C. Lines and wrinkles-edge of brush-follow lines of face-forehead, broken and uneven
- D. Highlighting-certain features jut out-4 $\frac{1}{2}$ grease paint, white or yellow liner might be used on nose, cheek bones, chin, lower lip. All lines copied above horizontal lines, outside vertical lines.

- E. Powder
- F. Gray the hair and eyebrows with liquid hair whitener-white liner on temples-corn starch instead of powder
- G. Beard-crepe hair applied with spirit gum-obtained for 50¢ per yard-make most beards straight-to obtain straight beard put crepe hair in water, dry, and comb-place under chin piece first and next piece on end of chin.
- Mustache-put on straight-may be brushed to one side after applying and combing

Student's Kit for Male or Female - \$1.25

5 small tubes of make containing 25 or 30 make-ups in each tube

Club Kit recommended by Knapp for men, women, youth, or old age - \$8.75 for \$12.60 value - includes 10 Theatre Make-Up bulletins which sell separately for 25¢

Max Factor's Make-Up Kits

1666 N. Highland

Hollywood, California

ABC'S OF ACTING

Break if need for effect-

1. Speak loudly enough to be heard in last row.
2. Speak clearly enough to be understood in all rows.
3. Walk lightly.
4. Stand up straight.
5. Learn to stand still.
6. Avoid crowding.
7. Do not hide behind the furniture.
8. Never speak to the audience-eye to eye contact with the other characters.
9. Make turns toward the audience.
10. Never obstruct person speaking.
11. Never begin speaking during laughter or applause.
12. Stand or sit with upstage foot forward.
13. When possible make gestures with the upstage hand.
14. Avoid dead exits.
15. Do not back up on the stage.
16. Keep the stage dressed.

(Put these on the wall at first rehearsal.)

PUBLISHERS AND SOURCES

"Lighting the Stage with Homemade Equipment"--Knapp--\$1.25--
Walter H. Baker Co., 178 Tremont Street, Boston, Mass.

"How to Produce a Play"--Knapp--\$.50--National Recreation Association, 315 Fourth Avenue, New York City

Play Catalogue--Walter H. Baker Co.

Play catalogue-Samuel French, 25 West 45th, New York City

"Murder by Morning"--Rowe-Peterson & Co., Evanston, Illinois

List of National Recreation Association

The Book of Play Production--Milton Smith--\$3.00

Play Production--Dolman--\$2.50 or \$3.00

The First Six Lessons in Acting (good for everyone, in play form)

Boleslavski--\$1.50

Theater Arts Monthly (or that of any publisher)

"National Geographic" and magazines of travels for costumes

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PUPPETS AND MARIONETTES

History and Teachers' Aids

Ackley, E. F.

jpn6 A18H

How to make marionettes for fun at home, plays for schools and clubs and professional performances. N. Y., Grosset, c1936.

"Mrs. Ackley's particular brand of cloth marionettes described in brief text and shown in excellent pictures for youngsters."

Boehn, Max von

jcv D66BC

Dolls and puppets, Trans. by Josephine Nicoll. With a note on puppets by C. B. Shaw, with 30 plates in color and 464 illus. Philadelphia, McKay, n.d. \$7.50 skinner fund.

"A detailed and valuable historical survey of dolls and puppets, their origin meaning, kinds and uses."

Bufano, Remo

jFN5 B92S

Show book of Remo Bufano. N. Y. Macmillan, c1930.

"Let us stage the play" and 'The stage' are helpful introductory chapters with diagrams, 'And now with marionettes', p.173-182, is a brief illustrated description on marionette parts and properties."

Collins, R. A.

JFN6 CV1P

Puppet plays in education. N. Y. Barnes, 1932

also

"Written for the teacher this is a thorough discussion of the value of puppet plays in teaching, and the best means to dramatize and stage stories and make the puppets. Includes types of plays and bibliographies at end of each chapter."

JFN1972 C71P

Craig, E. C.

JFNC C88P

Puppets and poets, London, Poetry bookshop, 1921 (from the Chapbook, a monthly miscellany, no. 20, Feb. 1921)

"A classified discussion of puppetry as a creative art."

Everson, F. M.

JFN6 E93P

Puppet plays for children. Chic., Beckley-Cardy. c1939

"An account of an actual school project in which children made their own puppets, wrote their plays and presented them. Five plays with illustration to show just how the puppets were made and how the scenes were staged."

Greene, R. A.

JFNC C18M

Marionettes in school (in Crowell Rural School Leaflet, Sept. 1933, p. 26-41.

"Detailed instructions for making string marionettes, properties and stage with exceedingly useful sketches and illustrations. The article was written for the teacher who wishes to launch a puppet project, but can be used by older children."

Hoben, A. M.

JFN6 R68B

The beginner's puppet book, N. Y., Noble, c 1938.

"Complete instructions for making simple puppets, profusely illustrated by photographs and line drawings. The book is the result of a project carried on in Scarsdale Public Schools. Includes puppet plays written by the children supplemented by excellent bibliography. p. 139-160."

- McCall Co.
Marionettes (McCall printed cloth-backed pattern with transfer, no. 1936)
c1931. JPN6 M12M
- McIsaac, F. J.
Tony Sarg marionette book. N. Y. Viking. 1921 JPN6 M2
"The first two chapters contain the biography of Tony Sarg and a tribute to his achievements. These are two chapters telling how to give marionette plays, a history of puppets, and two plays. The book is more useful to arouse enthusiasm than as a manual since directions are rather vague."
- McPharlin, P. L.
Exhibition of puppets and marionettes with a note on puppetry in America.
Chic., Marshall Field, 1933. JPN6 M17E
"Gives photographs and brief notes on famous puppet shows."
- McPharlin, P. L.
Posters, playbills, and publicity for puppet shows, with illustrative examples, c 1934. JPN6 M17P5
"Includes actual inserts of programs along with discussions."
- McPharlin, P. L.
A producer's guide to plays for puppets, marionettes and shadows; selective and annotated lists of pieces available in print and in manuscript, as well as of the "penny-plain" twopence-coloured; juvenile plays of a century ago, which are still in print. c1932. JPN6 M17P3
- McPharlin, P. L.
Puppetry; a yearbook of puppets and marionettes. 1930, 1931 JPN6 P984
"Pertinent comments on recent developments in puppetry throughout the world. Each issue includes a list of producers with addresses."
- McPharlin, P. L.
Puppetry bulletin. 1937-8; 1938-9 JPN6 P985
"Contains advertisements, puppetry news, and reviews of puppetry books."
- McPharlin, P. L.
Puppets in America, 1739 to today with an account of the first American puppetry conference. Birmingham, Mich., Puppetry Imprints c1936.
- Marsials, F. A.
Simplified puppetry. London, Women's printing society ltd. JPN6 M38S
"Directions and diagrams in brief pamphlet form for small easily-made puppets and stage."
- Matthews, Brander
The lamentable tragedy of Punch and Judy (Reprint from Bookman, Dec. 1913) JPN6
"The long history of this famous puppet show."
- May, E. C.
Puppet shows around the world. (In Travel, July, 1935, v. 65, p. 13-17, 47) JPN6 M46P
- Milley, M. L.
Marionettes in school. Springfield, Mass., Bradley, 1931 JPN6 M65M
"Small pamphlets concerned chiefly with suggestions for staging a marionette show."

Mills, W. H.

JPN6 M6

Marionettes, masks, and shadows. Doubleday, 1927. \$3.50
"A very valuable work, giving the history of these forms of dramatic art and practical suggestions for presentation. Designs, diagrams, and photographs. This book has grown out of the author's experiences with marionettes in school work." For Junior and senior High School.

Murphy, Virginia

JPN6 M97P

Puppetry, an educational adventure. N.Y., Art editions press, cl934.
"A paper-covered manual of marionettes showing how they are made, strung, costumed, and manipulated, with directions for building the stage and making the stage sets."

Payant, Felix

JPN6 P34B

A book of puppetry. Columbus, Design pub. Co., cl936.
"Edward Mabley writes on marionettes in advertising; Marjorie Batchelder on puppets in classic dramas as well as on types of construction; Paul McPharlin on styles in puppet design and Geoffrey Archbold on puppets through the ages. Bibliography p. 75."

Petty, Emma

JPN6 P49P

The puppet as an elementary project, with illus. from school-room work and adapted plays. Fort Worth, Pioneer pub. co., cl926. \$1.00 pt. 1
"In two parts. Part one is a practical aid to the teachers wishing to use a puppet play as a class project. The second part has patterns for making animal puppets."

Zeigler, F. J.

JPN6

Puppets, ancient and modern.
"Brief, illustrated history in pamphlet form."

HOW TO MAKE MARIONETTES

Ackley, Mrs. E. F.

JPN6 A18H

How to make marionettes for fun at home; plays at schools and clubs and professional performances. N. Y. Grosset, cl936.
"Filled with lovely photographic illustrations; this small book offers brief simple directions for making marionettes, stages and properties."

Ackley, Mrs. E. F.

JPN6 A18M

Marionettes, N. Y., Stokes, 1929. \$2.50
"Describes the making of cloth marionettes, stage and scenery, as well as giving directions for their manipulation in simple and elaborate productions. At the end of the book are two short plays and on the back cover an envelope containing paper patterns for various figures. Grades 4-6."

Bechdolt, Jack

JTT1 B39M

Show business (in Modern handy book for boys, p. 325-350) N.Y., Greenberg, 1933
"Contains an illustrated chapter each on making hand puppets and string marionettes, and two plays, one for puppets, one for marionettes. This is good material for the boy or girl who wishes to give puppet plays without adult supervision."

Brown, Corinne

JPN4 B88C

Puppets and marionettes (in Creative drama in the lower school, p. 124-128) N.Y., Appleton, cl929. "Describes the costuming, materials and manipulation of the string puppet."

Dwiggin, W.A.

Marionette in motion. Handbook XII Puppetry Imprints, Detroit, 1939.
"The puterschein system diagrammed, described."

-4-
HOW TO MAKE MARIONETTES (cont'd)

Everson, F. M.

JPN6 E9 3P

Puppet plays for children. Chicago, Beckley-Cardy, c1929.
"How to make and dress marionettes p. 15-28".

Greene, R.A.

JPN6 G81M

Marionettes in school (in Crowell Rural School leaflet, Sept. 1933, p. 26-41.)
"Detailed instructions for making string marionettes, properties and stage, with exceedingly useful sketches and illus. The article was written for the teacher who wishes to launch a puppet project., but can be used by older children."

Hall, A.N.

JTT1 H17B

Dancing puppet; Puppet theatre (in Big book of boy's hobbies, p. 382-95)
Boston, Lothrop, Lee. 6-8 grades. 1929.

"Two clearly illustrated chapters describing a new kind of dancing puppet manipulated by a platform, how to make a simple rag puppet, and all the details of a puppet theater."

Inverarity, R.B.

JPN6 I62M

A manual of puppetry, Univ. of Washington Bookstore, 1936.
"Very clear, inclusive manual of puppets with something of the history, good diagrams, and a bibliography, p. 111-119."

Inverarity, R.B.

