

AGENCY FOR INTERNATIONAL DEVELOPMENT
WASHINGTON, D. C. 20523
BIBLIOGRAPHIC INPUT SHEET

FOR AID USE ONLY

Batch 89

1. SUBJECT CLASSIFICATION	A. PRIMARY Education	JC30-0000-0000
	B. SECONDARY Instructional materials	

2. TITLE AND SUBTITLE
Puppets go the country

3. AUTHOR(S)

(100)Beltran,L.R.; (101) OAS

4. DOCUMENT DATE 1955	5. NUMBER OF PAGES 40p. 4/23	6. ARC NUMBER AHC
--------------------------	---------------------------------	----------------------

7. REFERENCE ORGANIZATION NAME AND ADDRESS

AID/LA/DR

8. SUPPLEMENTARY NOTES (Sponsoring Organization, Publishers, Availability)

9. ABSTRACT

10. CONTROL NUMBER PN-AAF-857	11. PRICE OF DOCUMENT
12. DESCRIPTORS Agriculture Rural areas Extension Visual aids Puppets	13. PROJECT NUMBER
	14. CONTRACT NUMBER AID/LA/DR
	15. TYPE OF DOCUMENT

PN-A AF-857

PUPPETS GO TO THE COUNTRY

Miss Romaine



VISUAL AIDS IN AGRICULTURAL EXTENSION

Published by the Scientific Communication Service of the Inter-
American Institute of Agricultural Sciences of the OAS as
part of the Agricultural and Home Economics Information
Services to USAID Missions in Latin America. These
Services are offered under the contract signed
February 1, 1955 between the Institute and the
Agency for International Development of the United
States of America

Translated into English by Barbara de Zúñiga

Design and illustration by:
Guillermo Combariza

Publication prepared by:
Luis Ramiro Beltrán

Visual Aids in Agricultural Extension Series
Director: Enrique Sánchez Narvaéz

USE, ADVANTAGES AND LIMITATIONS

Surely you know about puppets, but maybe you haven't used them in your extension program. If not, don't you think you're missing a chance to use a forceful popular communication medium?

Let's see how you can use puppets:

--If you wish to draw a crowd to a demonstration, you can use puppets as a lure: advertise a puppet show to be held after the demonstration and you will almost surely have a bigger crowd than ever:

--If you work with illiteracy groups, puppets provide an effective and direct method of communication which will help your educational program to be easily understood.

--If you are going to have a meeting which shows signs of being long and tiresome, you can make it more enjoyable by giving a puppet show related, or even unrelated, to the subject of the meeting;

--If you are going to take part in a fair or an exhibit, you can set up a puppet theatre and be sure you will have more people at your booth than the others; you can do likewise for a tour, a day in the country, an "Achievement Day" or a regional conference;

--If you need to train groups of colleagues, you can use puppets to convey part of your message.

In these and in many other cases, puppets can help you in your work. They provide an excellent teaching resource. Try them. When properly used, puppets will give you very satisfactory results, because they offer many advantages.

They educate by entertaining

The farmer does not lead an active social life. His hard work gives him little chance for rest and recreation. Some forms of recreation are beyond his reach as they are too expensive. On the other hand, puppets entertain, make teaching easier, and... it takes little effort or expense to make them, use them, or watch them "act".

Good humor, naturally, is the essence of puppets. Above all, puppets must make people laugh. If they don't make people laugh, they are of no use. Many messages, when delivered by means which do not allow laughter, fall flat or bore farm families, who are always hungry for amusement. Puppets, by joking, falling down and hitting each other, easily put across ideas which, not being "packaged" in seriousness, are probably more easily captured and retained by the farmer's mind. When he sees a puppet show, the farmer is entertained as well as educated. Usually he goes to an extension meeting to learn something useful. If he enjoys the meeting, he will attend additional meetings. The extension worker should see to it that he does enjoy it, but... he should also see to it that he gets educated.

They allow you to repeat your message

You know that repetition is a useful resource in every educational process. However, in most media, the amount of repetition allowed is limited. With the puppet theatre, there is almost no limit. You can repeat certain parts of the message in as many different ways and as often as you wish. People never seem to tire. Redundance does not seem to be tedious. This increases the force of your message.

