

ON LINE REPLICATION KIT FORMAT



**Learning History Comes Alive Through Puppets:
Linking Local Schools with Public Libraries**

2003-2004

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1. Description of Primary Learners: Fifth grade students from a local school in the public library's service area.

- | | |
|--|--|
| <input type="checkbox"/> Early Learners | <input type="checkbox"/> High Schools |
| <input type="checkbox"/> Primary Schools | <input type="checkbox"/> Young Adults |
| <input checked="" type="checkbox"/> Upper Elementary | <input type="checkbox"/> Adult Learners |
| <input checked="" type="checkbox"/> Middle Schools | <input type="checkbox"/> Intergenerational |

2. Subject/Topical Areas of Inquiry: Puppetry principles used with American History curriculum.

- | | |
|---|---|
| <input type="checkbox"/> Science/Technology | <input type="checkbox"/> Daily Life Skills |
| <input checked="" type="checkbox"/> Social Sciences | <input type="checkbox"/> Business/Economics |
| <input checked="" type="checkbox"/> Arts/Humanities | <input type="checkbox"/> Local Community |
| <input type="checkbox"/> Personal Development | <input type="checkbox"/> Home, Garden, Auto |

3. Library Resources/Media Formats Used: Books and websites

- | | |
|---|---|
| <input checked="" type="checkbox"/> Reference Books | <input type="checkbox"/> Databases |
| <input type="checkbox"/> Periodicals | <input checked="" type="checkbox"/> Collections |
| <input checked="" type="checkbox"/> Web Sites | <input type="checkbox"/> Videos, Art Forms |
| <input type="checkbox"/> Production Tools | <input type="checkbox"/> Production Equipment |

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**Learning History Comes Alive Through Puppets:
Linking Local Schools with Public Libraries**

Program Description:

This eight week experience for fifth grade students will set a learning context using puppets to make American History come alive.

It begins with the students learning the storytelling power of puppets. Students will handle a variety of puppets, learn puppetry principles and techniques, and watch puppets in action in two visits from the public librarian.

Next, students will make the connection between puppets and American History using a collection of books and a list of websites provided by the public librarian to research specific events in American history (from colonization through the American Revolution) and discover how shadow puppets can be used to portray these historical happenings.

In small groups, students will write their own historical shadow puppet plays and make shadow puppets that accurately represent their historical incident based on their research. They will then practice using their puppets and historical scripts to rehearse their puppet shows.

The experience concludes with students performing their historical puppet reenactments of major historical occurrences for another classroom. In this way, students demonstrate their learning skills in a real life setting making history move from the past to the present.

Program Benefits: This program enables students to use puppets to master American history by connecting it to specific historical themes (i.e.: the American Revolution) and teaching those themes to others in a new and exciting way.

Past participants have enjoyed the program because it made history come to life, helped them express what they have learned in a unique format and let them have fun while doing it.

By becoming experts on their themes, students' confidence in their ability to learn grew and they discovered how fun and easy it could be to teach others.

The Roles the Librarian Plays (check all that apply):

- Information Specialist
- Instructor in Information Literacy/Inquiry Skills
- Partner to Teachers/Instructors/Subject Experts
- Program Advocate and Administrator

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LEARNING OBJECTIVES FOR PRIMARY LEARNERS

Learning Dimension	Content Objectives	Information Literacy Objectives
Concepts	<p>Students will gain knowledge of the variety, the history and the principles of puppets and puppetry. (5th grade Indiana Academic Standard for Visual Arts 5.1.2)</p> <p>Students will learn about American History with focus on a specific historical event. (Indiana Academic Standards for Social Studies 5.1.6; 5.1.7; 5.1.9; 5.1.11; 5.1.14)</p>	<p>As part of the process of becoming life long learners, students will become skilled at independently searching multiple reference sources and finding accurate information as it applies to a specific theme.</p>
Practices	<p>Students will write puppet script on an event in American History. (Academic Standards for English/Language Arts 5.4.8; 5.4.9; 5.5.6; Social Studies 5.1.19; 5.1.20)</p> <p>Students will make puppets and perform a puppet show teaching American History to another classroom. (Standards for English/ Language Arts 5.7.9; 5.7.11; Visual Arts 5.7.2; 5.9.2)</p>	<p>Students will use books and websites to gather important facts on a historical event and synthesize specific information into details to be used in the writing of the puppet show scripts.</p> <p>Students will use books and websites to find patterns to be used in creating their puppets.</p>
States of Being	<p>Students will be empowered by creating unique instructional resources for themselves and others using puppets.</p>	<p>Students will realize that learning is possible and fun using puppets.</p>

TOOL KIT 1: INSTRUCTIONAL GUIDE

This is a guide for the **librarian, teacher, and/or subject expert** to follow when replicating the program.

TABLE OF CONTENTS

This Instructional Guide contains these components, in order of use:

	Page
1. Getting Your Collaboration Started	4.1
2. Your First Visit to the Classroom	4.2
3. Your Second Visit to the Classroom	4.3
4. Follow-up	4.4
5. Two Sample Puppet Scripts	4.5
6. Sample Puppet Show Scoring Sheet	4.6

(4.1) Getting your collaboration started

1. Meet with your supervisor and choose a local school in need with a teacher or media specialist that you have a working relationship with.
2. Contact teacher or media specialist and present outline the project.
3. Meet with media specialist to demonstrate the project and its benefits for the school.
Note: Be sure to bring a copy of the 5th grade Indiana Academic Standards to show the specific areas this project incorporates the standards.
4. Give the media specialist time to contact and meet with the teacher she thinks would embrace this project.
5. Create a classroom collection of library materials by gathering books, videos, CD's and other non-print materials on American History and puppeteering.
6. Search for corresponding websites to be used for student research. Purchase puppets that are not owned by the library (see 6.5).
7. Meet with teacher and media specialist.
 - a) Outline project
Discuss its benefits to students
 - b) Communicate about feasibility of project.
Teacher and media specialist need to convey any concerns about the project at this time
 - c) Talk about upcoming time constraints
days when school is not in session,
special activities when students are unavailable to work on project
 - d) Decide what class would be most receptive to watching the puppet play.
Choose a class where the teacher is interested in this collaboration process and would like to do this project in the future.
 - e) Review responsibilities of teacher and media specialist

Teacher's responsibilities

1. Set dates for librarian's two visits to the classroom to introduce puppets and bring collections of library materials for student use
2. Introduce the project to the students and their parents
 - a) Discuss the project with the class and get student feedback
 - b) Create, distribute and collect parent permission slips.
Note: To respect right to privacy, permission slips are required for students to be photographed and video taped.
3. Guide students through the three to four week play writing and puppet making process.
4. Allow time for students to set up props and rehearse the play.