JPN6 I62M2

A manual of puppetry. Portland, Guilford and More, 1938.
"A reprinting of literary bits relating to puppetry, the author's account of his personal research into the marionettes of the northwest coast Indians, an outline for teaching puppetry, a book and materials list, and various helpful notes, make it the kind of collection that we should all like to continue for ourselves."

McCall, Company, N.Y.

JPN6 M12M

Marionettes. 1931.
McCall printed cloth-backed pattern with transfer no. 1936.
"Both marionettes and clothes."

Isaac, F.J.

JPN6 .M2 also
PN1972.M2

The Tony Sarg marionette book, illus. by Tony Sarg; with two plays for home-made marionettes, by Anne Stoddard.
Viking, 1921. \$1.00
"This little book tells about Mr. Sarg's experiences with marionettes since he first experimented with them in his London studio. Designed especially for children it gives complete instructions for putting on shows at home, for making and lighting the tiny stage, and managing the scenery. One chapter is devoted to puppet play history."

McPharlin, P.L.

JPN6 M17A

Animal marionettes. c1936.
"Patterns."

McPharlin, P.L.

JPN6 M17M

Marionette control. Birmingham, Mich., c1934. (Puppetry handbooks, no.7)
"Blueprint drawing. Directions are for simple airplane-type controller."

HOW TO MAKE MARIONETTES (cont'd)

Milley, M.L. JPN6 M65M j Ref

Marionettes. Mass., Bradley, c1931. No.8472
"17 plates in portfolio of patterns for marionettes and stages. With this is bound her "Marionettes in school."

Mills, Mrs. Winifred JPN6 M6

Marionettes, masks and shadows, N.Y. Doubleday, 1927.
"A well-made and fully illustrated book which sketches first the historical background and then gives complete instructions for mounting and presenting puppet shows, masks, and shadow plays. Photographs from actual performances by children are shown."

Murphy, Virginia JPN6 M97P

Puppetry, an educational adventure. N.Y., Art. ed. press, c1934.
"A paper-covered manual of marionettes showing how they are made, strung, costumed, and manipulated with directions for building the stage and making the stage sets."

Nelson, Nicholas and Hayes, J.J. JPN6 N42T

Trick marionettes, Birmingham, Puppetry imprints, 1935 (Puppetry handbook, v.1) "Gives odd effects."

Rose, A. JPN6 R8

A marionette show (in The boy showman and entertainer, p. 1-35) London, Routledge, 1927.

"Explains in some detail how to construct a marionette stage, how to make and string marionettes. Diagrams and illustrations. For children of junior High School age."

Rosebach, E. C. JPN6 R82M

Making marionettes. N.Y., Harcourt, c1938.
"Well written and printed, nicely illustrated and aimed at the teen age or adult amateur, rather than the young child."

Stoddard, Anne JPN6 S85

Book of marionette plays. N. Y., Greenberg, 1927.
"Section 2, p.137-163 is devoted to a suggestion for a vaudeville show, instructions by Tony garg on how to make a marionette and how to construct a home-made marionette stage and also notes on the staging of the various plays."

Walters, M.O. JPN6 W23P

Puppet shows for home and school. N.Y., Dodd, 1929.
"Long introductory chapters discuss puppet shows for training classes and for children and the values of the puppet play."

Warner, F.L. JPN6 W28

The ragmuffin marionettes. N.Y. Houghton, 1932. \$1.75
"Although the information is somewhat sugar-coated because it is given in story form, the young child, nevertheless, is shown how to create makeshift or permanent marionettes and their stages out of anything there happens to be in the house. Both mitten puppets and marionettes with string are discussed, and three easy plays are included. Marionettes with strings p. 53-133."

HOW TO MAKE PUPPETS

- Bechdolt, J.E. JTT1 B39M
Show business in modern handy book for boys. N.Y., Greenberg, 1933,
p.325-380. "A chapter on hand puppets--'Full length puppets'."
- Bullivent, C.H. JCV B8
How to make and work a punch and Judy show (in Home Fun, p. 367-96)
grades 5-8. Dodge, 1910.
"Briefly does what the chapter heading says. Includes diagrams."
- Ficklen, Mrs. Bessie JPN6 P444
Handbook of fist puppets, with eight reproductions from photographs. N.Y.,
Stokes, 1935.
"Fist puppets seem to the author to possess the advantage of charm and availability over marionettes. She discusses them comparatively, historically, and practically. All the details which go to make up a successful puppet play are emphasized. A short bibliography is included (p.327-329), but there is no index."
- Hoben, A.M. JPN6 H68B
The beginner's puppet book, N.Y., Noble and Noble, Inc. c1938.
"Complete instructions for making simple puppets, profusely illustrated by photographs and line drawings. Book is the result of a project carried on in Scarsdale Public Schools. Includes puppet plays written by the children supplemented with excellent bibliography p.139-150."
- McPharlin, Paul JPN6 M17P2
A primer of hand-puppets, with pictures. The beginner wanting to put on a simple performance with hand-puppets, will learn from this little book how to make his own puppets and stage, something about scenery and lights, and hints for making up plays and programs."
- Munger, M.P. JPN6 M96B
Book of puppets; stage scenery, puppets, and plays. Boston, Lothrop, 1934.
"The first third of the book gives clear directions for making paper mache hand puppets and a stage. The second third is devoted to plates."
- National Recreational Association JPN6 N27.I
Inexpensive puppets. 1937.
"Simple clear directions in mimeograph form with diagrams and a few books on hand puppets, p.5."
- Plimpton, Edna JTT2 P7
Puppet shows (in your workshop, p.43-51) N.Y., Macmillan, 1926.
"A simple chapter with good drawings and diagrams for making hand puppets, well within the range of children under ten."
- Rose, A. JPN6 R8
A Punch and Judy show (in The boy showman and entertainer, p. 115-141) London Routledge, 1927.
"Gives diagrams and instructions for making hand puppets and a puppet theatre and includes a punch and Judy show."
- Warner, F.L. JPN6 N28 R
The ragmuffin marionettes. N.Y. Houghton, 1932. \$1.75
"Puppets without strings p.3-46."

PUPPET HANDS AND FEET

McPharlin, P.L.

JFNC M17P4

Puppet hands and their making, with a note on feet, Birmingham, Mich., P.

McPharlin, 1932. 25¢

"A booklet with woodcuts, giving thorough instructions for making puppet hands."

HOW TO MAKE STAGES

Collins, B.A.

JFNC C71P

Puppet plays in education. N.Y., Barnes, 1932.

"Appendix includes diagrams for

- A. Front stage or arch
- B. stage for finger and stick puppets
- C. Puppet stage in doorway
- D. Placement of stage wings
- E. Finger puppets
- F. String puppets
- G. Patterns for finger puppets
- H. Stick puppets
- I. Back stage views
- J. Floor plans
- K. Rear view of stick puppet stage."

Hall, A.H.

JTT1 H18

A miniature theatre (in the Boy Craftman, practical and profitable ideas for a boy's leisure hours. Boston, Lee and Shepard, 1905, p. 303-330)

"Tells about framework and lighting, scenery, properties and mechanical effects, admission tickets and programs."

McPharlin, P.L.

JFNC M17P6

Plan for a folding stage, adaptable for puppets, marionettes and shadows. Birmingham, Mich. c1934. (Puppetry handbooks, no.8)

"Blueprint drawing. The stage is designed for fairly large-scale productions with puppets, marionettes or shadows and will pack into two boxes (one of which has space for puppets and all accessories) which will fit into back seat of average five-passenger automobile."

Petty, Emma

JFNC P49P

The puppet as an elementary project, pt. 1 Fort Worth Pioneer, c1926.

"A simple stage for puppets, marionettes and shadows, p. 20-22."

Racca, Carlo

J1 B12B

Burattini o marionette il loro teatro ed i loro fantocci.

"Complete discussion in Italian with colored illustrations of puppets and marionettes, their creation, manipulation and staging."

Whanslow, H.W.

JFNC W6

Everybody's theatre. N.Y. Gardner, Darton, 1923. Bib. p. 230-232.

"This is very definite in its directions giving tools to be used and measured drawings for the stage."

A. Marionette stages

Ackley, F.

JFNC A18M

Marionettes. N.Y. Stokes, c1929.

"Marionette stages, p. 33-41."

Everson, E.M.

JFNC E93P

Puppet plays for children. Chicago, Beckley-Cardy, - c1929.

"Staging the puppet play p. 29-34."

HOW TO MAKE STAGES (cont'd)

A. Marionette stages (cont'd)

Hall, A. W. JTT1 N17B
Dancing puppet, puppet theatre (in Big book of boys' hobbies, Boston, Lothrop, 1929. p. 382-95
"All the details of a puppet theatre."

McIsaac, F. J. JFN6 M2 also
The Tony Sarg marionette book. ill. by Tony Sarg with two PN1972
plays for home-made marionettes by Anne Stoddard. Viking, 1921.
"A marionette stage p. 27-28."

Marsials, F. A. JFN6 M38S
Simplified puppetry. London, Women's society, ltd., n.d.
"Pamphlet giving plans and directions for making a stage and string puppets, and suggestions for making puppet plays. For Junior and Senior Schools."

Mills, Winifred JFN6 MS
Marionettes, masks, and shadows. N.Y., Doubleday, 1923.
"Making your stage p. 47-51."

Milley, M.L. JFN6 M65M
Marionettes. Mass., Bradley, c1931. no. 8972
"17 plates in portfolio for patterns of marionettes and stages."

Murphy, Virginia JFN6 M972
Puppetry, an educational adventure. N.Y., Art ed. press, c1934.
"Constructing a puppet stage p. 16-17."

Stoddard, Anne and Sarg, Tony JFN6 885
A book of marionette plays. N.Y., Greenberg, c1927. \$2.00
"Tony Sarg tells how to construct a home-made marionette stage p. 161-164."

Walters, M.O. JFN6 W23P
Puppet shows for home and school. N.Y., Dodd, 1929.
"The theatre p. 8-14."

Warner, P.L. JFN6 W28R
The ragmuffin marionettes, N.Y., Houghton, 1932. \$1.75
"The window-box theatre p. 86-93."

B. Hand Puppet stages

Bullivant, C.M. JCV B8
How to make and work a Punch and Judy show (in Home Fun, Dodge, 1910 p. 387-96)
"The stage p. 387-390."

Ficklen, Bessie JFN6 F444
Handbook of fist puppets with eight reproductions from photographs, N.Y., Stokes, 1935.
"Includes instructions for the puppet theatre."

Keyes, A.M. JCV F4
When mother lets us play. N.Y., Moffat, 1911.
"The puppet theatre and 'Making the puppets play' are briefly discussed. p. 90-91."

HOW TO MAKE STAGES (cont'd)

B. Hand Puppet stages (cont'd)

McPharlin, P.L.

JPN6 M17P2

A primer of hand-puppets with pictures. cl932.
"Tells the beginner how to make his stage."

Munger, M.P.

JPN6 M96B

Book of puppets, stage scenery, puppets, and plays, Boston, Lothrop, 1934.
"Directions for making a stage."

National Recreation Association

JPN6 M271

Inexpensive puppets, 1937.
"A simple stage p.4."

Rose, A.

JPN6 R6

A Punch and Judy show (in the Boy Showman and entertainer. London, Routledge, 1927. p. 115-141)
"Gives diagrams and instructions for making a puppet theater."