Disadvantages: time and talent

There are so many advantages to using puppets in communication that it is hard to see the disadvantages. Nevertheless, two disadvantages are usually mentioned:

- that it takes too much time to make them; and
- that it takes special artistic talent both to make them and to use them.

Both objections are only relatively valid and do not apply exclusively to puppets. Making and using movies or radio programs and many other media also takes time and requires certain abilities. Nevertheless, few extension workers will say that it is not worth while to devote time to such tasks or to make an effort to acquire such abilities.

You do have time

It is hard to admit that an extension worker does not have time, let us say, to make and use puppets, because he is always "very busy with his technical duties". This would be equivalent to saying that a teacher, for example, was too busy teaching to have time to prepare his teaching materials. And the extension worker is an agricultural technician functioning as a teacher outside the classroom. Therefore, communication media are vital if his scientific knowledge is to reach the farmers. How could he, then, "not have time", to prepare and use such working tools? What matters, essentially, is that he knows under what circumstances he should devote a certain amount of time to certain media, with certain subjects, in order to attain concrete purposes with certain sectors of the public.

Preparing the puppet show and making the dolls does take a certain amount of time. Nevertheless, let us suppose you took fifty hours to produce two puppet shows with six dolls. You can probably use those puppets over and over, in different ways, for one or two years and even longer. Then, if you divide the time you have used them by the time it took you to make them, you will no doubt find yourself to be the winner. On the other hand, there is no reason to think that the job of making puppets is necessarily an individual one. Your family will enjoy helping you; you can be sure of that, because everybody likes puppets. In the field agency, you can get the home demonstration agent, the assistant agent and the youth club agent to help you make your puppets. Or the rural teacher, the health educator or the club boys can help you. You will have no trouble finding someone to cooperate. Therefore, what matters is that

you know the rudiments, the general principles of the puppet theatre. If later on you find that you really don't have enough time, or you insist that you definitely have no talent, it will be sufficient for you to stimulate and guide others, and get third parties to help, in order to be able to count on having shows that will be accepted by your audience.

Y... .. enough talent

The objection is commonly made that special talent is required to make and use puppets. This is very relative. If you aspire to maximum perfection, then the objection is valid. But the extension worker does not need to become a professional puppet man, any more than he needs to become a radio or journalism expert in order to communicate quickly with large sections of the public. It is sufficient if he knows the principles of communication and uses the informative media properly, keeping in mind that he is pursuing a clear educational purpose and not trying to satisfy a zeal for technical or esthetic perfection. You do not need to be an artist to use puppets. Puppets ---for the extension worker--- are not pieces of art.

They are tools of communication. And you should learn to use them well, developing your abilities to the maximum. It is not hard to make them or use them. Gradually, with practice, you will see that it is an easy, agreeable and useful job.

Examples and experiences

Mexico and Argentina have long been outstanding for their use of puppets in classroom education, fundamental education, and, recently, in extension and public health work. Some official agencies even have mobile theatres which give puppet shows throughout the country. They have been highly successful.

Chile, Brazil, Haiti, Costa Rica, Uruguay, and other countries also use puppets for similar purposes.

In Bolivia, many rural youth clubs have puppet theatres made by the club members. They are modest but efficient sheds. The youth club specialist trains extension workers to make and use the dolls. They in turn train the boys. The clubs then hold local or regional contests. The results are encouraging. The boys have fun and learn a lot, besides participating in an activity which is satisfying because it is creative and entertaining. But what is surprising is that often most of the people in the audiences at the puppet shows are grownups. Furthermore, some of the shows are given in the Indian dialects spoken by the farmers. This is true in both Bolivia and Mexico. The language barrier and the illiteracy problem are thus overcome. On the practical side, the club members sometimes use puppets as a means of making money for their group activities. They also teach other boys the trade. Not only this, but they also use the same paste used for the puppets to make dolls, toys, decorations, pictures, models, scale models and other articles which help them earn some money.