5. Evaluate what students have learned
 - a) Ask students open-ended questions
 - How did you portray your historical event when play writing?
 - How did your puppets turn out?
 - Were they easier or harder to make than you thought?
 - What role or roles did your puppet play?
 - b) Adapt a rubric (see 4.6) for student assessment using Indiana Academic Standards (see 6.1)

Media specialist' Responsibilities

1. Provide teacher and librarian with feedback regarding the project's progress.
2. Assist students in the classroom or the media center as they go through the play writing and puppet making process.
3. Host puppet performance in media center.

(4.2) Your first visit to the classroom

1. Ice Breaker: Use marionette to gain students' interest. Ask students what it called. Tell them what kind of a puppet it is and demonstrate movement technique. Allow each student the opportunity to make the marionette dance (five minutes).

2. Introduction and Pre-test (see 5.1):

Introduce self and the project. Hand out pre-test to establish a base-line of what the students know about puppets. Ask the students to answer the questions (10 min.).

3. Types of Puppets and how they move:

Introduce the project through a hands-on puppet presentation in which students learn about different puppet types and how they move.

The most basic puppet is your hand. Have students make a puppet with hands. Then divide students into small groups of four or five. Have them handle the puppets as they are introduced, passing them to the next group (30 minutes).

Demonstrate the use of the following puppets:

- a) Homemade puppets- sock puppets, envelope puppets, and paper bags puppets
- b) Hand Puppets- hands make the mouth move so puppets can talk
- c) Finger Puppets- the finger makes the puppet come alive
- d) Rod Puppets- rods control the puppet's movement of mouth, hands, and feet
- e) Body Puppets- can sit in your lap and be controlled by putting your arms inside the puppets' arms to move puppet's body
- f) Shadow Puppets- explain that these will be the puppets they make and use to put on their own puppet show and they will be learning more next week.

Note: If you use traditional Indonesian or other Asian puppets, do not let the students pick them up. Have them come up to you and let each student have a turn touching them.

4. Conclusion:

Pass out puppet hand-outs on the different types of puppets (see 5.1; 5.2; 5.3; 5.4; 5.5) Show books on puppets you have collected for use in the classroom. Leave library materials with teacher to be used by students.

(4.3) Your second classroom visit

The following week, return to the classroom with a shadow puppet expert to give students a more in-depth look at the puppets they will be making and using. If you do not have an expert, use the following website list and the outline listed below to become a shadow puppet expert yourself!

GREAT PUPPET WEBSITES TO GET YOU ON THE RIGHT TRACK

<http://www.sagecraft.com/puppetry/> The Puppetry Home Page

http://familyfun.go.com/crafts/buildmodel/specialfeature/puppets_crafts_sf/ All About Puppets

<http://www.legendsandlore.com/index.html> Legend and Lore: It's all about puppets

<http://www.puppetproductions.com/start.htm> Puppet Productions

SHADOW PUPPETS

A. The principles of shadow puppetry

Three things are needed to make shadow puppets work

It is like a Stool (bring in a stool or draw one on the chalkboard).

Each leg is needed to make it stand (point to each leg and say each key word).

1. *Light source*- sun, ceiling light, lamp, flashlight, movie screen
2. *Solid object*- to block the light The light can be opaque, transparent or translucent, colored.
3. *Surface*- for shadow to appear on—can be direct or shown through from behind.

B. Shadow puppet staging

Show students where to put the light source in relationship to the stage.

C. Sample shadow puppets in action

1. Put up a shadow puppet on the stage and demonstrate its movement.
2. Recite nursery rhymes with accompanying shadow puppets.
3. Do simple fairy tale (i.e.: Three Billy Goats Gruff) using shadow puppets and someone to be the narrator
4. Have students come up and act out the fairy tale

D. Shadow puppet construction

1. Create rods with bendy straws taped to paper puppet body.
2. Use paper punches- different sizes create variety in puppet.
3. Then tape over the punched holes.
4. Color the holes with markers to give puppet some color.
5. Parts can be added to puppet (i.e.: wings on a bird) using paper fasteners (brads).

E. Shadow puppet tricks and tools

1. Using tissue paper to create textured background landscape
2. Lace also makes an interesting background
3. Torn paper can be used to create mountains, water or hills.
4. Laminating puppets allows them to be colored with markers.
5. Can create sunrise or sunset using overhead sheets with red/orange/yellow stripes

F. Why use a narrator?

1. When puppeteers talk they are hard to hear. They are often concentrating on puppet movement and do use their best voice.
2. Narrator is not busy doing puppets and is able to talk distinctly.

(4.4) Follow-up

1. If you presented the shadow puppet presentation yourself, evaluate the program and note what things you would change.
2. Contact subject expert to get feedback on classroom visit to be used in the evaluation process. Note: Be sure to send a thank-you card!
2. Buy and deliver puppet materials (see 6.5) and deliver them to the school prior to the students' writing of the script.
This will give the students an extra incentive to complete the script writing so they can start making puppets.
3. Keep in contact!
 - a) Touch base with teacher to check on project progress and make sure there are no other materials needed.
 - b) Contact media specialist and check on time line, including date and time of puppet performance.
5. Attend shadow puppet performance.
Arrange for photographing and videotaping of the event.