Warner, P.L.

JPN6 W28R

The ragmuffin marionettes. N.Y. Houghton, 1932. \$1.75
"How to make their stage p.28-32. The bedside theater p.44."

PRODUCING A PUPPET PLAY

Bufano, Remo

JPN B92P

Producing a puppet play (Reprint from Parado, March 1939. p.49-50)
"Play; Mr. Rabbit's Easter jamboree, with a page of practical suggestions for staging and manipulating."

Melcher, Marguerite

JPN4 N51.0

Offstage, N.Y., Enopf, 1938.
"How to make plays from the stories you read. Text and illustrations could be applied to either real or puppet plays."

Seifer, M.K.

JPN6 S685

With puppets, mimes, and shadows. N.Y. Furrow, cl936.
"There are ten plays and scenarios in this book, presented as examples of how folk-tales from various sources may be dramatized for puppets, and the explanatory matter which goes with them is as valuable as the plays themselves. Includes songs with music and recommended books p. 117-130."

PUPPET AND MARIONETTE PLAYS

Ackley, E.F.

JFNC A18M

Marionettes, N.Y., Stokes, 1929.

5 plays for marionettes.

The adventures of Betty p. 74-8 1 act. 8 char.

The enchanted princess p.97-110 3 scenes, 12 char. and fairies

The giant's home

An oriental sketch p. 113-15--6 char.

The tragic tale of Pierrot p. 11-12--3 scenes, 4 char.

Directions for making marionettes of cloth, also directions for costuming and staging. A very good book for young children.

PUPPET AND MARIONETTE PLAYS (cont'd)

Bechdolt, J.E.

JTT1 D39M

Show business (in his Modern handy book for boys p. 325-56, N.Y., Greenberg, 1933)

Plays:

Poor Robinson Crusoe. p. 366-80, 3 acts, 5 char., and a mob of hungry cannibals."

"The tragical comedy of punch and Judy p. 330-42- 1 scene, 8 char.

Boehn, Max von

JTT D66BG

Dolls and puppets, Philadelphia, McKay.

Play:

Doctor Faust p. 453-79. 4 acts, 19 char.

Brink, Carol

Serenade--a puppet play. Story Parade. Nov. 1937. p. 23-6.

Brush, D.M.

JFN6 D91.0

One-eye, Two-eye and Three-eye, a puppet play for children in three acts. French, c.1929.

"Adapted for string puppets from the Grimm fairy-tale."

Bufano, Remo

JFN6 B92N

Magic strings; marionette plays with production notes. Decorations by Boris Artaybasheff. N.Y., Macmillan, 1939.

Plays:

Aesop's jungle p. 15-30., 5 char.

Androcles likes bananas p. 47-56--4 char.

Hansel and Gretel p. 121-140, 2 scenes, 7 char.

The infants on a holiday p. 97-116, 6 char.

The lotus secret p. 31-46, 9 char.

Mr. Rabbit's Easter jamboree, 1 act, 1 scene, 4 char.

The park is a jungle p. 69-80, 2 short acts, 5 char.

The same old story p. 141-152, 5 char.

Seven at a blow p. 153-160, 5 scenes 9 char., 4 flies

The three partners p. 81-95, 2 scenes, 4 char.

Two goats and a splash p. 115-124, 4 char.

"Lively puppet plays that can be engineered fairly simply."

Bufano, Remo

JFN6 B92P

Producing a puppet play (Reprint from Story Parade, March 1939 p.49-80)

Play:

Mr. Rabbit's Easter jamboree. 1 act, 1 scene, 3 char.

For string puppets.

Bufano, Remo

The show book of Remo Bufano. Seven plays for marionettes and people including many old fairy tales. N.Y., Macmillan, 1921.

"The plays may be acted either by children or string marionettes.

Suggestions for costuming are given, and a chapter on making and stringing marionettes."

Cinderella p. 25-56. 3 short scenes, 6 char., ladies and courtiers.

David and Goliath p. 151-169. 1 act, 13 char., Israelites and Philistines.

The frog prince p. 129-147, 2 scenes, 6 char.

Jack and the beanstalk p. 95-110, 3 scenes, 6 char.

Red Riding Hood p. 3-20- 4 scenes, 5 char.

Rumpelstiltskin p. 61-89, 6 scenes, 6 char.

The three bears p. 113-120, 1 act, 4 char.

"The usual charges will be modified for special presentation and school use." Author

PUPPET AND MARIONETTE PLAYS (cont'd)

Bullivant, C.H.

JPN5 B93N also
FN6120 B6A

Home plays, a collection of new simple and effective plays for boys and girls, by various living writers with plain instructions for costumes, scenery, etc. London Jack, 1911.

Plays:

- Allen-Aunt Grundy, a moral play. p. 339-356, 6 char.
Allen-The little female academy. p. 227-237, 5 scenes, 10 char.
Allen-Peter Grief, a moral play. p. 253-258, 9 char.
Barron-The siege of Calais. p. 294-300, 4 scenes, 20 char. and townspeople, officers, ladies attending on queen, etc.
Blackmore-Pearl in canal hall. p. 154-173, 2 acts, 7 char. & chorus of nymph
Cranford-Pygmalion, a drama in 2 acts p. 526-536, 3 char. and chorus of Athenians.
Daroh-The fairies, p. 25-34, 9 char. and chorines of fairies.
Daroh-Melusine. p. 313-325, 6 scenes, 6 char. and other dryads.
Daroh-Snowdrop and the seven dwarfs. p. 193-206, 24 char.
Dawson-Beauty and the Beast. p. 210-226, 9 char.
Griffiths-King Uggerrugger. p. 124-135, 6 char.
Grundy-Health, wealth and happiness; A Christmas play for children in three scenes. p. 79-90, 14 char.
Harvey-Courage. p. 138-160, 6 char.
Harvey-Fun. p. 114-120, 15 char. and fairies, elves and boys and girls.
Johnson-Perseus, a Greek play. p. 359-376, 3 acts., 19 char. & attendants and slaves of Polydeutes and Cepheus and Egyptian girls.
Methley-The frozen palace; a fairy play p. 102-110, 9 char. & courtiers, shadows, sun-beams and snow-man.
Moxin-Milkmaids. --. 16-22, 24 char.
The mushroom meadow. p. 6-12, 11 char., & mushroom fairies and mushroom gatherers.
Pringle-The pied piper. p. 304-311, 4 act. 6 char.; & women, citizens, rats and boys and girls of Hamelin, dogs, cars and halberdiers.
Skeat-The little mermaid. p. 277-290, 5 scenes, 4 interludes, 2 tableaux, 21 char.
Skeat-The snow queen. p. 242-250, 5 scenes, 17 char. & snow maidens.
Straus-The wooden shoe, or St. Valentine's Day. p. 392-400, 7 char.
Ward & Perrochet-Romance de la Montagne. p. 270-273, 3 scenes, 15 char.
Warren-The cherry blossom princess. p. 178-189, 3 scenes, 4 char. & attendant fairies.
Warren-The paradise of children. p. 93-98, 8 char. & chorus of cases, diseases and other troubles.
Westbrook and Hall-Thickhead. p. 42-74, 3 act, 20 char.
"Instructions and plays could be applied to the puppet stage."

Collins, H.A.

JPN6 C71P

Puppet plays in education. N.Y., Barnes, 1932.

Plays:

- Blunder and the wishing cats-- a finger puppet play in 3 scenes, 14 char.
The elves and the shoemaker--a marionette play in 4 scenes p. 47-53, 1 char.
Hansel and Gretel-- a play for marionettes in 3 scenes. p. 42-46, 5 char. announcer and children.
The hare and the hedgehog--a stick puppet play in 2 scenes. p. 39-42. 2 char. and announcer.

Everson, F.M.

JPN6 E93F

Puppet plays for children; five little plays for marionettes, puppets, and shadows, and how to give them. Thirty drawings and photographs. Beckley-Cardy. c1929. \$1.00

Cinderella. 9 char., 8 guests, 6 scenes. p. 37-56.

Health Brownies. 6 char., one act, 1 scene. p. 73-84

Jack and the Beanstalk. 5 char., a shadow, fairies, brownies, 6 scenes, p.85

Santa's magic play, 7 char., 6 readers, 6 scenes. p. 107

Three bears. 4 char., 6 scenes. p. 57-72

Fenison, Ruth

JPN6 F33T

"The totem", a play for marionettes in four scenes, suggested by a legend of the Iroquois. 7 char., N.Y. National Play Bureau.

Hoben, A.M.

JPN6 H68B

The beginner's puppet book. N.Y., Noble, 1938.

Plays:

The comical tragedy of punch and judy. p. 113-36, 3 acts, 11 char.

The three wishes. p. 103-9, 2 acts, 5 char.

Joseph, Helen

JPN5 J78

Ali Baba and other plays for young people or puppets, with settings and costume designs by Julia McCune Flory. N.Y., Harcourt, c1927.

Plays:

Ali Baba and the forty thieves. p. 3-71, 4 acts, 7 scenes, 8 char. and band of robbers.

Beauty and the Beast. p. 76-119, 4 acts, 8 char., and attendants.

The coat of many colors. p. 124-150, 10 char. & brethren, Israelites, attendants and begging Egyptians.

Keyes, A.M.

JGV K4

When mother lets us play, N.Y. Moffat, 1911.

Plays:

The puppet play of the princess and the pea. p. 92-96, 3 acts, 4 char.

The top and the ball. p. 97-102, 3 acts, 4 char.

Larson, Robert

JPN6 C4D

Don quixote adapted for the marionette theater. Music by Eddison von Ottenfeld. N.Y., National Play Bureau, 1937. 30 char. & knights, mice, chickens, pigeons, and piglets.

Lee, B.T.

JPN6 L47J

Jack and the beanstalk, a puppet play for children in 4 acts. N.Y., French, c1930, 6 char.

McIsaac, F.J.

JPN6 M2

The Tony Sarg marionette book. N.Y. Huebach, 1921.

Two fairy plays for home-made marionette entertainments at home.

Little Red-Riding-Hood. p. 51-7, 3 scenes, 6 char.

Snow White and the dwarfs. p. 39-50, 5 scenes, 12 char.

McPharlin, P.L., ed.

Puppet plays. six booklets, each containing a play. The following titles are included.--Columbine's birthday, De Courtin' couple, Lincoln and the Pig, punch and judy, weather, The wolf at the door.

The first four may be acted by puppets or marionettes. The last two are for puppets.

For older children and adults.

Meigs, Hester

Pat and the fairy shoes, a puppet play in three scenes. Adapted from Murdock's Rath by Juliana Ewing. 4 char. In Wisconsin Library Bulletin for July, 1926.