PLANNING AND WRITING THE PUPPET

There is a complete process to be followed from the time the idea for a puppet show is born until the time it is to be presented. It is not a complicated process, but it should be followed methodically in order to guarantee efficiency and good results. The steps in this process are:

1. Planning the show
2. Writing the script
3. Making the dolls
4. Using the puppets
5. Evaluating the show

How to plan a puppet show

Planning is basic in using puppets, just as it is with any other means of communication. For planning purposes, you should answer the following questions clearly and concisely, but as completely as possible:

- **What** am I to communicate?
- **To whom** am I to communicate?
- **Why** am I to communicate?
- **How** am I to communicate?

The purpose of the first question is to **define the subject**. Not all subjects are suited to the puppet theatre. You should choose one that will interest the audience and which they can understand. It should be a subject that is appropriate for this communication medium. And, above all, it should be part of your overall extension program. No communication medium should be used except for its own virtues. Puppets, therefore, should not be used as an isolated method or merely to satisfy a whim.

The purpose of the second question is to **define the audience**. It is not the same to communicate with men as with women; with children as with grown-ups; with the poor as with the well-to-do; with coffee growers as with cacao growers. You should concretely define what kind of audience you are aiming at. You should keep in mind their sex, their educational level, their economic situation, their needs, their interests and everything that will help you know more about them. The better you know your audience, the easier it will be for you to choose the right subject for them and the easier it will be for you to decide on the main purpose of your communication.

The third question helps **define the purpose** of the communication.

If you yourself don't know why you want to communicate, how can you expect your audience to know? Do you simply want to inform them, to give them some news? Do you want to foster feelings and attitudes in favor of or against certain ideas or practices? Do you want to teach them certain specific procedures? Define your purpose clearly before starting to write the play. "What do I want my audience to think, feel or do after seeing the puppet show?". That is the essential question you must answer before beginning your task.

The purpose of the fourth question is to decide whether or not puppets really are the **best means** for communicating the idea you have in mind. Puppets aim at people's feelings more than their intellect. Consequently, you should not use them to teach practices, methods or procedures, except on very rare occasions. Puppets are **promotion agents**; they are useful for informing concisely and for awakening sympathy or antagonism towards certain ideas, attitudes or procedures. For example, it would not be practical to use puppets to teach farmers how to use insecticides. The puppet theatre has limitations; it has no floor; the dolls have no joints; their fingers are rigid and their features unchangeable. On the other hand, you can very well use puppets, with their kidding and joking, **to recommend the use of insecticides**, to show the advantages of using them, to stimulate the farmers to want to use them.

Once you have found the four answers or basic principles of planning, you are ready to produce the show.

Write down your ideas for the script. Develop your subject in an abbreviated and schematic form.

The script: a complete, precise guideline

The ideas expressed in the scheme—cold and to the point—must now be set forth in an enjoyable, witty, fast-moving way. They are no longer the circumspect lecture of a technician. They are the jolly sentences, the dynamic actions of a few dolls who must teach while providing enjoyment. With a minimum of words, you must now point out, in complete, step-by-step detail, everything the puppets are to do and say. And you will have to express your ideas through laughter, which is the salt and essence of the puppet theatre. To do so—to indicate situations, actions and words in an original and enjoyable fashion—is to write the script.

Are you facing an impossible task? Will you absolutely need the help of a talented writer or an expert humorist? No, sir. You know your subject and you know the people you work with. You have within you the

best elements for writing the script: clear, simple humor, and natural, plain writing. In addition to this, you only need the outline and a few suggestions gathered from the experiences of others. The following, among others, are some such suggestions.

Use a simple structure

The structure of puppet plays is quite similar to the structure of plays for the live theatre. The main idea—the core of the message—is usually developed in three stages: the beginning, the middle and the end. At the beginning, the situation or problem is presented. In the middle, the critical point, when the problem comes to its climax, is reached. And, at the end the problem is solved in a dénouement which may be either positive or negative.

The usual outline for a theatrical composition consists of three divisions, the act, the part and the scene. The act is the main division. Acts may be divided into parts and parts into scenes. Puppet plays are usually divided only into acts, which in turn are divided into scenes. Thus a simple structure is maintained.