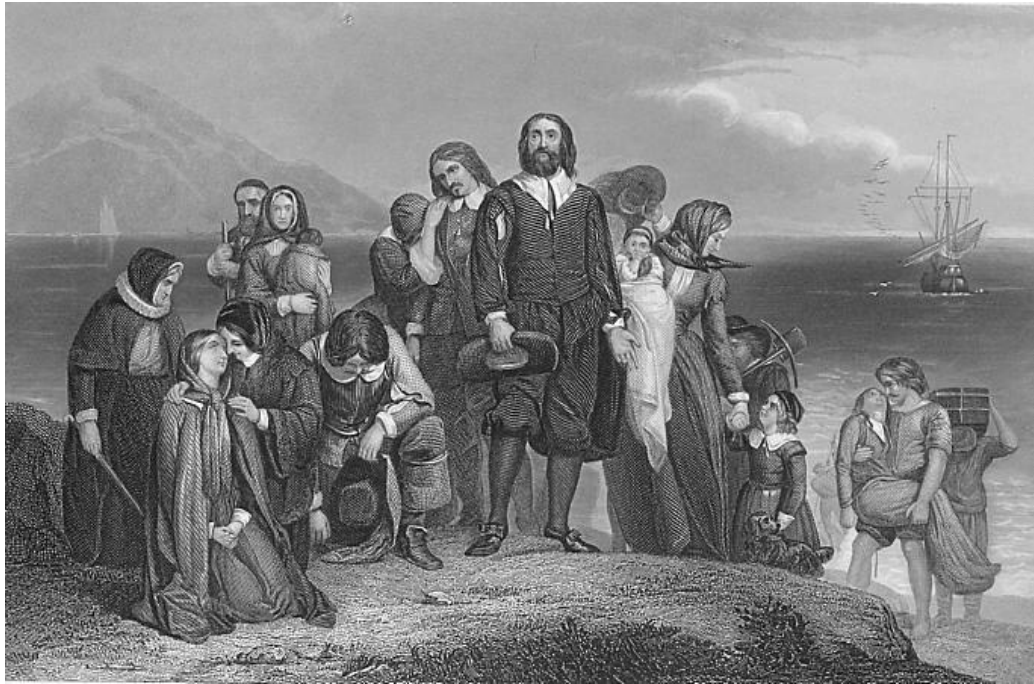
(4.5) Two Sample Puppet Scripts

Here are two sample scripts created by fifth grade students at IPS School #60. They presented two episodes in American History that they were studying as a part of the fifth Indiana Academic Standards requirement, the landing on Plymouth Rock and the Boston Tea Party.

The dual challenge for the students was to show what they had learned about these two events and make them come alive using shadow puppets to act out what happened in each situation.

This too, will be what challenges face your students as you embark on this learning journey back in time.

Note: This has been copied exactly as written by the students with no spelling, grammar or fact corrections. These scripts show what students can accomplish using this model. Feel free to use these samples as guides for your students.



Plymouth Rock

SCREEN 6+
PROGRAM ADMINISTRATION

Narrator- This story is about Plymouth Rock. What I am going to tell you refers to November 11, 1620. On deck of the Mayflower which is anchored off the coast of Cape Cod for the first time in 66 days, the passengers of the Mayflower are allowed up on deck. About half of the people on board are Separatists or Pilgrims who have come in search of religious freedom.

Mary- Cape Cod! But that means we're off coast of New England.

Little Mary- I think we are lost because we are not in Virginia.

Governor Carver- I think we should see the map.

Rose Standish- I think we should not be at Cape Cod.

Remember- I think I saw a tiger

Mary- Where?

Remember- It's gone now!

Miles- I don't see anything.

Governor Carver- The map; it's ripped!

Narrator- I think they would never find their way to Virginia.

Miles- I see land!

Remember- I don't see it!

Little Mary- I see it!

Remember- I see it now!

Governor Carver- I think we should go see.

Rose Standish- I will collect food for us on that land.

Governor Carver- Okay! But we should not go too far.

Miles- I think we should get off the ship.

Governor Carver- Okay. We will.

Little Mary- I see a rock. It says 1620 on it.

Remember- I see it too.

Governor Carver- I see it too.

SCREEN 6+
PROGRAM ADMINISTRATION

Narrator- Life changed then. People started to change. Ever since that rock, people changed. They started to build houses and hospitals, and people worked. Everybody had there own freedom. But before that happened people would look around.

Miles- I see fish in the water.

Rose Standish- Do you think we could fill barrels with fish to eat?

Remember- I think this is Virginia.

Rose - Me too.

Narrator- Everybody said that new land will be called Virginia. Say they called it Virginia.

Rose- I will collect berries and plums.

Remember- I will go with you.

Miles - The men and I will keep looking around.

Narrator - Now life has changed; the Pilgrims celebrated a new year. And that's why it is called Thanksgiving. Because of all the seasons like, winter, spring, summer and fall.

Rose Standish- Thanksgiving was when we invited the Indians to our Thanksgiving.

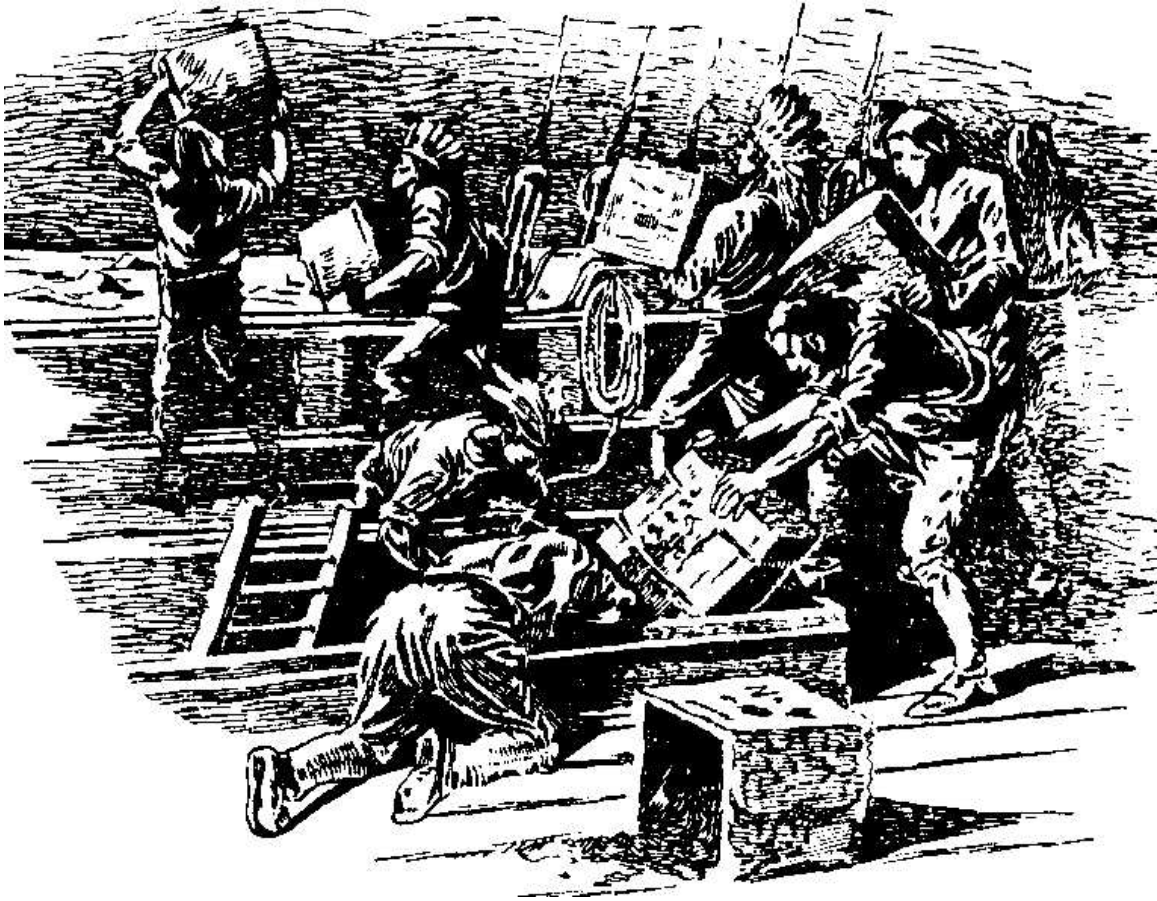
Miles Standish- We did it because we wanted to make peace with them.