PUPPET AND MARIONETTE PLAYS (cont'd)

- Munger, M.P. JPN6 M96B
The book of puppets, stage scenery, puppets and plays, costumes and manipulations, illustrations. Boston, Lothrop, 1934.
Plays with stage directions:
Ali Baba and the forty thieves. p. 181-206. 2 acts, 4 scenes, 11 char.
It happened after all. p. 168-181. 2 acts, 5 char.
Little Black sambo, p. 119-136. 3 acts, 5 scenes, 4 char.
Little Red Riding Hood, p. 151-164. 3 acts, 5 scenes, 4 char.
The three bears, p. 137-150. 2 acts, 4 scenes, 4 char.
The three pigs, p. 99-118. 3 acts, 6 scenes, 4 char.
"this book on hand-manipulated puppets is written in simple language and is suitable for use by children or those working with children. The first part of the book contains practical instructions for building a stage, fashioning and manipulating puppets, and staging a play. Illustrated with drawings, showing puppets, stage settings, and scenes for plays."
- Petty, Emma JPN6 P49P
Puppet as an elementary project. Fort Worth, Texas, Pioneer pub. co., 1925.
Plays:
Alice in Wonderland. p. 73. 3 char.
The fox and the stork. p. 69. 2 char. cardboard puppets on sticks.
The musicians of Bremen. p. 70. 6 char. a cardboard puppet play.
Why the world stands still. p. 67. paper puppets, 7 char.
- Racoa, Carlo JI-R125
Burattini e marionetto, il loro teatro ed i loro fantocci, Paravia.
Play:
Il Horto del Mantello Rosso, a comedy in 3 acts written in Italian for marionettes. 11 char.
- Reighard, C.P. JPN6 R36P
Plays for people and puppets. N.Y. Dutton.
Includes:
Aladdin. p. 283-375. 15 char, slaves, and status maidens, 2 acts, 9 scenes.
Jack and the beanstalk, p. 3-76. 7 char. 4 scenes.
King of the Golden River, p. 77-146. 9 char. 5 scenes.
Pierre Patelin, p. 213-25. 12 char. 1 scene.
Rumpelstiltskin. p. 147-212. 5 char., 5 scenes.
"contains many old favorites, Acting and producing suggestions and bibliography of marionette books."
- Rose, A. JPN6 R8
Punch and Judy show (in his Boy showman and entertainer p. 115-141. London Routledge, 1927.
Play:
Punch and Judy. p. 129-141.
"A work that is full of ideas for producing marionette shows, peep-shows, and shadow pictures, as well as representing living picture giants and dwarfs, circus performers, and magicians."
- Roseback, C.E. JPN6 R82M
Making marionettes. N.Y. Harcourt, 1936.
Includes 3 plays for puppets.
The lad and the ogre. p. 135-48. A simple folk tale requiring 4 marionettes, 3 acts.
Mississippi river. p. 164-96. Series of marionette incidents designed to display charm of marionettes. 2 act, 7 scenes, 16 char. & several workmen.
(8 char. courtiers & slaves. Prince without a tongue. P. 149-163. Fairy story offering free rein of imagination. 3 acts.
- Seifer, M.K. JPN6 S68W
With puppets, mimes, and shadows. N.Y., Furrow, 1936.

PUPPET AND MARIONETTE PLAYS (cont'd)

"includes songs with music. Recommended books, p. 117-130."

Plays:

Arthur. P. 70-86, 5 tableaux.

Esau gets the soap. p. 200-30. A play for first puppets. 2 scenes, 4 char.

Joseph. p. 31-40. Scenario for a ballet.

Persephone. p. 41-90. A pantomime with masks. 10 char., & playmates, retinues, dancers, attendants, and chorus.

Pink eyes. P. 101-7. A puppet play for a tray stage. 3 char.

Robinhood and Little John. p. 58-69. A human shadow play. 3 char. and merry men.

Scarface. p. 96-100. A pantomime with drums.

The three wishes. p. 87-95. A play for marionettes. 2 scenes, 4 char.

The lion and the mouse. p. 50-57. A shadow play. 3 char.

Sterne, E.C.

JPN5 S83F

Puppet of Papa "tero. (In her far town road. 1935. p. 1-61)

A Spanish princess or, The heart that squeaked; a Christmas play for children. N.Y. Houghton, 1915.

Stewart, Mary

JPN6 S8

The land of punch and judy. N.Y., Revell. \$1.25

"A book of puppet plays for children. Illus. by Mary Chisholm from her own puppets."

Plays:

Blue beard. p. 51-70, 7 char. 3 acts.

Dream fairy and the spider. p. 123-144, 6 char. and fairies. 2 acts.

Moon magic. p. 99-122, 8 char. 2 acts.

Ogre and the three little pigs. p. 81-98, 8 char. 1 scene.

Punch and judy of long ago. p. 27-50, 6 char. 8 heralds, 2 acts.

Three wishes. p. 71-80, 5 char. 1 scene.

What the camels brought to Miser Claus. p. 1461-62, 11 char. 1 scene.

Stoddard, A. and Sarg, T.

A book of marionette plays, N.Y. Greenberg. \$2.00

"A practical book which contains five simple plays, directions for making marionettes and a stage, and notes on production."

Plays:

Hansel and Gretel. 3 scenes, 8 char. ginger-bread children. p. 55-80

Jack and the beanstalk. 4 scenes, 9 char. p. 21-54.

Red Riding-Hood. 3 scenes, 6 char. p. 5-20

Rip van Winkle. 6 scenes, 15 char., ghosts, band and voices. p. 97-199

The ginging lesson. 1 act. 4 char. p. 81-96

Condensed revisions.

Hansel and Gretel. p. 167-200. 4 char., 3 scenes.

Red Riding Hood. p. 173-84. 4 char. 3 scenes.

"These plays may not be produced if an admission is charged. Divided into three sections, the first contains five plays written for marionettes, the second section gives directions for making marionettes and the stage, and section three is devoted to a description of the toy theater which Tony Sarg designed and put on the market."

Stoddard, Anne & Tony Sarg

JPN6 M91A also

Don quixote. (In Moses--Another treasury of plays for children. N.Y. Little, Brown. 1926. p. 130-180.

Ncl20 A 4M76

"A play in seven scenes written for marionettes and based on the "Don quixote" of Mignol de cervanted."

The tragical comedy of punch and judy with introduction by Granient and il. by Cruikshank. 3 acts. 15 char.

PUPPET AND MARIONETTE PLAYS (cont'd)

Walters, M.O. JPN6 W23P
Puppet shows for home and school. N.Y., Bodd, Mead. Includes directions and plays.

Plays:
Cinderella. p. 123-136, 7 char. 8 guests, 6 scenes.
Epanonondas. p. 138-140, 2 char. 4 scenes.
Humpty Dumpty. p. 168-169, 2 char. 1 scene.
Jack and the beanstalk. p. 11-122, 5 char. 6 scenes.
Little Black Sambo. p. 92-110, 12 char., 3 scenes.
Mad Tea Party. p. 170-180, 4 char. 1 scenes.
Rip van Winkle. p. 187-200, 9 char. 6 scenes.
Sleeping Beauty. p. 108-110, 5 char. 6 scenes.
Snow-white. p. 141-154, 10 char. 6 scenes.
Three Bears. p. 69-74, 4 char. 1 scene.
Three little kittens. p. 63-8, 6 char. 4 scenes.

Warner, F.L. JPN6 W28R
Ragmuffin marionettes. N.Y., Houghton, 1932.
Plays:

For puppets:
Little Picklenose. p. 32-43, 1 scene, 3 char.
For marionettes:
Holly Goblin's Christmas eve. p. 11-131, 1 scene, 7 char, and heads of toy owners.
The scare-crow who wished for the moon. p. 93-11, 1 scene, 5 char, or more if desired.

"An entertaining story from the author gives directions for making and managing simple and inexpensive puppets and marionettes. Included is a chapter for helpful parents. Illustrated with sketches and diagrams.

PUPPET PLAYS BIBLIOGRAPHY

Carlyn, Rose JZ5784 P9C2
A suggested production list of plays for a marionette theater with synopsis, comments, and notes. N.Y., Dept. of Academic Research, 1936, Publication no. 2 J Ref also Ref Room Z5784 P9C2

Federal theater project JZ5784 P9F3B
A bibliography of marionette plays. N.Y., National Play Bureau?

Hartford Park Dept. JZ5784 P9F3B P943 J
~~A bibliography of marionette plays. N.Y., National Play Bureau, 1937.~~ Ref
Index to puppetry, a classified list of magazine articles published between 1910 and 1938.

McPharlin, P.L. JPN6 M17P3
Producers guide to plays for puppets, marionettes and shadows; selective and annotated lists of pieces available in print and in manuscript, as well as of the "penny-plain" two pence-coloured" juvenile plays of a century ago. Birmingham, Mich., 1932 (puppetry hand books No. 3)

Ransome, G.G. JZ5784 P9R2
Puppets and shadows, a bibliography, N.Y., Faxon, 1931

SHADOW PUPPETS AND SHADOW PLAYS

Beard, D.C.

JTT1 B361

How to make puppets and a puppet show (In American boy's handy book, p. 322-44) N.Y., Lippincott, 1920. 5-7

Play:

Puss-in-boots. 3 acts, 11 char., and king.

"First chapter gives directions for making scenes and puppets."

Chase, F.E.

JGV C48B

Ballads in black; a series of original shadow pantomimes with 48 full-page silhouette illustrations and full directions for producing shadow pictures with novel 6 shadow pantomimes in verse Boston, Baker, c1881.

Anonymus, p. 69

Cinderella, p. 93

Driggs and his double, p. 31

Drink, p. 12

In pawn, p. 118

Orpheus, the organ grinder, p. 51

Everson, F.M.

JFN6 E93P

Santa's magic (in puppet plays for children. Chicago, Beckley-Cardy, c1929. p. 167) 6 scenes, 7 char., and brownies and six readers.

Keyes, A.M.

JGV K4

When mother lets us play, N.Y. Moffat, 1911.

"Includes discussion of a shadow play and the play; the table and the chair. p.111-114."

Mills, Winifred

JFN6 M6

Marionettes, masks and shadows. N.Y., Doubleday, 1928.

"Producing artificial and human shadow plays. p. 205-237."

Shadow plays and how to produce them. N.Y. Doubleday, Doran, 1938 JFN6 M65 also

PN1979 25M

Plays:

Black face, p. 59-65. 5 scenes, 10 char.

The childhood of David Copperfield, p. 117-138, 4 acts, 18 char.

The fox, the mouse, and the little red hen, p. 4-44, 5 scenes, 5 char. and little foxes.

The lion, the fox, and the beasts, p. 50-52, 4 scenes, 6 char.

The tiger and the brahmin, p. 45-49, 1 scene, 7 char.

The three bears, p. 37-40, 4 scenes.

The three little pigs, p. 53-58, 4 scenes, 5 char.

Tom, the water baby, p. 91-116, 4 acts, 25 char.

The traveling musicians of Bremen, p. 71-77, 3 acts, 7 char.

The wooden horse, p. 75-90, 3 acts, 7 char, Greek and Trojan captains & soldiers.

Human shadow plays

The Indian and the Oki, p. 167-73, 3 acts, 7 char.

The Nativity, p. 176-88, 5 scenes.

The shepherdess and the prince, p. 174-175.

Patterson, Arthur

JGV P3

Shadow entertainments and how to work them; being something about shadow pantomimes and the way to make them profitable and funny, shadowgraphy, phantasmagorically presented. Chicago, Drake, c1901.

"Includes bare outlines of these short plays."

Plays:

Ally sloper's menagerie p. 55

Barnaby Bull, p. 42, 9 char.

The broken bridge, p. 33, 16 char.