For example, the first act of a short play may be a series of scenes about a sick child, whose disease is caused by intestinal parasites and lack of medical assistance; this act can take place in the sick child's bedroom, with the child, his mother and a "witch doctor". In the second act, you could show the mother, the child and a home demonstration agent in a doctor's office two weeks later. All these characters, through their actions and dialogue, would convey the message about the advisability of seeing the doctor. And so on in like manner.

Point out the transitions

Each time the theatre curtains open and close, it is understood that there is a transition in the play. These transitions may be:

- of time
- of place
- of subject or situation

For example, if the first act takes place in a market and the second one in a house, there is a transition of place. The setting of the action has changed.

If the first part of the action takes place in the extension worker's office during the morning and the following action occurs in the same or a different place, but two days or two months later, there is a **transition of time**. The first action occurs at a different time than the following action.

Sometimes the transition may be mixed or simultaneous, **of time and place**.

Finally, if the action first concerns a certain part of the theme and later refers to another, there is a **transition of subject or situation**. For example, the initial action may be about a country family's nutrition and the action following may center around food selection and preparation.

In the puppet theatre, transitions of time and place are made by the acts, which are separated by the closing and opening of the curtains. Subject transitions, besides the above mentioned resources, may be shown by a change of scene or simply by a change of dialogue within a continuous action.

In your script, you should show all the necessary transitions precisely. Indicate, for example, "Daytime", "nighttime", "next morning", "six weeks later". Or, for place, "at Mr. Brown's house", "in Peter's stable", "in Dr. McNagle's waiting room", etc. Subject transitions should be expressed through the dialogues.

It is most important that all transitions be clearly pointed out at the right time. Otherwise, the public will not understand the changes and will not be able to grasp the meaning of the play. Make sure the audience will clearly understand all the transitions, through the action, the dialogue and the setting.

Choose your characters.

Be careful in choosing your characters. Make them joke but don't laugh at anyone. Respect the audience's values. If the audience is Catholic, don't make a priest do silly things that would slight religious orders. If there is a doctor, don't make another character say that all the doctor is good for



is "taking people's money". Don't let anyone feel that he is the target of malicious comments or that he is being portrayed on the stage. Generalize. Make your audience laugh but don't insult anyone.

Don't use too many characters. The more there are, the harder it will be to produce the play, because you will have to manipulate too many elements and characters in a usually limited space. You should have a maximum of three main characters in each act. Usually two or three puppets on stage at the same time are enough. You may have additional, secondary characters enter and exit briefly, saying only a few short lines.

You may also use these characters in other or different plays. But always be sure to identify them for your audience at the right time. Some special resource characters are the "mysterious" ones, puppets with masked faces whose identity will be discovered only at the end of the play. Faces which appear only a moment, from time to time, peeking around the stage corners, whose identity is revealed only after having intrigued the audience for quite a while. You can also use fantastic characters, such as fairies, elves, ghosts. But identify them well so that they don't confuse the audience. An extravagant character, such as a crazy man, or an old or sick person, is also useful. Such an actor is called "characteristic". He may also be a villain, a fool, a stutterer, an ingénue or a saint. This kind of "antagonistic" character,

coming in contact with the other "normal" ones, creates a useful contrast for the play.

After the puppet man has acquired practice, it is usually advisable for him to have one or two special characters chosen from among those which have turned out to be the most popular with the audience. These characters may appear in different plays on different subjects, always keeping their special attributes. They may represent an extension worker and a farmer. Or a stubborn old farmer who resists progress and a young progressive farmer. Or a progressive husband and his conservative and distrustful wife. What matters is that their characteristic attitudes be contrasted and that, despite their antagonism, they be inseparable. This is something like "The Fat Man and the Skinny Man" or "Abbot and Costello". Such doll couples are usually very successful. They give the scriptwriter a chance to present the pros and cons of all subjects in an enjoyable and lively manner.

Make the plot unusual

Always construct your play progressively, in ascending order, so that the audience cannot easily guess the end. First present the problem, doing everything you can so as not to let the solution be obvious, and then, with relative speed, come to the dénouement. If, from the beginning, your audience can guess the end, you will have trouble holding their attention and interest. Fascinate your audience, let them participate in the play with their imagination, giving them a chance to wonder about the end. It is best if you can wind up with a completely surprising end. Astonishment and surprise are very effective elements. In movies, for example, this resource is called "suspense".