Little Mary- And we did.

Mary- That took a long time to do.

Narrator- Now you know about Plymouth Rock.

SCREEN 6+
PROGRAM ADMINISTRATION



The Boston Tea Party

Act 1

Scene 1:

Narrator: A group of people were listening to a newsboy as he was waving the paper.

Newsboy: Extra! Extra! Extra! A couple of ships are full with tea there tied at Griffin's wharf. Tea is taxed at three pence a pound. Tea has also been shipped to New York, Philadelphia and Charleston. Read all about it.

Narrator: A couple of spectators buy a newspaper and read quickly. One spectator waves his fist with anger.

1st Spectator: The British have tired our patience. First, with sugar tax, then the stamp act. Now this! I can't take it. You have to buy a stamp for every piece of printed paper just to keep King George rich.

2nd Spectator: And now they are taxing the only drink a poor man can drink- tea.

3rd Spectator: We must learn how to do away with tea than to pay the tax.

4th Spectator: We can't live without tea!

1st Spectator: We must learn to live without tea! It's a matter of principle. What will he tax next? There will never be an end.

2nd Spectator: King George needs to know he can't do this, especially with no representation in his Parliament.

3rd Spectator: There should be no taxation without representation.

All: Hear! Hear!

4th Spectator: Let's go talk to Merchant Clark and demand that he doesn't unload the tea from the ships.

All: Aye! Aye! To the warehouse we go!

Scene 2:

Narrator: Merchant Clark is faced by an angry mob of colonist. They have come to protest the shipment of tea and its high tax.

1st comment: Merchant Clark was hear to speak to with the people of Boston. The people of Boston pleaded with Clark not to sell tea at there charge.

SCREEN 6+
PROGRAM ADMINISTRATION

2nd comment: The people of Boston decided to send the chests of tea back to London.

Clark: You have no right to speak like that in my warehouse. Now you cross the line. Get out of my warehouse now!

3rd comment: We all have the right to express ourselves.

Act 2

Narrator: A group of people are surrounding Samuel Adams. Mad voices are being heard around the building.

Francis Rotche: Everyone looks at the news. The Governor suddenly refuses; the ships will unload in morning.

Narrator: Shouting

1st Spectator: Who knows how tea will mix with the salt water?

2nd Spectator: Boston will be a teapot today. Some of the Mohawks will come.

1st Mohawk: Have hope

Narrator: Mohawk opens a crate of tea.

Both Mohawk: She goes over.

(4.6) Puppet Show Scoring Sheet

Use one sheet for each group play performance. Make copies for each student in group.

Group _____ Title of Play _____

CATEGORY	Excellent = 4	Good = 3	Satisfactory = 2	Needs Improvement =1	Score
Playwriting	Play was creative and really held the audience's interest.	Play was creative and usually held the audience's interest.	Play had several creative elements, but often did not hold the audience's interest.	Play needed more creative elements.	
Accuracy of Story	All important parts of story were included and were accurate.	Almost all important parts of story were included and were accurate.	Quite a few important parts of story were included and were accurate.	Much of the story was left out or was inaccurate.	
Puppet Construction	Puppets were original, creative, and constructed well. No pieces fell off during the performance.	Puppets were original and constructed well. No pieces fell off during the performance.	Puppets were constructed fairly well. No pieces fell off during the performance.	Puppets were not constructed well. Pieces fell off during the performance.	
Puppet Manipulation	Puppeteers always manipulated puppets so audience could see them.	Puppeteers usually manipulated puppets so audience could see them.	Puppeteers sometimes manipulated puppets so audience could see them.	Puppeteers rarely manipulated puppets so audience could see them.	
Voice Projection	Voices of puppeteers were always audible to people sitting in the back row.	Voices of puppeteers were usually audible to people sitting in the back row.	Voices of puppeteers were sometimes audible to people sitting in the back row.	Voices of puppeteers were rarely audible to people sitting in the back row.	
Expression	Puppeteers' voices showed a lot of expression and emotion.	Puppeteers' voices showed some expression and emotion.	Puppeteers' voices showed a little expression and emotion.	Puppeteers' voices were monotone and not expressive.	
				Total	

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TOOL KIT 2: LEARNERS' MATERIALS

This is the collection of materials that may be reprinted for distribution to the learners in your program.

TABLE OF CONTENTS

The Learners' Materials are listed, in order of use:

	Page
1. Student Pre-test	5.1
2. Rod Arm Puppets Hand-out	5.2
3. Hand Puppet Hand-out	5.3
4. Shadow Puppet Hand-out	5.4
5. Puppet Script Hand-out	5.5
6. Student Post-test	5.6

(5.1) Student Pre-test

To be handed out at librarian's first visit and completed by students.



WHAT DO YOU KNOW ABOUT PUPPETS?