Down our alley, p. 50, 9 char.

The haunted house, p. 38, 2 scenes, 23 char.

SHADOW PUPPETS AND SHADOW PLAYS (cont'd)

A marine piece. p. 53, 15 char.
Mrs. Bugg's chimney. p. 46, 6 char.
Old Tiggs day school. p. 48, 5 char.

Rose, A. JPN6 R9
Shadow shows (In his Boy Showman and entertainer, London, Routledge, 1927.
p. 175-193)
"Simple and clear directions for a home-made show."

Seifer, M.K. JPN6 S68W
With puppets, mimes, and shadows. N.Y., Furrow, 1936.
The lion and the mouse. p. 50-57, 1 scene, 3 char.
Robin Hood and Little John, a human shadow play. p. 58-69.

SHADOW PLAYS**BIBLIOGRAPHY

Carlyn, Rose JZ5784 P9C2 j Ref
A suggested production list of plays for a marionettealso Z5734 P9C2 Ref
theater with synopsis, comments, and notes. N.Y., Dept. of
Academic Research, 1936.

Mills, Winifred JPN6 M63 also
Shadow plays and how to produce them. N.Y., Doubleday PN1979 S5M6
Doran. 1938.
"A list of books containing stories for adaptation into shadow plays"
p. 189-98. BIBLIOGRAPHY p. 201

Ransome, C.G. JZ5784 P9R2 j Ref
Puppets and shadows. N.Y., Faxon, 1931.

FIST PUPPETS

Ficklen, Bessie JPN6 F444
Handbook of fist puppets. N.Y., Stokes, 1935.
Three plays for fist puppets.
Br. Rabbit and Br. Fox. p. 303-316, 3 scenes, 3 char.
Punch and Judy. p. 285-304, 1 act, 7 char.
Somebody-nothing, an ancient Japanese farce. p. 319-326, 3 char.
"Practical suggestions for making and playing with fist puppets. An
unusually delightful and helpful book which records a long use and
delight in the hand puppet. There are chapters on every phase of this
art, so that the book will serve as a complete introduction to beginners
(including children) in this old, persistent, and fascinating art.
Bibliography. p. 327-9."

Milligan, D.F. JPN6 M654F
Fist puppetry. N.Y., Barnes, 1938.
10 puppet plays without dialogue.
Ali Baba and forty thieves. p. 111-114, 6 scenes, 9 char, 4 robbers.
Cinderella. p. 102-4, 4 scenes, 10 char. and coachman, footmen and people
at the ball.
The elves and the shoemaker. p. 118-120, 5 scenes, 7 char. and customers.
Hiawatha's wooing. p. 104-5, 3 scenes, 5 char.
Jack and the beanstalk. p. 97-100, 3 scenes, 6 char.
Rip Van Winkle. p. 105-7, 5 scenes, 10 char. and strange little men.
St. George and the dragon. p. 100-102, 3 scenes, 5 char. and townspeople.
Snow White and the seven dwarfs. p. 96-7, 3 scenes, 18 char.
The story of Joseph. p. 114-117, 6 scenes, 15 char. and camels.
The yellow dwarf. p. 107-111, 6 scenes, 9 char.
"For the elementary school. Includes bibliography of stories and plays
that can be adapted for puppets. p. 121-5. Mr. Milligan has adapted Mrs.
Ficklin's term, 'fist puppet' which has gained currency as the name for
the hand or glove puppet."

MASKS

Mills, Winifred JPN6 M6
Marionettes, masks, and shadows, N.Y., Doubleday, 1928.
"All about the history, making and use of the mask. p. 143-202."

Rose, A JPN6 R8
Living marionettes. (In Boy showman and entertainer, p. 174-5, London, Routledge, 1927.)
"Mask s are often used in this type of puppet performance."

PUPPET PUBLICITY

McPharlin, P. L. JPN6 M17E
Exhibition of puppets and marionettes with a note on puppetry in America
Chicago, Marshall Field, 1933.
"Gives photographs and brief notes on famous puppet shows."

McPharlin, P.L. JPN6 M17P5
Posters, playbills and publicity for puppet shows, with illustrative
examples, Birmingham, Mich., c 1934. (Puppetry handbooks, No. 9)
"Includes actual insert of programs along with discussion."

McPharlin, P.L. JPN6 P985
Puppetry bulletin. 1937-1938, 1938-1939.
"Contains advertisements and puppetry news."

McPharlin, P.L. JPN6 P984 1930
Puppetry, a yearbook of marionettes.
"Illustrated. Contains all kinds of information interesting to puppeteers."

PUPPETS IN FICTION

Best, Allena J Fiction
Strings to adventure. Boston, Lothrop, 1935.
"Tells how two high school girls who were interested in puppets, use their hobby to earn money for a college nest egg. They give performances at schools and summer camps, thereby experiencing more than one adventure. Many interesting details relative to the making and manipulation of marionettes are woven into the story which will be enjoyed by girls of twelve to fifteen."

Cherubini, Eugenio JPZ2 C52
Pinocchio in Africa. Boston, N.Y., Ginn. 1911.
"Sequel to Collodi's Pinocchio, narrating the wooden marionette's experiences in Africa, where after many amusing and exciting adventures he is crowned Emperor of all Africa by a cannibal tribe."

Colville, Kathleen JPN6 C7
Mr. Marionette. Boston, Houghton Mifflin, 1925.
"Mr. Marionette is the name given to the lovable owner of a traveling marionette show and especially his trials and troubles in an about queer Town."

Della Chissa, C.M. JPZ2 D32P
Puppet parade. London, N.Y., Longmans Green, 1932.
"Stories of famous puppets in their native lands. The hero of this veracious tale is an Italian marionette, and so are most of the other characters. Just how they managed to come to life will not bother the readers for whom it is intended. Incidentally there is information about some interesting Italian scenes and customs."

PUPPETS IN FICTION (cont'd)

Gilmour, Margaret
Trying Toby and the Punch and Judy show. Philadelphia, McKay.
"picture-book story of the mischievous adventures of a real dog actor in the punch and Judy show."

Joseph, Helen
Little Mr. Clown; the adventures of a marionette. Harcourt, 1932. j Fiction
"Perhaps you don't know who I am" You will soon, when you read our book. I am the puppet clown. I am the important person in our show. I introduce the children and the marionettes to each other, and make them feel at home and happy. I could tell more now but that is what our book is about, so I will save it for later. It is a very exciting story."

Lorenzini, Carlo
Pinocchio; the adventures of a marionette. Phil., London, Lippincott, 1916. JPZ2 L852
"Capers and wonderful adventures of a wooden marionette."

Mongiardini, R.G.
Pinocchio under the sea. N.Y., Macmillan, 1913. JPZ2 M75
"Further adventures of the lovable marionette."

Patri, Angelo
Pinocchio in America. Garden City, Doubleday, 1928. JPZ2 P51P
"Exciting happenings when Pinocchio visits the land across the sea."

Sterne, E.G.
Miranda is a princess. N.Y. Dodd, 1937. j Fiction
"Long ago when Catalonia gained its independence from the Castilians, Miranda suddenly became a princess. Then came a war which ended only when the wives of the enemy soldiers became jealous of a beautiful dancer, in reality a puppet created by papa Tero. A delightful Spanish story with a fairy tale of glamor quite different from other books by this author."

SELECTION OF MATERIAL

Should be:

1. Suited to mental age of group.
2. Interesting.
3. Content should be worth while. Will it stand rereading (Rehearsal demands much rereading)
4. Content desirable throughout.
5. Suitably illustrated.
6. Well written.
7. Ethically sound.
8. Not symbolic
9. " sentimental
10. Type that lends itself to dramatization.

Small Children Like:

1. Familiar - (himself & environment.)
2. Rhythmic sound & repetition.
3. Color.
4. Imaginative situations.
5. Fairy Tales
6. Action

Ug 13

Library School - Course outline. No date - but
probably 1934.

* Aimed at juniors and seniors.

OUTLINE OF COURSE IN PUPPETRY

As even the briefest survey of stick shadows, hand puppets, Chinese shadows and marionettes, as a method of teaching, requires more than the twenty two hours of a two hour one quarter course for adequate presentation, I would suggest studying hand puppets and stick shadows the first quarter and Chinese shadows and marionettes the second quarter, the two hours to be spent as a ~~laboratory~~ laboratory period.

One of the great defects in puppet presentation is often that the rehearsal of lines and the technique of handling the puppets is neglected. As the subject matter is important it should be presented in the most convincing manner possible. The early understanding of the technique of handling also contributes to a more intelligent approach to construction problems. This course is suitable for Juniors and Seniors and should enable students to determine the type of puppet best suited to his individual need or interest. Dramatizations and patterns will be furnished to facilitate covering the field in the allotted time.

Puppetry--A method of teaching.

2 credits. 1st Quarter. No prerequisites.

Lesson 1- Lecture on history of puppetry, their use as a method of teaching and demonstration of hand puppets and stick shadows.

Lesson 2- Dramatization for stick shadows--Technique of handling--Construction.

Lesson 3- Construction of stick shadows--Discussion of screen and lighting apparatus.

Lesson 4- Rehearsal of play and construction of properties.

Lesson 5- Dramatizations adapted to hand puppets--Technique of handling--Discussion of theater.

Lesson 6- Technique of handling--Making paper-mache heads and hands.

Lesson 7- Making cloth heads and hands and painting of faces.

Lesson 8- Costuming of hand puppet.

Lesson 9- Technique and construction of properties.

Lesson 10- Technique and painting of backdrop

Lesson 11- Written examination and presentation of stick shadow and hand puppet play.

Puppetry--A method of teaching.
2 credits. 2nd Quarter. No preq.

Lesson 1- Lecture on history of shadows, puppets and marionettes, their use as a method of teaching. Demonstration of shadows and marionettes.

Lesson 2- Dramatizations for Chinese shadows. Technique of handling. Construction.

Lesson 3- Technique and construction. Discussion of screen and lighting apparatus.

Lesson 4- Technique and construction of properties.

Lesson 5- Technique and construction.

Lesson 6- Dramatization for marionettes, making of heads and technique.

Lesson 7- Making marionette body and painting of head.

Lesson 8- Costuming of marionette and technique.

Lesson 9- Making control and stringing marionette.

Lesson 10- Technique and study of marionette theater.

Lesson 11- Written examination and demonstration of shadow puppets and marionettes.

Third Quarter - 2 credits
No preq.

This quarter would be offered with Library Students especially in mind (Would coincide with their course in Children's Literature).

Special emphasis would be placed on the use of puppetry to visually present the story hour; its stimulus to reading and research; dramatizing stories for puppets and the compiling of bibliographies on puppetry.

Research for designing puppets, scenery and properties for a single play would be conducted and the play produced.

(The details would be worked out after consultation with the Library department).

~~1929~~
~~1930~~



U of M
Library School

1939 or 35

Lecto

Opening Lecture - somewhat unknown. Probably ~~1930~~
(Could be Teachers College Lecture)

- * Objective of course "is to give you help and experience in the making and use of four different kinds of puppets beginning with the simplest - the black and white shadow, hand puppets, colored shadows and marionettes."
- * mentions that for last 1 1/2 years she has been "conducting puppet institutes throughout the state in teachers colleges teachers training departments, in the Library Dept. of the University, in settlement houses and recreational centers and the state institutions."
- * History of puppetry an important element in her talks.
 - ~~Early Ch.~~
 - Egyptians, Greeks, Romans, early Christians, Shakespeare (took Julius Caesar from a puppet play supposedly.)
 - "All classes of people from the learned to the illiterate have paid homage to these little figures."
- * Discusses use of puppets as a hobby.
 - "The whole family can take part and be

Opening Lecture

Really interested."