Maintain a lively rhythm

Basically, the play's rhythm is determined by how fast or how slow things happen. A slow moving play is boring. The fast-moving play is entertaining and keeps the audience's interest alive. Go quickly from one action to the next, eliminating all unnecessary intermediate situations. Omit all details that do not purposely add to the basic





thread of the plot. Open and close the play with action, forcefully. Have the strongest, liveliest scenes between the middle and the end of each act. Move nimbly from the **presentation** of the problem (beginning) to the crisis or **climax** of the conflict (middle) and from there on swiftly to the short, original **dénouement** (end).

Writing the Puppets' Dialogue

A puppet play is a whole that is divided into several units or parts. The transitions mark these divisions. But it is absolutely indispensable to maintain unity among all the parts, joining the ideas within the plot, so that the first ones lead to the subsequent ones. Always do something to relate each scene to the preceding and the following scenes. Join each act to the one before it and the one after it. Do this logically so that the spectator can follow the course of the story, the thread of the plot, smoothly and without jumping or wondering. Read your script over again, and rewrite anything that needs fixing. For example, if the play seems to finish at the end of the first act, you have not prepared for the transition to the following act. On the other hand, if something is left incomplete at the end of the act, so that the audience has to expect something else to happen, then you have made a good transition to guarantee the continuity of the plot.

Writing the Puppets' Dialogue

Each part within the whole should have an approximately equal "weight". If the first act is lively, active, full of dynamic incidents, the second act must not be slow and poor in action. Each act has -- within itself -- its own beginning, climax and end. Its "weight" is determined by the amount and kind of action involved by its duration and by the mechanics of its own rhythm. Work for balance. Assign proportionately equal "weights" to each part of the play.

Writing the Puppets' Dialogue

A puppet play is simple and brief. Present it simply, as naturally as possible. Don't burden it. Work on one single short subject, expressed in two or three basic situations. Present them lightly. Don't make up too many incidents or accumulate too many characters. Color your theme with everyday scenes. Don't make the puppets voice very serious reflexions, scientific terms or ideas that are foreign to your audience's cultural pattern. Don't center all the dialogue around the theme of the play. For example, if your puppets are recommending vaccination of chickens, don't make them talk only about that. With moderation, mix the educational matters with spicy anecdotes, commentaries on sports, recreations, recent public events,

talk about the weather, popular gossip and so on —things that are unrelated to the topic itself, but which are part of everyday conversation. Use the farmer's typical jargon, when portraying country folk. But use it correctly, without making fun of anyone. Sometimes it will be handy for you to make up short, easy-to-learn poems or rhymes, that summarize or repeat the "moral", the core of your message. You can have your puppets make the audience recite or sing the rhyme.

The most advisable duration for a play is twenty minutes at the most. In that short time, don't make your characters present too many ideas or very complete details. Include only what is essential to the topic, repeating the main theme as many times and in as many different ways as you can.

Remember that you must make people laugh. You must achieve this both through the dialogue and through the action itself. Exaggerate everything. Puppets lose their charm if they try to compete with the live theatre. Use words that you think will make the audience you have in mind laugh. Make

things happen to your puppets, make them laugh, cry, pull at each other, sneeze, fall down, hit each other. Make them ask each other questions. Have them get scared, make fun, argue or fight.

Now, coming to the text as such, you must describe two things jointly: what the characters **do** and what they **say**; that is, the **action** and the **dialogue**.

Describing the action means indicating the characters' movements on the stage. Specify when and how they should enter; when and where they should exit. Say whether they walk fast or slow, stand up or hunch over; whether they pull or hit other dolls, jump, dance or bow, bump into the stage front or the backdrop, stand still or bend forward. Describe everything you need to do, so that the person manipulating the dolls knows exactly what to do. Indicate all this in your script —the action— with capital letters and parentheses. The action is thus distinguished from the speaking part.

Write the dialogue

Parallel to the action, write the dialogue, that is, each puppet's speaking part. Write short sentences. Use funny words that are easy to understand. Make your characters talk as if they were really alive, according to each one's role in the play. As with the action, indicate the moods and inflections with capital letters and parentheses. Write the ordinary dialogue in both capital and lower case letters. Always type your script with double spacing, so as to make it easy to read.