NAME _____

What are puppets with strings called? _____

Do you like puppets? _____ Why or why not? _____

Have you ever made a puppet? _____ What kind? _____

Have you ever seen a puppet show? _____

If so, what kind of puppets were used? _____

Challenge Question:

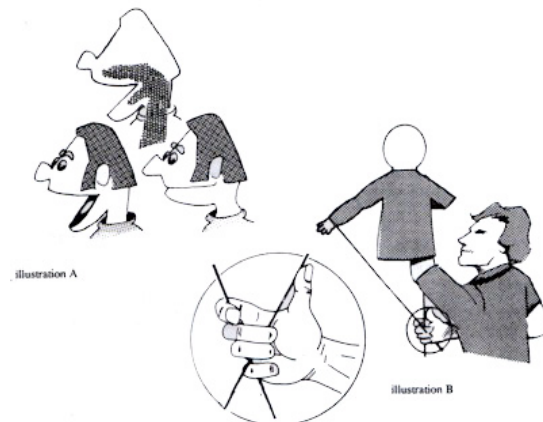
What is the most basic thing you can use to make a puppet? _____

(5.2) ROD ARM PUPPET HANDOUT

HOW PUPPETS MOVE

Taken from <http://www.puppetproductions.com/puppetryhelp.htm>

"ROD ARM" PUPPETS



"Rod arm" puppetry refers simply to operating a puppet as follows: with your dominant hand working the head and mouth (a) of the puppet, while your other hand operates the puppet's hands via long rods that hang from the wrists of the puppet (b).

Most rod actions will be done with only one arm. Let the other arm hang limp. Don't try to do all your motions with both rods; you'll be limiting the believability of your puppet. Most people gesture with one arm at a time. Have your puppet behave accordingly. When your actions have become smooth and you are comfortable in your performing, try shifting from one arm to the other by gently dropping one rod and picking up the other.

Manipulating two rods with one hand is not as difficult as it may appear. Cross the rods and, with your palm toward your body, place your little finger beneath the "X" formed by the rods. The ring and middle fingers should curl snugly around the rods while the thumb and forefinger are used for moving the rods (see illustration). By pressing them together, the puppet's hands move together. Some two-rod motions fairly easy to learn are:

Clapping Hands - Keeping the puppet's arms straight out, bring hands together and apart quickly.

Bowing - Hold both arms out from the body. Bring the outside arm (manipulated by the forefinger) across the puppet's stomach while turning the back of your hand toward yourself. Use your thumb to bring the inside arm behind the puppet's back. You are now ready to bow.

Spreading Arms - Lift the rods as you release your grip with your ring and middle fingers. Open your thumb and forefinger as wide as possible while still retaining control of the rods.

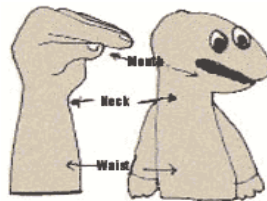
(5.3) HAND PUPPET HANDOUT

HAND PUPPETS

Taken from <http://www.legendsandlore.com/puppetmanipulation.html>

Until the appropriate gestures and voices are added, a puppet is just a wiggling lump of cloth. The way you hold and move your puppet is very important.

Hint #1: Puppet Anatomy Your arm has four puppet duties. They are the movement of your fingers, wrist, elbow and shoulder.



Your fingers form the puppet's upper jaw. If you pull them back your puppet scrunches its face; if you open and close them your puppet talks. If you combine the movements of your fingers and wrist, the puppet can cock his head, answer yes or no, or do neck exercises. Add your elbow and shoulders movements and your puppet is ready to do almost anything.

Hint #2: Lip Sync. Every time your mouth moves, your puppet's mouth moves too. Sounds easy, but lip and hand coordination isn't as natural as you think. To practice, have your puppet say the ABC's or sing your favorite song. Practice in front of a mirror.

Hint #3: Puppet Posture. When using a stage, watch your puppets height.



Hint #4: Natural Position. Find your puppet's "natural position". How does it need to stand so it is looking straight ahead? Most puppets require a slight forward bend of the wrist.



Hint# 5: Don't Sleep on the Job. Keep your puppet awake at all times. If another puppet is talking, make sure your puppet responds with slight gestures. Don't go overboard and upstage. If you let your

arms go limp, it will look as if your puppet has died on stage.



(5.4) Shadow Puppet Hand-out

To be handed out at the librarian and subject expert's visit.

EXPLORING SHADOW PUPPETS

http://www.shadowboxtheatre.org/about_puppets.htm

Most people think of puppets on strings, or on the hand like a glove. Shadow puppets are flat puppets that throw silhouettes on one side of an illuminated screen, and are viewed by the audience from the other side. Light, color and animation make the characters come to life.

Shadow Puppetry is an ancient art that is said to have originated in China, when the emperor Wu-Ti, saddened at the death of a beautiful lady, commanded the court magician to bring her back. The magician produced Wu-Ti's true love by casting her shadow on a screen, and the emperor's sadness was lightened. Since then, shadow puppet plays have been presented in Asia and the Middle East to tell stories of history, legend and folklore.

HERE IS HOW IT WORKS

A puppeteer is manipulating a rabbit puppet with a long rod. Because the puppeteer stands behind the light, only the rabbit's shadow is visible to the audience.

When a puppet is held in front of a light and behind a translucent screen, its shadow is visible on the other side of the screen. To see the shadows clearly, you must make the room dark, except for the light that you are using for your shadow play, which is directed towards the screen.

You can create a shadow screen from a bed sheet, white paper, movie screen -- or anything that will let light come through it. You can create the structure for holding the screen by thumbtacking or taping it in a doorway, on a frame, or over a box. The light source can be a flashlight, standing light, clip-on light or table lamp. You throw different shadows depending on where you put the light source and where you hold your puppet.

Shadow puppets are flat or two-dimensional, and they are hinged so that the parts can pivot, or turn. Rods, or long sticks, are attached and manipulated by the puppeteer. (The long rods allow the puppeteer to stand behind the light and move the puppet.)

Materials: Shadow puppets and shadow scenery can be cut from oak tag or cardboard. You can show colors by using transparent materials such as color tissue papers, cellophane, or clear plastic that you can draw on with ink markers. Use paper fasteners for hinges to create movement. Use sticks, straws or skewers for rods. They can be attached to the puppet with thumbtacks or scotch tape.

(5.5) Puppet Script Hand-out

To be handed out by the teacher when working on scriptwriting in the classroom.

THE PLAY'S THE THING: WRITING A PUPPET SCRIPT

Taken from <http://www.legendsandlore.com/puppetscript.html>

So, you have puppets... What's the next step? Here are a few facts, opinions and reminders about puppet plays and puppet playwriting that might help.