- "Puppets prove to be ~~admirably~~ admirable outlets to emotion."

- "One great charm of a puppet is that it borrows its life from the player but adds its own individual vitality."

- Makes point about why ~~child~~ or self-conscious child. "~~the little~~"

* makes a case for puppetry being quite ~~with~~ holistic - need for research (period of play), arithmetic (puppet theatre building), ability in spoken English, working as a team and as "a means of visual education that is active rather than passive."

* Library work - for 2 years gave a "Short Course in Puppetry in the Library Department as an adjunct to the course on Children's literature given by Miss Della McGregor," who thought that puppetry ^{was} ~~there~~ is important to children's librarians.

- CWA - for a "few months" - puppet play given daily at "five Centas under the



SAP America, Inc.

Ugm

3

Opening Lecture

Supervision of Miss McGowan and myself." They did 3 new plays a week. Children loved it more than movies and "at the end of CWA the small staffs of the library were glad to be relieved of the increasing responsibility of seating the ever larger audiences that came to each successive performance."

* ~~ERA~~ "Under the ERA recreational program the state was divided into 48 districts." DSM and 3 others conducted 41 puppet institutes "giving personal instruction to over a 1000 people. As a result of those, puppet projects were carried on in 31 of the 48 districts."

* Camp - found it useful to have puppets and properties immediately available ~~or~~ so interest will not wane. Then, those interested can make puppets + properties for a second performance.

Opening Lecture

* Occupational therapy - "they are taught that because of their handicap they must do especially well those things that they are capable of doing at all."

~~"I shall now forget~~
- Apparently did a performance of the Frog Prince in the window ~~of~~ of the Emporium.

- therapy for insane - "puppets provide a new activity for the Occupational therapy departments."

- "Entertainment is an important part of the treatment of the insane"

- Theatre is portable so those not able to go to the auditorium could still see a performance.

Happy to know so many interested
in puppets.

Probably ^{you} represent interest from many
points of view.

The objective of this course is to give
you help and experience in the
making and use of four different
kinds of puppets beginning with
the simplest - the black and
white shadow, hand puppets,
colored shadows and
marionettes. While some of you
are thinking of them in
regard to your own special
field, it will give you a broader
back ground. If you know
something of their history and
adaptability to all fields. I
have been working with
puppets myself ~~continuously~~ for
the past several years, first
as a hobby, then for religious
education, as a teacher of teachers
^{at all levels} and the past year and a
half I have been conducting
puppet institutes throughout
the state in teachers colleges
teacher training departments,

in the Library Dept of the University
in settlement houses and
recreational centers and the
state institutions.

I hope to give you the
benefit of whatever experience
I have had and to also
benefit greatly from your
own specialized knowledge.
I hope we can all learn
something, value and have
a good time doing so.

Puppetry is an ancient art - older than history itself. Puppets were found in Temples & Temples of Egypt, in the temples of India, China and Japan. We may trace their history thru Classical Greece & Rome, into the churches of medieval Europe and out again upon the highways to spread to France, Spain, Germany and England. Some authorities claim that puppet originated in India. At any rate it antedated the regular drama for the word for the director of a theatre when literally translated means, "holder of the strings".

Also the foremost writers of every age and country have written about puppets beginning with Ovid, Herodotus and Herophorus. Socrates drew examples from the puppet shows he watched in the market places and Aristotle describes them. Marcus Aurelius mentions puppets repeatedly in his writings and compares our vices, says our vices govern us like the strings that govern puppets. Plato pleads that we be governed

by the golden strings of reason &
law.

While the early Christians were
hiding in the catacombs, Rome they
reproduced the incidents of the
life of Christ with puppets. Later the
little figure of the virgin Mary was
joined & moved by strings together
with the other figures, the creche
to tell the story of the Nativity. Later
other stories were added and Comedy
parts introduced. Puppet plays are
quite certainly the forerunner of
mystery and passion plays given
by living actors. As the puppet
show became more secular in
character it was pushed outside
the church yard to set up their
booths at the market squares
and fairs.

You remember how little hell
in the "Old Curiosity Shop"
needed Mrs. Judge's dress while
she and her grandfather & the
puppet troop rested in the
church yard.

Tom Jones frankly reproved the
showman at the Inn on the road from
Corentry to Upton for leaning back and

Judy out of his show.

● Mr. Pepys writes in his famous diary Aug. 1668 To Southwicks Fair - very dirty, and thence to see the puppet show of Whittington, very pretty to see and how that idle thing do work upon people that see it, even myself.

In 1711 Mr. Steele wrote a facetious letter to the Spectator purporting to come from the sexton of St Paul's church. He petitioned that something be done about Mr. Powell's using the church bell as a summons to his puppet show across the street at Covent Gardens, during the worshippers away from the very doors of the church "He desired that Punchinello choose an hour less cononical"

Shakespeare is said to have taken his idea for Julius Caesar from a puppet play of the same name performed near the tower of London, as well as other Italian plots like the Merchant of Venice, Two Gentlemen of Verona &c.

● Some see that all classes of people from the learned to the illiterate have paid homage to these little figures. They have consistently stimulated interest and emotion in people of all ages.

and all countries down ~~thru~~ the
ages. This gives them the stamp
of effectiveness as a means to
this end. This suggests their utilization
in the fields we have already
mentioned.

Let us consider puppets first as
a hobby used to entertain the
puppeteers and their friends. Everything
about the preparation of a puppet
play is fun and whether you
are constructing theatre, properties
or making scenery, you have the
satisfaction of knowing that it
must stand the test of time and will
actually be put to use which is
much more satisfying than drawing a
picture which is pinned on the
wall for a day & then finds its way
to the waste basket. The whole
family can take part and be really
interested. The puppets themselves
are just as appealing to boys as to
girls who never seem to class them
with dolls in a derogatory sense.
Of course they are like costume dolls but
they have the additional charm of being
able to move and speak. They also
have the ability to adapt themselves

to any mood - gay or sober. Whimsical or
serious. Mothers whose children have
among their toys puppets and
puppet theatres testify that it
is the one toy that is not tired
of because of its adaptability.

Puppets prove to be admirably
outlets to emotion. They are real
people to children. One little boy
five years old, peering around the
cur of the theatre asked after
the performance "Where are all
those little people?" Miss Ficklen
tells of a little boy who always
started the day with a "good
morning" to his puppet chums,
the hangman and policeman
of his Punch and Judy set. He
asked the most cautious
questions as to their health and
their families and gave them
account of himself and his
plans. One great charm of a
puppet is that it borrows its
life from its the player
but adds its own individual
vitality. George Sand said that
when her hand was slipped
into the inanimate puppet

it became alive with
her soul ~~was~~ with its
in its body. Stimulation to
the imagination has free
range in puppetry than in
the drama where the personality
of the actor protrudes upon the
part he plays. The Princess
is not Mary Jane dressed up
in a long dress and a crown
but a figure entrancing,
mysterious, without imitation

Educators everywhere are
realizing their potentialities
in the field of education. They
are a medium in the use of which
there is much opportunity to
develop definite methods & techniques.
One of the aims of a teacher is to
arouse and hold interest. Puppets
do this. A desire for dramatic
expression is inbred in us all
though so inhibited in
many of us that we are apt
to forget its existence. We
~~know that dramatization of~~
~~any kind~~. This is especially true
in the case of shy self-conscious
people who need the outlet of
self expression especially. The

protection afforded by the puppet theatre and the fact that his own attention and that of the audience is on the puppet, not on himself, releases him from his self-consciousness. This allows him to throw himself into his part and often reveals hidden dramatic talent unsuspected by himself or his companions. Success in this instance helps to give him self confidence and so relieve his self-consciousness.

Those, too, who seek the spot-light are benefited by a place in the shadow where the emphasis is put on achievement and not on personality or appearance.

The casting of the characters too, has a definite advantage over the regular drama. The person taking part need not look like the part he plays. The

little girl with dark braids and big glasses may be Goldilocks if she feels like Goldilocks. Children take adult parts and adults, children's parts

more convincingly than when dressed up.

One of the most outstanding values of puppets in education is the way in which it is possible to correlate many subjects. In my opinion, puppets are not primarily an art or handicraft project though that is one of its many valuable aspects especially if the settings, properties and costumes are made to correspond with the country and period of the story selected. This stimulates much valuable research. The building of the theatre ^{properties} necessitates a practical application of arithmetic. Above all the subject matter must be of value. It may be taken ^{directly} from history, literature, the social studies, health or safety presented in dramatic form. Rehearsals necessitate really motivated work in spoken English, because not only must the character be properly interpreted but the lines must

be spoken clearly ~~and~~ so that the story is carried forward and is understood by the audience.

The variety of activities necessary provide for the individual differences in a group. Then too, they provide a means of social education that is active rather than passive.

Strangely enough, the outstanding value of a puppet project is something quite different in the view of a principal in a state St. Paul school where they are used for as a means of teaching literature. She considers team work and the development of the cooperation necessary for good citizenship in the school the most important of all. To give a successful puppet play, the individual must subordinate himself. "He plays the thing."

Those taking part must contribute and they must obey. But the thrill that comes when all the various parts are gathered into a successful whole is great.

The visual presentation of the story hour in libraries is another fertile field. For two years I have given a short course in Puppetry in the Library Department as an adjunct to the course on Children's Literature given by Miss ^{Leah} McGregor. In her opinion a working knowledge of puppetry is important to children's librarians. The library story hour is almost a thing of the past but interest can immediately be revived if the story is presented with puppets. For a few months under C. W. A. puppet plays were given daily at nine centers under the supervision of Miss McGregor & myself. Three new plays were prepared for presentation each week. This was a definite attempt to set the puppet show up in direct competition with the movie and the enthusiasm with which the children received it was surprising. It grew to such an extent that at the end of C. W. A. the small staffs of the library were glad to be relieved of the

increasing responsibilities of seating the ever larger audiences that came to each successive performance. They finally came in mobs and now free they felt to express their criticism both for praise and blame. It is easy to see what a very definite influence for good such performances could be if only the best in folk-lore - fairy tale and literature were presented.

In the field of recreation the special value of puppets lie in the fact that they may provide an activity in which both boys and girls, men and women can take part at the same time. ~~The men may build the theatre~~ One group may begin ^{by} dramatizing the play. The men may build the theatre, the boys fashion the properties, the women and girls make and dress the puppets while another group at the same time may be rehearsing

the lines.

Here again team work is important factor. When sufficient rehearsals have been had to ensure a good performance, you have a type of entertainment to present to the community that is novel, and fascinating to young and old alike.

Recreational leaders throughout the state have testified during the ~~state~~ past year that the puppet performance was the high spot in many community entertainments.

Its appeal has no age limit.