For example:

COUNTRY AGENT: "Hello, Farmer Brown." How are you today?
(COMING NEAR FARMER BROWN AND WAVING HIS ARMS IN GREETING)

FARMER BROWN: "Oh, so so, sir... The potato patch is really a sight."
(HE PULLS THE COUNTY AGENT TO THE RIGHT, TOWARDS THE PATCH, WHICH CAN BE SEEN AT THE REAR) "Come, come, good sir..."

COUNTY AGENT: "Okay, Farmer Brown, but don't pull me like that."
(TRYING TO FREE HIMSELF WHILE FARMER BROWN KEEPS ON PULLING HIM) "What's wrong with the potato patch?"

FARMER BROWN: "I don't know what on earth's wrong with it.
The wife says that old Dame Merlinia, across the hill, put a curse on us. That old witch!"

COUNTY AGENT: "Oh no, I'm sure that can't be true. But please stop pulling me, I tell you, I'm coming." (THE COUNTY AGENT IN TURN PULLS FARMER BROWN TOWARDS HIM AND THEY STRUGGLE WITH EACH OTHER)

Indicating the setting

Mark the opening of each act. For example, thus:

First act

(Next describe the setting where the act takes place. For example:).

Setting

Bedroom in Jimmy's house. A small dark room; right, a window with a flowering plant next to it. Left, a calendar on the wall and a pot hanging on a nail.

Usually, these stage directions are limited to a description of what should be shown on the backdrop, since the stage, in the case of "glove" puppets, has no floor. Doors, with few exceptions, are not seen on the backdrop; rather, they are built near the side exits or free sides of the stage. The audience does not necessarily have to see the doors.

Characters

After describing the setting, list the characters, in the order of their appearance in each act, describing them clearly. In each case, tell briefly who he or she is, his name, the part he plays. Also describe his appearance, age and height, clothing and other details. Thus, when you make the dolls, you will know exactly what to do. And, when you use them, you can easily tell which is which.

Here is an example of such a description:

Characters:

- ETHEL town woman, old, Jimmy's mother; wears a torn, dirty blue dress; her hair in a bun; careworn face
- JIMMY Ethel's son, lean face, blond hair; gray pants and white shirt
- DAME MERLINA (HAGGLETOOTH) the town "witch doctor"; wears black clothes; long, hooked nose and thick hair; wears a strange cape and carries a huge bag in her left hand.

good title

The title is important. It is the "wrapping", the "sales" ticket of the play. Don't make it cold, passive. Get ideas from the script. After your script is written, choose a short, attractive title for your play. You will get good ideas for it from the script itself. Be sure to write the title in capital letters at the top of each page; the pages should be numbered.

Type your script neatly

It is important to have a neatly presented script, in order to make it easy to use and produce. Type your script neatly, following these instructions:

1. Use white opaque paper, for easy reading.
2. Double space, on one side of the paper only.
3. Leave the left margin twice as wide as the other margins, so that you can write in additional instructions by hand.
4. Do not divide words when going from one page to the next.
5. Number each page.
6. Make a copy of the script for each person who is to take part in the show.

In summary:

A few ideas, plenty of comic action, and short, witty dialogues. This is the ideal formula —if there is such a thing— for writing the script for your puppet show.

"To work!"

That's it. Your script is finished. Now you can start making the dolls, the curtains and the general stage scenery.

MAKING THE PUPPETS

Once the script is finished, you must do three things: make the puppets themselves, the decorations and the puppet theatre. The latter, of course, may already be made ahead of time or, on the other hand, you may simply have to construct it wherever you are going to give the show. At any rate, of course, you won't have to make a separate theatre for each play.

The construction process depends on the script, as does the show itself. You will follow your script in making the dolls, as well as the set and details of scenery. The puppets will "act" and "talk" according to the script. And, if the script calls for music and visual and sound effects, you will prepare them accordingly.

But... let's start by making the dolls.

How to make the puppets

You can make different kinds of puppets, using different methods and materials. Puppets can be made with pumpkins, fruits, or certain vegetables; or you can use rag heads, electric light bulbs, sawdust or cardboard. All this is possible.