1. Good Puppetry is Good Entertainment.
2. Good Entertainment is a situation that has a beginning, middle and end.
3. Good Entertainment is fast-moving, to the point, and is as long as it needs to be.

Good entertainment incorporates the 4 "W": Who, What, Where and WRONG.

WHO is the main character?

WHAT is the play about?

WHERE is it happening?

WRONG. What's wrong?

Something is making life difficult for the main character. And only through intelligence, cleverness and a few setbacks does our hero resolve the WRONG...just in time for the happy ending.

Even if your puppet is only coming out to give a lesson in conjugation you should incorporate the 4 "W" 's The Who, What and Where parts are easy. The WRONG is the fun part...for you and your audience.

Look through some children's or adult's fiction stories and identify each of the 4 "W". They will be there every time. When you write your own puppet plays establish the four "W"'s right away in the beginning. Devote the middle section of the play to the activities the puppets take to resolve the WRONG. The end comes when everything gets back to normal (happily ever after).

The series of EVENTS your CHARACTERS become involved in makes up your play. List them out. Your next job as puppet bard is to carry the CHARACTERS through the EVENTS in the most believable way possible. Remember these are puppets you are writing for.

All actors need characterization, especially those made of fabric, fluff and stuff. In other words, CHARACTERS need to be distinctive in some way: smart, dumb, superhuman, barely human, or bloomin' human.

Each EVENT encountered by the CHARACTERS should be dealt with within their own distinctive framework. So Sneezzy always sneezes the answers, Bellowin' Billy always yells out replies (even when he is being sweet or tender.) Shy Sal....(well you get the picture).

(5.6) Student Post- test



WHAT DID YOU LEARN ABOUT PUPPETS?

NAME _____

What are puppets with strings called? _____

Do you like puppets now? _____ Why or why not? _____

Did you like putting on the puppet show? _____ Why or why not? _____

What is your favorite kind of puppet? _____

Why? _____

What makes puppets a great way to tell a story? _____

Challenge Question:

What is the most basic thing you can use to make a puppet? _____

TOOL KIT 3: PROGRAM ADMINISTRATION

This is a guide for the librarian or primary partner who is taking responsibility for initiating the program, coordinating the efforts of all partners, and tabulating and reporting the evidence-based program measures

TABLE OF CONTENTS

Program Administration contains these components, in order of use:

	Page
1. Promotion and Advocacy Tools	6.1
2. Partners' Role/Descriptions	6.2
3. Project Timeline and Critical Logistics	6.3
4. Measurement Guidelines	6.4
5. Project Resources with Budget	6.5

(6.1) Promotion and Advocacy Tools

Use these academic standards to “sell” this project to media specialists and teachers that you are presenting this project opportunity to.

**5th Grade
Indiana Academic
Standards
Used with
Learning Comes
Alive Through
Puppets**

English/Language Arts



Writing

Evaluation and Revision

5.4.8 Review, evaluate, and revise writing for meaning and clarity.

5.4.9 Proofread one's own writing, as well as that of others, using an editing checklist or set of rules, with specific examples of corrections of specific errors.

Applications

5.5.6 Write for different purposes and to a specific audience or person, adjusting tone and style as appropriate.

English/Language Arts



Listening and Speaking: Skills, Strategies, and Applications

Speaking Applications

5.7.9 Deliver narrative presentations that:

- establish a situation, plot, point of view, and setting with descriptive words and phrases.
- show, rather than tell, the listener what happens.

5.7.11 Deliver oral responses to literature that:

- summarize important events and details.
- demonstrate an understanding of several ideas or images communicated by the literary work.
- use examples from the work to support conclusions.

Visual Arts

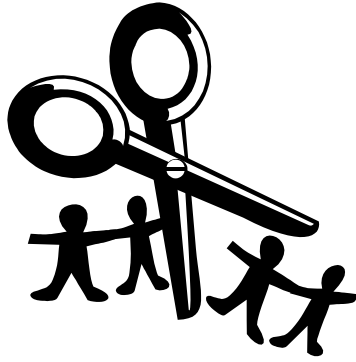


Responding to Art

History

- 5.1.2** Identify and compare works of art and artifacts with similar functions.

- 5.2.2** Identify distinguishing characteristics of style in individual artists work and art movements.



Creating Art

Production

5.7.2 Utilize new interests, current events, or personal experiences as subject matter in the work.

5.9.2 Identify and control different media, techniques, and processes to effectively communicate ideas, experiences, and stories including:

Mixed Media:

Tissue

Photos

Found objects

Foil

Fiber

Paint

Paper Processes:

Collage

Bas-relief

Social Studies



Historical Knowledge

Colonization and Settlements: 1607 to 1763

- 5.1.6** Explain the religious, political, and economic reasons for movement of people from Europe to the Americas and describe the impact of exploration and settlement by Europeans on American Indians.
- 5.1.7** Identify and discuss instances of both cooperation and conflict between Indians and European settlers, such as agriculture, trade, cultural exchanges, and military alliances, as well as later broken treaties, massacres, and conflicts over control of the land.
- 5.1.9** Evaluate the contributions of political and religious leaders in colonial America.



The American Revolution: 1763 to 1783

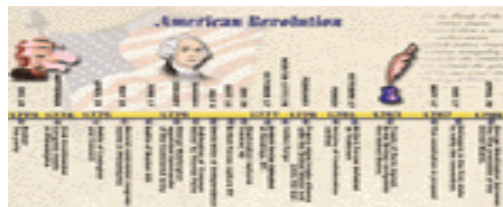
5.1.11 Analyze the causes of the Revolution, such as colonial resistance to British imperial policies, the denial of traditional rights of Englishmen to American colonists, and taxation without representation.

5.1.14 Identify and evaluate contributions of women during the American Revolution, including Abigail Adams, Martha Washington, Mercy Otis Warren, and Molly Pitcher.

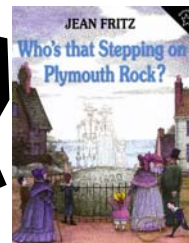
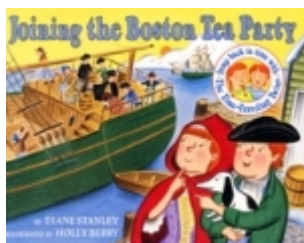
Chronological Thinking and Comprehension



5.1.19 Develop and interpret timelines showing major people, events, and developments in the early history of the United States from 1776-1801.