Under the E. R. A. recreational programs the state was divided into 48 districts. Miss Kane,

Mr. O'Bryan, Mrs. Blodgett and myself conducted 41 puppet institutes giving personal instruction to over a 1000 people. As a result of these, puppet projects were carried on in 31 of the 48 districts.

Speed in bringing the performance to a successful conclusion is important here

as it is in using it for a project in a camp.

In a camp the instructor must have the enthusiasm and the ability to so organize the work that never for a moment does zest die out. I think it is wise for the instructor to have a complete set of puppets, and properties and backdrops ready to put into immediacy in the hands of those whose primary interest is in handling the puppets.

The early mastery of the technique of manipulation is important. To lengthen the performance, it would be desireable to add a few specialties or a shorter skit. The preparation of this affords opportunity for those interested to make the puppets, properties and backdrops needed. In this way you have been able to furnish an outlet for enthusiasms along all lines. Your next performance can be one in which you can utilize at

least some of the puppets you already have with a few more added. Preparing a puppet play from first to last is a long task. If your performance must be delayed until everything is made, the tendency is to have insufficient rehearsals, resulting in a poor performance. This failure has a disheartening effect on performers, audience, & instructor and it is hard to stimulate the enthusiasm necessary to start over again on the long road.

The field of occupational therapy is a most interesting one where puppets are concerned. It is an ideal project for crippled children. They are taught that because of their handicaps they must do especially well those things that they are capable of doing at all. If they are lame they learn to use their hands very well indeed. Here speed is not important as the hours pass usefully at best. It is so fascinating to them to have

the opportunity to take part
in a dramatic production,
(probably in the only way
possibly) that it is no problem
to sustain the interest. Every
phase of it is a delight. I
shall never forget the joy that
their ability to give the Pro-
vince well enabled them to
give a performance in the
auditorium of the Exposition. — — —

In our state hospitals for
the insane puppet provide
a new activity for the
occupational therapy departments.
The patients enjoy each step in
the preparation of a play. It
is specially well adapted to their
use because it enables one
group of patients to entertain
others ~~less~~ more unfortunate
than themselves. Entertainment
is an important part of the
treatment of the insane. Only
about a half of the patients
are able to go to the auditorium.
The portability of the puppet
outfit makes it possible to

Maxine Baker. Lo. 7093
Edith Bremicker. Lo. 7376
Irene Brodie. De. S. 3002
Lillian Carlson. Ky. 7349
Lucille Dawley. Ky. 1839
Evelyn DeLennan. Al. 4773
Constance Hellum. Da. 3659
Kathlyn Hynes. Lo. 5822
Clark Johnson. At. 5539
Caroline Martner. Co. 0488
Agnes Newhouse. Gr. 2389
Evelyn Tinsbury. Ky. 4236
Dorothy Schulze. Ill. 3533
Mary Sanderson. La. 9488
Elizabeth Stier. Bo. 2553
Mrs. Peterson
Mrs. Reynolds.

SELECTION OF MATERIAL

In the selection of material for puppet production for any type of puppet there are certain basic considerations. The material should be suited to the mental age of the children involved; it must be interesting to them; the contents must be worth while, that is, it must ~~XXXX~~ stand re-reading because any material presented dramatically must be rehearsed; it must be well written, that is grammatical and lacking in slang; and must be ethically sound. We should discard the symbolic story and the sentimental story.

As a rule small children like stories about subject matter with which they are familiar, such as stories about themselves and their environment. They like rhythmic sound and repetition. They like stories about animals, usually endowing them, through their imagination, with the ability to talk and act like human beings. They like fairy tales. Above all, stories or poems for puppet presentation must have action. Puppets should be kept in motion in an organized and purposeful manner.

The simplest method of production is to select some poem or story that can be read or recited by the group while puppets illustrate the action. This obviates the necessity of assigning and rehearsing lines.

It is also possible to combine narrative and dramatization, the narrative carrying the thread of the story while the dramatization vividly portrays certain incidents.

To dramatize a familiar story is the next step. The material must appeal to the group of performers and the audience, it must be good literature because when a dramatization has been made and the play given, it has become a part of each participant, never to be forgotten and should be worthy of such consideration. The length should be determined by the time available. If a short and simple play will not provide activity for all members of the group, it is better, then, to select several short plays or add specialty acts to make up the desired length of program. A performance lasting from twenty to fifty minutes is satisfactory.

The story selected should have action and should be adapted to take advantage of the abilities of puppets, not demonstrate their limitations. It should stimulate the imagination, and self confidence of the participants. At first there should be few scenes, simple properties and simple action. A simple play well done is far more appealing than an elaborate one performed poorly.

The dialogue should give the audience the information necessary to understand what has gone before the opening of the play. It must unfold the plot and show the character of the actors. This information must be given without stopping the action of the play. The language must be simple and clear. It is often desirable that the material have direct educational value.

In writing original plays it is possible to select a few favorite characters and weave the story about them; or select an everyday experience of the children that has dramatic possibilities; or allow each member of the group to contribute a part of the story.

A good script for puppets is a series of actions with the words following the action. The climax is the highest, fastest point of the story. Conflicts should be emphasized both in situations and between characters. For comedy the hero must win or lose nobly. The action must be clearly portrayed so that the audience will know what happened and why. The speeches for puppets should be short.

Simplified puppets are best adapted to poems, songs and simple stories narrated or dramatized.

Hand puppets lend themselves to fairy characters and situations. The action must be simple. As they are the only type of puppet directly controlled by the puppeteer they can manage certain types of business, such as transferring articles, fighting ect., better than any other type. The absence of controlled legs make it important not to emphasize action requiring feet, such as Cinderella, altho it can be managed. Hand puppets can even dance effectively. Avoid too many characters on the stage at one time.

Chinese Shadow figures lend themselves to stories having a large number of characters, elaborate settings or to pageantry or processions. It is possible to portray detail in costumes faithfully. Shadow figures can make beautiful pictures and are effective when accompanied by choral reading.

Marionettes are adapted to specialties and tricks, to comedy or serious drama. Few characters should be on the stage at a time. It is necessary to carefully plan the action. Animals are more easily operated than human figures. Do not clutter the play with material not contributory to its movement. Marionettes, however well handled, cannot compensate for a poor play.



SAP America, Inc.

U of M

"Puppetry as a method of teaching"
DSM
mimeographed.

- * ~~Discusses~~ how puppetry creates a democratic situation—
"Puppetry is a natural group method."... The carrying on of a puppet project presents a succession of problems. There is a real necessity for cooperation."
- * "The absence of self consciousness results in heightened enjoyment and success gives courage to eventually appear before an audience." (p. 1)

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 puppets produces 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 on 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 their 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 move.* 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 - ~~(example)~~.

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. 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 ~~are~~ *we* all recognize the desirability of training in manual skills in our over mechanized civilization. The construction of the theatre and properties, the *carving* ~~carving~~ of heads, bodies, hands and feet provides opportunity for woodcraft ~~and~~ *or* heads may be made of papier mache' which

modeling and
includes plaster casting. All construction must stand the test of use. It must be judged *(efficient or ineffecient. 8.* The ability to appreciate merits and depicts

8. develops judgement. The changes made may be more indicative of the meaning of the work than the first construction.

9. 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. 10. Music appreciation is fostered by the selection of appropriate music to the period, mood and nationality of the play. Rythm 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 body and mind.

Actual experience with figures of literature and history is substituted for the explanation of the teacher. (*Manners* Ex. of Julius ~~Maurers~~ *Shakespeare*) 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* whole told story, create a hunger for the printed page.

13. 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., 14. It is a *creative* creature, 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 ~~the~~ 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 ~~is~~ as stimulating to her as to the students. ¹⁵It gives her an opportunity to understand and appreciate the latent creative abilities in her group, both artistic and dramatic. ¹⁶It gives her a sure method of arousing and holding lagging interest ¹⁷and an opportunity to teach through suggestion rather than dictation. ¹⁸A 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. ¹⁹Puppet 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 ^sa valued method of visual education enjoyed alike by teacher and pupil.

MID-TERM TEST IN PUPPETRY

The following statements are true or false. Place + before true statements and 0 before those that are false.

1. The constant purpose of the teacher is to arouse and hold the child's attention.
2. It is a disputed question as to whether puppets do interest children.
3. The variety of interests included in a puppet project provide for individual differences in interest.
4. Group action is the foundation of facism.
5. Puppetry develops reasoning in life like situations.
6. Puppetry is a natural group method.
7. Children who take part in puppet plays are difficult to interest in other forms of the drama.
8. The basic objective in handling a puppet is to make it appear to be alive.
9. Little coordination of mind and body is necessary in the handling of a puppet.
10. Puppet plays are apt to reduce children's interest in reading.
11. Puppetry is a passive method of visual education.
12. All puppets and settings should be as realistic as possible.
13. It is unnecessary to have an elaborate stage and puppets to begin puppetry.
14. We use many of the same terms in puppetry as we do on the stage.
15. When we speak of a "spot" we mean the place where the puppet is to stand on the stage.
16. Up-stage is toward the back of the stage.
17. Right and left is the actor's right and left.
18. Lighting helps to intensify atmosphere and mood.
19. An amber light would help to produce an evil mood.
20. A puppeteer attempts to stir up desired reactions in the audience through his voice.
21. "Visible action" is all the activity which affects the audience through the ear.
22. A puppet's action should be integrated with the idea contained in the line.
23. Small children like stories that are familiar.

24. All stories should be dramatized.
25. The first performance should have few scenes, simple properties and action.
25. An elaborate play invariable appeals most to an audience.
26. The dialogue should unfold the plot and show the character of the actors.
27. Speeches for puppets should be short and clear.
28. Simplified puppets are best adapted to three act plays.
29. Hand puppets are best adapted to stories having a large number of characters.
30. Shadow puppets are able to portray details of costume realistically.
31. Marionettes are adapted to specialties and tricks.
32. Hand puppets are the only type of puppet directly controlled by the puppeteer.
33. A tight rope walker could be effectively portrayed by a hand puppet.
34. Marionettes are operated from above with strings.
35. Shadow figures can make beautiful pictures.
36. Human figures of marionettes are more easily operated than animals.
37. Hand puppets can fight more realistically than any other type of puppet.
38. Force and enunciation are more important on the stage than in puppetry.
39. No audience will hold its interest in a puppet play if it cannot understand the lines.
41. The voice of the puppeteer is more important than any other element in the casting of a puppet play.
42. Care should be taken to keep puppets on the stage visible to the audience.
57. The hand puppet is operated by placing the index finger in the head and the thumb and second finger in the cuffs for the hands.
58. A marionette usually is operated by seven strings.
59. Care should be taken to keep a balanced picture in planning the action on the stage.
60. The puppet should make his turns away from the audience.
61. The attention of all the characters on the stage should be centered on the speaker.
62. Keep the puppet speaking still.

63. When two or more characters enter together, the speaker enters first.
64. Unless seeking a comic effect the action should precede the line.
65. Puppets should avoid random gestures.
66. Do not allow the puppet speaking to be obstructed from the view of the audience.
67. Make gestures when possible with the down stage hand.
68. Puppetry should lead to further interest in drama and handicraft.
69. Cooperation is developed in giving a puppet play.
70. Sound effects and appropriate music are important to a good puppet production.
71. It is important to determine the date of production early.
72. In puppetry the personal appearance of the puppeteer determines the part he plays.
73. Shy children are released from the self consciousness by the protection afforded by the screen.
74. By the use of duplicate casts no emphasis need be put on the learning of lines.
75. A shadow production takes longer to prepare than a hand puppet production.