Here we will explain only one of the simplest and most efficient procedures: the papier maché puppet, which wears a loose robe or shirt. That is, he only has a head, not a complete body. The body is made by the operator's hand and forearm, stuck into the puppet's garment. These puppets are therefore called glove puppets.

The supplies you need to make glove puppets are:

- brown paper (wrapping paper)
- flour and water paste
- insecticide
- alum
- cardboard
- sandpaper
- paints
- string or scotch tape
- liquid gum arabic
- thick yarn, tow (hemp), or horsehair, to make the hair if it is not painted on
- scraps of cloth for the dresses

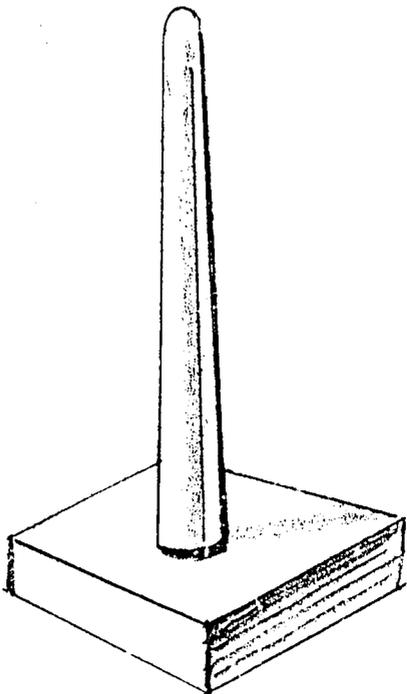
The tools you need are:

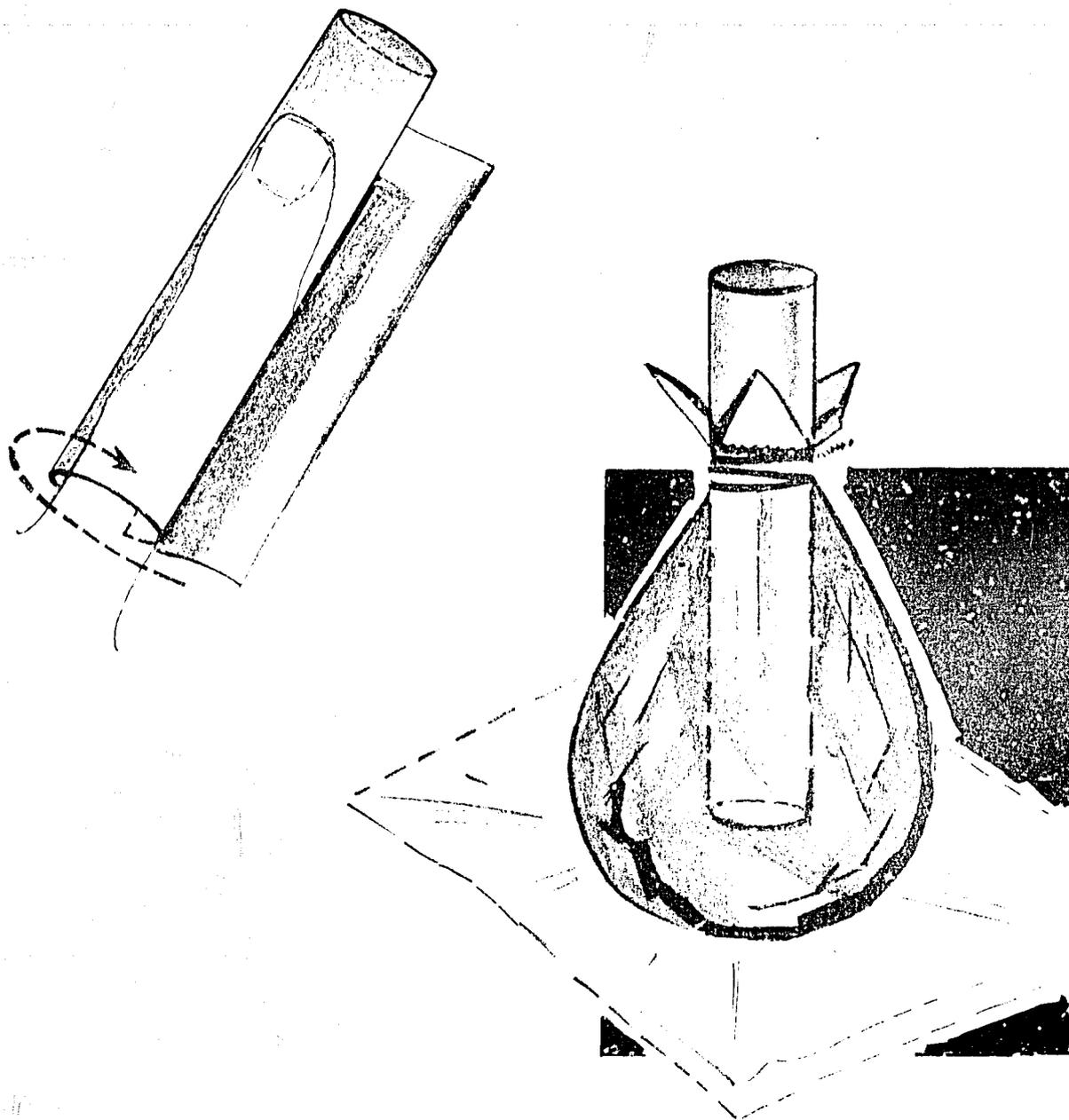
a can, pan or any other container for soaking the paper