5.1.20 Read historical fiction and nonfiction about an event of the American Revolution and reconstruct the literal meaning of passages by identifying who was involved, what happened, where it happened, what events led to these developments, and what consequences or outcomes followed.



(6.1) Promotion and Advocacy Tools

Since collaboration between the local school and the public library is the primary goal of this project, the primary focus is on preparation for the meeting and the meeting itself.

Meeting preparation:

1. Meet with manager/supervisor to discuss project and general timeline.
2. Target a school based on established need for additional curriculum assistance
3. Choose a school where there is a previously established relationship with media specialist and/or teacher.
4. Contact media specialist and describe program.
5. Outline the duties of media specialist and teacher.
6. Encourage media specialist to find a willing classroom teacher to talk to about project.
7. Media Specialist meets with teacher to explain the project, its benefits to students and the teacher's responsibilities.
8. Librarian contacts media specialist to get name of willing teacher and time of meeting.
9. Gather books and other library materials to show what the library can provide for the Students to use during the project.
10. Gather puppets you have made, purchased (see 6.5) and played with to be used as a promotion tool in your meeting.

The meeting:

1. Thoroughly describe project.
 - a) Show what Indiana Academic Standards are covered by being involved in this project.
 - b) Show sample of puppet scripts to illustrate what students have learned by participating in this project.
2. Talk realistically about feasibility, logistics and timelines.
3. Discuss the project from each perspective- public library, classroom, media center
4. Take a frank and honest look at concerns, time constraints and any scheduling conflicts.

Note: Bring a calendar to record any special events: upcoming school vacation, maternity leave, special classes schedules, etc.
5. Once these details have been worked out, a timeline can be established.

After the meeting:

1. Follow up with media specialist and teacher.
 - a) Contact media specialist to confirm dates.
2. Draw up a timeline for all three collaborators to sign to increase the level of commitment of all involved.

(6.2) Partners' Role/Descriptions

Manager/Administrator

The manager is the librarian's main supervisor and provides support throughout the project. The manager assists in targeting a school that demonstrates a need for additional curriculum assistance. This is done by allowing librarian time and resources to promote, prepare and implement project. Manager assists in scheduling librarian time out of the building for meetings with media specialist and teachers as well as school visits by organizing others to work during that time.

Subject Expert/ Puppeteer

The subject expert is a shadow puppeteer that works with children. Expert presents a shadow puppet program in the classroom, including hands-on student participation. Expert also provides librarian with feedback regarding the classroom presentation for evaluative purposes.

Media Specialist/Liaison

The media specialist is the liaison between the public librarian and the teacher. Media Specialist realistically considers the willingness of the teacher to be involved and selects a teacher that is the best fit for this project. The media specialist then meets with the teacher to discuss feasibility and timeline of project. The media specialist schedules school visits and special events for the project. The media specialist acts as a classroom assistant in the puppet making process. Media Specialist also observes, takes pictures and jots down students' comments, providing evaluative feedback for the librarian.

Teacher/Collaborator

The teacher becomes a collaborator with the media specialist as the first step in the school collaboration process. Teacher acts as guide and assistant to the students through the process of script-writing, puppet making and performing. Teacher uses puppet model to assist in teaching American history themes. Teacher allows students to teach others through puppet show. Teacher guides the students through the script writing and puppet making process. Teacher provides feedback to librarian regarding project for evaluative purposes.

(6.3) Project Timeline and Critical Logistics

(see attached Gantt Chart file)

(6.4) Measurement Guidelines

Puppet Show Scoring Sheet

Teacher uses Scoring Sheet (see 4.6) to evaluate group's shadow puppet writing, construction, presentation and performance. A score of 4 is excellent and a score of 1 is needs improvement, therefore a score of 3 or better demonstrates a positive impact in student learning.

The 6 categories correspond to the Indiana Academic Standards in the following areas:

Playwriting- English/Language Arts 5.5.6

Accuracy of Story- English/Language Arts 5.4.8; 5.4.9; Social Studies 5.1.6; 5.1.11

Puppet Construction- Visual Arts 5.7.2

Puppet Manipulation- Visual Arts 5.9.2

Voice Projection- English/Language Arts- 5.7.9

Voice Expression- English/Language Arts- 5.7.9

As a result, a total group score of **18 - 24** indicates group comprehension of concepts aligned with the Indiana Academic Standards.

A total group score of **17 or below** demonstrates a lack of understanding needed to successfully integrate the Indiana Academic Standards into their learning.

If more than one group scores 17 or below, the education model of this project needs to be re-examined and adapted to allow more learning to take place.

The skills score is the total of all the groups' score in each category. Since a score of 4 is excellent and a score of 1 is needs improvement, a score of 3 or better demonstrates a positive impact in student learning.

As a result, a total group score of **12-16** indicates that the class has grasped that particular skill as it is outlined in the Indiana Academic Standards.

A total group score of 11 or below demonstrates the class' overall lack of understanding of that particular skill.

If more than one group scores 11 or below, the learning model of this project should be re-examined and adapted to allow more skill-building to take place. (See sample below.)

Puppet Show Scoring Sheet

CATEGORY	Group 1	Group 2	Group 3	Group 4	Skills Score
Playwriting	3	4	4	4	15
Accuracy of Story	3	4	2	4	13
Puppet Construction	4	3	3	4	12
Puppet Manipulation	2	1	3	4	10
Voice Projection	4	4	3	3	14
Expression	4	3	3	4	14
Overall Proficiency Group Score	20	19	18	23	

**Puppet Show Scoring Sheet
Master**

CATEGORY	Group 1	Group 2	Group 3	Group 4	Skills Score
Playwriting					
Accuracy of Story					
Puppet Construction					
Puppet Manipulation					
Voice Projection					
Expression					
Overall Proficiency Score					

Student Pre-Test and Post-Test Comparison

Compare answers from the post-test to the previous answers from the pre-test. Look for a demonstration of the students' retained knowledge of and positive attitude toward puppets.

If the answer to the pre-test question "Do you like puppets?" was "yes", assign **1 point** to that answer.

If the answer to the pre-test question "Have you ever made a puppet?" was "no", assign **2 points** to the post-test answer.

If the answer to "What are puppets with strings called?" changed from blank or "don't know" on the pre-test to "Marionette" on the post-test, assign **2 points** to that answer.

If the answer to "Do you like puppets?" stayed "yes" on both pre-test and post-test assign 1 point to each answer.