Underline your choice of the phrases to complete the statement.

1. A puppet performance is a valuable means of
 - (a) centering the attention on the individual
 - (b) releasing the shy child from self-consciousness
 - (c) providing opportunity for handicrafts.
2. The important factor in casing a puppet play is
 - (a) the voice
 - (b) the appearance
 - (c) manual dexterity.
3. Puppetry is a highly motivated method of teaching spoken English because
 - (a) the audience cannot watch the lips of the actors
 - (b) the physical obstruction of the backdrop or screen necessitates clear enunciation
 - (c) each line of the play shows the character of the actor.

4. Research is an important factor in
 - (a) the design of the puppets
 - (b) the selection of the play
 - (c) the costumes of the puppets.
5. The main objective of the leader of a puppetry group is
 - (a) to teach handicrafts
 - (b) to give a successful performance
 - (c) to give an opportunity for self-expression.
6. A teacher of puppetry must have
 - (a) training in the drama
 - (b) interest and enthusiasm
 - (c) art training.
7. In selecting material for a puppet production one should avoid
 - (a) material suited to the mental age of the children
 - (b) selecting material with much action
 - (c) teach a lesson for the teacher.
8. Stories or poems for puppet presentation must
 - (a) have animals in them
 - (b) have action in them
 - (c) teach a lesson.
9. Puppetry offers an opportunity to
 - (a) recognize latent talent
 - (b) teach through dictation rather than suggestion
 - (c) regiment the group.
10. Puppetry acts as a socializing force because
 - (a) it gives an opportunity for self-expression
 - (b) it is possible for people of all ages to work together
 - (c) it is a visual method of presenting a story.
11. The most important step in interesting a community in puppetry is
 - (a) a successful demonstration to adults
 - (b) securing the children's interest
 - (c) by beginning to make puppets.
12. Puppeteers should have the opportunity to handle puppets before they make them because
 - (a) more people like to use them than to make them
 - (b) they then have a better basis for judgement in their construction
 - (c) it is more difficult.



Ug m

Dramatic Elements of Puppetry

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", "strep lights" 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 lent 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 breathe 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 consonents and vowels.

Dramatic Elements of Puppetry

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 the 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 picture 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.

Lighting helps us intensify the effect we wish to produce in our stage picture and set mood. For example, a green light could produce an evil mood.

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 the 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.

HOW TO PRODUCE SOUND EFFECTS

Airplane motor

Place piece of folded paper so that it will strike the blades of an electric fan. Try pieces of varying size and stiffness until sound is satisfactory.

Animal

Dog bark - Cup hands over mouth and woof into them

Bells & Chimes

Triangles and chimes or glasses with varying amounts of water or bells made from auto brake drums, different sizes will give different tones.

Bird Calls

Bird whistle which holds water.

Bird Wings

Flap pieces of canvas.

Bones Rattling

Wooden sticks suspended with strings from a board.

Breeze

Fold two sections of a newspaper in half, then cut each section into parallel strips. When these strips are swayed together the rustling sound of a summer breeze is produced.

Brook Bubbling

Straw and a glass of water.

Building Crash

Crush strawberry boxes.

Milking Cow

Use ear syringe and water

Iron Doors opening

Run roller skate over an iron plate.

Telephone Conversation

Talk into a glass jar.

Fire Burning

Twist a piece of cellophane

Squeaking Door Hinges

Wooden peg in hole or twist a wet cork in a bottle.

Wind

Stretch a ribbon between 2 supports, rub ruler up and down.

Ug m

Handwritten Course Requirements for Puppetry -
date unknown. (for credit)

- ① * Had to participate in ~~the~~ production of 3 plays.
- ② * Had to construct puppets, properties, write script, outline production schedule for an impromptu puppet production.
- ③ * Construct a shadow figure, hand puppet, marionette, paint a backdrop, make a puppet property (hand, marionette), setting + screen for shadow

~~Ug m~~

20 copies

Mrs. Meader

Requirements for Credit in Course in Puppetry

1. Participate as assigned in "The King's Breakfast"
The Elephant's Child.
The Red Shoes.

2. Complete construction for one type of impromptu puppet production.

This will include writing the script's making colored sketches; outlining plans for presentation; and making puppets & properties necessary.

3. Choose one from the 3 following;

A. Construct: 1 Pyralis Chinese Shadow Figure
1 Hand Puppet } Not impromptu type
1 Marionette } Must use two
different types of
heads.

B. Paint 1 Backdrop.

C. Construct 1 Hand puppet property, -
1 Marionette
1 setting & screen for a
shadow production.

B. Construct 1 complete production for one of the following:

(a) Hand Puppets. This will include the script, and plan for presentation, 3 puppets (if 6 or more are used two people may combine) properties and backdrops necessary.

Underline your choice of the phrases to complete the statement.

1. A puppet performance is a valuable means of
 - (a) centering the attention on the individual -
 - (b) releasing the ~~shy~~ shy child from self-consciousness.
 - (c) providing opportunity for handicrafts.
2. The important factor in casting a puppet play is
 - (a) the voice
 - (b) the appearance.
 - (c) manual dexterity.
3. Puppetry is a highly motivated method of teaching spoken English because ~~(a)~~
 - (a) the audience cannot watch the lips of the actors.
 - (b) the physical obstruction ~~can~~ of the backdrop or screen necessitates clear enunciation.
 - (c) each line of the play shows the character of the actor.
4. Research is an important factor in
 - (a) the design of the puppets.
 - (b) the selection of the play.
 - (c) the costumes of the puppets.
5. The main objective of the leader of a puppetry group is ~~(a)~~ to teach handicrafts.
 - (b) to give a successful performance.
 - (c) to give an opportunity for self-expression.

86. A shadow production is more expensive
to give and takes longer to prepare than
a hand puppet production.

6. A teacher of puppetry must have (a) training in the drama. (b) interest and enthusiasm. (c) art training.
7. In selecting material for a puppet production one should avoid (a) material suited to the mental age of the children. (b) selecting material with much action. (c) selection material which demonstrates the limitations of puppets.
8. Stories or poems for puppet presentation must ~~have~~ (a) ^{have} animals in them. (b) ^{have} action in them. (c) teach a lesson for the teacher.
9. Puppetry ~~does not~~ offers an opportunity, to (a) recognize latent talent. (b) teach through dictation rather than suggestion (c) regiment the group.
10. Puppetry acts as a socializing force because (a) it gives an opportunity for self-expression (b) it is possible for people of all ages to work together. (c) it is a visual method of presenting a story.
11. The most important step in interesting a community in puppetry is. to adults.
(a) a successful demonstration to (b) securing the children's interest.

- (c) by beginning to make puppets.
12. Puppeteers should have the opportunity to handle puppets before they make them because,
- (a) more people like to use them than to make them.
 - (b) they then have a better basis for judgment in their construction.
 - (c) it is more difficult.

52. In a puppetry play the audience can watch the play & expression on the faces & the actors.
53. No audience will hold its interest in a puppet play if it cannot understand the lines.
54. ~~& Temp~~ The voice of the puppeteer is more important than any other element in the casting of a puppet play.
55. Care should be taken to keep puppets on the stage visible to the audience.
56. Care should be taken to keep a balanced picture and a center of interest in planning the action on the stage.
57. Make turns away from the audience.
58. Keep the puppet turned slightly toward the audience.
59. The attention of all the characters on the stage should be on the speaker.
60. Keep the puppet speaking still.
61. Action should center the attention on the speaker.
62. When two or more characters enter together the speaker enters first.

63. Unless seeking a comic effect the action should precede the line.

64. ^{one should} avoid ~~unnecessary~~ unnecessary gestures.

65. ^{one should} Be careful not to affect deep breathing.

66. Do not allow the puppet speaking to be obstructed from the ~~at~~ view of the audience.

67. Make gestures when possible with the down stage hand.

68. Puppetry acts as a ~~so~~ socializing force because

- (a) it ~~gives~~ is an opportunity for self expression
- X (b) it is possible for people of all ages and both sexes to work happily together.
- (c) it is a visual method of presenting story ~~material~~ material.

69. ~~The~~ The most important step in the interesting a community in puppetry is

- (a) ~~a successful demonstration to adults.~~ a successful demonstration performance
- (b) securing the children's interest.
- (c) ~~interesting the adults in its value.~~ by making puppets.

70. ~~Puppetry is an easy approach to cultural fields.~~

71. Puppetry should lead to further interest in drama and handicraft.

72. Cooperation is developed in giving a puppet play.

1. Evaluate ~~the~~ your impromptu production as a method of teaching in the appropriate grade for its use.

2. Select Suitable Material Other than that presented in class ^{and give your reasons for the selection} for a hand puppet production for use as a method of teaching 4th grade literature. Outline number & characters & scenes to be used —

(b) for a shadow production for use in teaching 6th grade for either literature or the social studies. Give number & scenes & characters to be used.

c - For a marionette production for use in teaching literature in the 9th grade. Give number & scenes & characters to be used.

3. Do you feel equipped to carry on puppetry projects in ~~your~~ school or camp as a recreational activity through information gained in this course. Will you take it again for the first time again, what material would you give would you omit & what to be

Exam questions

Questions included:

- * Asking about ^{carving} making marionette heads or doing ~~paper~~ papier mache' hand puppet heads;
Stringing a marionette
- * How shadows are operated.
- * Importance of Sound effects.
- * Also had to demonstrate how to make a marionette sit down, kneel, walk across the stage and dance.

1. How would direct a group about to model a puppet head in clay?
2. How would you direct a group about to make a paper mache' head over the clay head?
3. How would you direct a group in casting a head in plaster.
4. How would you direct a group in making a paper mache' head in a plaster cast.
5. What directions would you give a group in carving a marionette's hands & feet?
6. How would you string a marionette on a Czechoslovakian control?
7. What are the considerations which would influence you in selecting a play for marionettes?
8. If you Outline the steps & procedure in putting on a puppet play?
9. How would you interest a group in puppetry?
10. What type ^{story} & material is adapted to colored shadows.
11. How are shadow figures operated.

12. Where ^{is} the flood light placed?
13. What is the ~~in~~ name of the material from which the shadows are made?
14. How old are colored shadows?
15. From what material are the shadow figures of China made?
16. Explain how the elephant's trunk is pulled out by the crocodile?
17. How important do you think sound effects are to the production of a puppet play - Explain -
18. Summarize the values gained from puppetry as an educational or recreational activity.
19. What do we mean by the focussing arch of a theatre?
20. What are the "mugs"?
21. Where is "down stage"?
22. Where is "right front"?
23. What principals must be considered in setting the stage for a marionette show?

24. What ~~are~~ is to be considered in painting
a back drop for a puppet show.
25. If you were building a marionette
theatre what would need to provide for?
26. If you were building a shadow theatre
~~not for what~~ what are the important points
to remember? A hand puppet theatre?
27. Have your marionette sit down.
28. " " " kneel.
29. " " " walk across the stage.
30. " " " dance.