If the answer to "Do you like puppets?" changed from "no" to "yes", assign **2 points** to that answer.

If the answer to the post-test question "Did you like putting on the puppet show?" was "yes", assign **2 points** to that answer.

If the answer to the Challenge question on the post-test was "hands", "my hands" or "your hands", **assign 2 points**.

As a result, **10 points** would be the highest score possible indicating a positive learning experience.

If the answer to "What are puppets with strings called?" did not change from blank or "don't know" on the post-test, assign **0 points** to that answer.

If the answer to "Do you like puppets?" stayed "no" on the post test, assign **0 points** to that answer.

If the answer to "Do you like puppets?" changed from "yes" to "no" on the post test, assign **0 points** to that answer.

If the answer to the post-test question "Did you like putting on the puppet show?" was "no", assign **0 points** to that answer.

If the answer to the Challenge question on the post-test was incorrect, blank, or "I don't know", assign **0 points**.

As a result, a child's total score of **0 or 1** would be a negative non-learning experience. Any score that was **5 or under** would be considered a negative experience.

Any total score that was **6 or above** would be considered a positive experience. In this way, the state of being while learning is considered as well as the knowledge gained.

**SCREEN 6+
PROGRAM ADMINISTRATION**

A total group score of 9 or below indicates a negative learning experience. A total score of 10 or above demonstrates a positive knowledge outcome.

To get a total class score, add the total scores of each child and average the score.

See attached Pre-Test Post Test Comparison file

(6.5) Project Resources with Budget (\$1000.00 total)

Puppets

Shadow puppets- \$100.00

Marionettes- \$60.00

Kid Glove Marionette (Folkmanis)- \$20.00

Rod puppets- \$100.00

Glove puppets- \$15.00

Finger puppets- \$10.00

Finger Puppet Theater- \$80.00

Character puppets- \$50.00

Hand puppets- \$25.00

Total \$500.00 (including shipping and handling)

Where to purchase the above materials:

Folkmanis <http://www.folkmanis.com/>
1219 Park Ave
Emeryville, CA 94608
United States of America
510-658-7677 Fax: 510-654-7756

Puppets n' Stuff <http://www.puppetsnstuff.com/>
(305) 757-2090

Puppetville <http://130500.brightwebsite.com/>
E-mail: puppetville@puppetville.com

Ethnic Arts info@ethnicarts.com

Eleanor Hopewell / Owner

1000 Gilman Center

1314 10th Street

Berkeley, CA 94710

1-800-709-2939 510-527-5270

Puppet Books to use with students

by Susan Pagnucci, editor of Bur Oak Press

(<http://www.geocities.com/buroakpress/catalog3.htm>)

STORYTELLING MAGIC \$5.00

SHORTCUTS FOR LIBRARIANS & TEACHERS \$6.00

I CAN!: FOLKTALES \$6.00

DON'T COUNT YOUR CHICKENS!: STORIES FOR KIDS TO TELL! \$6.00

DO ME STORIES \$6.00

HANSEL & GRETEL & GRIMM & MORE \$6.00

Shipping & Handling \$5.00

Total \$40.00

Shadow Puppet Stage materials

20x24" Wood frame shadow screen with adjustable legs and fabric. \$19.99

Screen Storage Tote with handles and ties to carry and store the shadow screen. \$10.35

20 watts Halogen Clip-on lamp available at Target \$12.99

Total \$50.00 (including shipping and handling)

Where to purchase the above materials:

Susan Pagnucci, a puppeteer and editor of Bur Oak Press, sells pre-made shadow screens and storage totes on her website. No other pre-made materials are available in this price range.

Website: <http://www.geocities.com/buroakpress/catalog3.htm>

Susan Pagnucci E-mail: buroakpress@yahoo.com

Bur Oak Press
8717 Mockingbird Road, South
Platteville, WI 53818

(608) 348-8662

or (715) 795-2308 Mon.-Sat. 8am-6pm

Puppet Resource Books

Puppets & Puppet-making. by David Currell. Book Sales, 1996. ISBN: 078580630X \$12.93

Puppets: Methods and Materials. by Cedric Flower & Alan Fortney. Sterling, 1993.
ISBN: 0871921421 \$23.95

Making Puppets Come Alive: How to Learn and Teach Hand Puppetry. by Larry Engler & Carol Fijan. Dover Publications, 1997. ISBN: 0486293785 \$9.95

Making Shadow Puppets. by Jill Bryant. Kids Can Press, 2002. ISBN: 1553370287 \$5.95

Worlds of Shadow: Teaching With Shadow Puppetry. by David Wisniewski. Teacher Ideas Press, 1997. ISBN: 1563084503 \$26.50

Total \$100.00 (including tax and shipping & handling if purchased by mail)

Shadow Puppet-making materials

4 reams of 8x 10 Four-ply tag board \$20.00

4 packages of multicolored Construction paper \$20.00

5 packages of Assorted colored tissue paper \$20.00

5 boxes of Bendable Straws \$10.00

6 Scotch tape dispensers and 6 refill rolls \$40.00

6 boxes of Brads or Paper Fasteners (3 of each size large & small) \$10.00

36 child sized Scissors \$20.00

6 Hole Punches (2 of each size 1", ¾", ½") \$50.00

10 boxes of laminating paper \$30.00

Plastic containers to hold supplies \$20.00

Large Rubbermaid Container on wheels \$30.00

4 rolls of acetate (red, blue, yellow, green) \$30.00

One package Overhead Sheets \$10.00

Total \$310.00

**SCREEN 6+
PROGRAM ADMINISTRATION**

15	Buy & deliver puppet supplies	X								X										
16	Class researches puppets & history			X						X	X									
17	Class writes puppet script			X								X	X							
18	Class makes shadow puppets												X	X						
19	Media Specialist assists class												X	X	X	X				
20	Class rehearses puppet show			X											X	X				
21	Class performs puppet show			X													X			
22	Give post-test to students	X															X			
23	Teacher grades according to rubric			X														X		
24	Use pre & post tests to evaluate project	X																	X	
25	Use collaborator feedback to evaluate	X		X																X
26	Meet with supervisor to evaluate	X	X																	

Space: Library, school, classroom, media center

Equipment: Puppet stages, stage light, overhead projector, computer and printer

Materials: Puppets from library collection, puppet-making supplies, books

Other Resources: Subject expert, Media Specialist as liaison & recorder, Teacher as recorder