- a wooden support, or one made with a bottle, for shaping the puppets heads;
- a pair of scissors;
- a thick brush and a thin brush

This is the procedure you should follow:

1. Tear the paper into small shreds (1 inch). Don't cut with scissors.
2. Soak the paper shreds well for one day. Add some powdered insecticide to keep insects away from the finished puppets. Add some alum powder.
3. Make flour and water paste.





The neck

4 With a thin cardboard or card paper, make a cylinder or little tube around your index finger, about one inch longer than your finger. Fit it so that your finger is neither too free nor too tight inside the cylinder. This will be the puppet's neck. Fasten the tube with thread or glue.

5. Stand the little cylinder between two sheets of newspaper that have been spread out and folded in half over a table. Wrinkle the paper around the lower end of the cylinder. Make a ball, with more than half the cylinder protruding. Fasten the ball securely to the cylinder with several turns of thick thread. This is the base on which you will shape the puppet's head.

6. Fill a bottle with sand. Put a small thin stick into the sand, so that it protrudes about 4 inches above the bottle neck. Fit the small cylinder fastened to the paper ball onto this support. The weight of the sand will make the bottle stand firmly on the table.

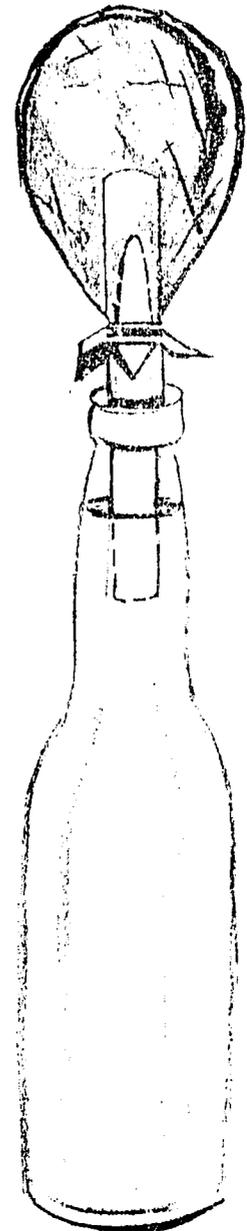
Modelling

7. Begin shaping. Cover the paper ball little by little with the wet paper shreds. Press them on with the hollow of your hands. Shape the head. Be sure the layer is not too thick so that the puppet will not be heavy. Finish the surface until it is even.

8. Next, make a border around the neck base and stick it on well, pressing with your fingers until it is firm. This border will later be used to hold the puppet's garment.

9. When you have finished the general shaping of the head, and before adding the face details, check it once more to make sure there are no cracks or holes.

Go over the weak spots, wherever the layer is too thin, and smooth out the parts that are too thick.





Be careful with the face

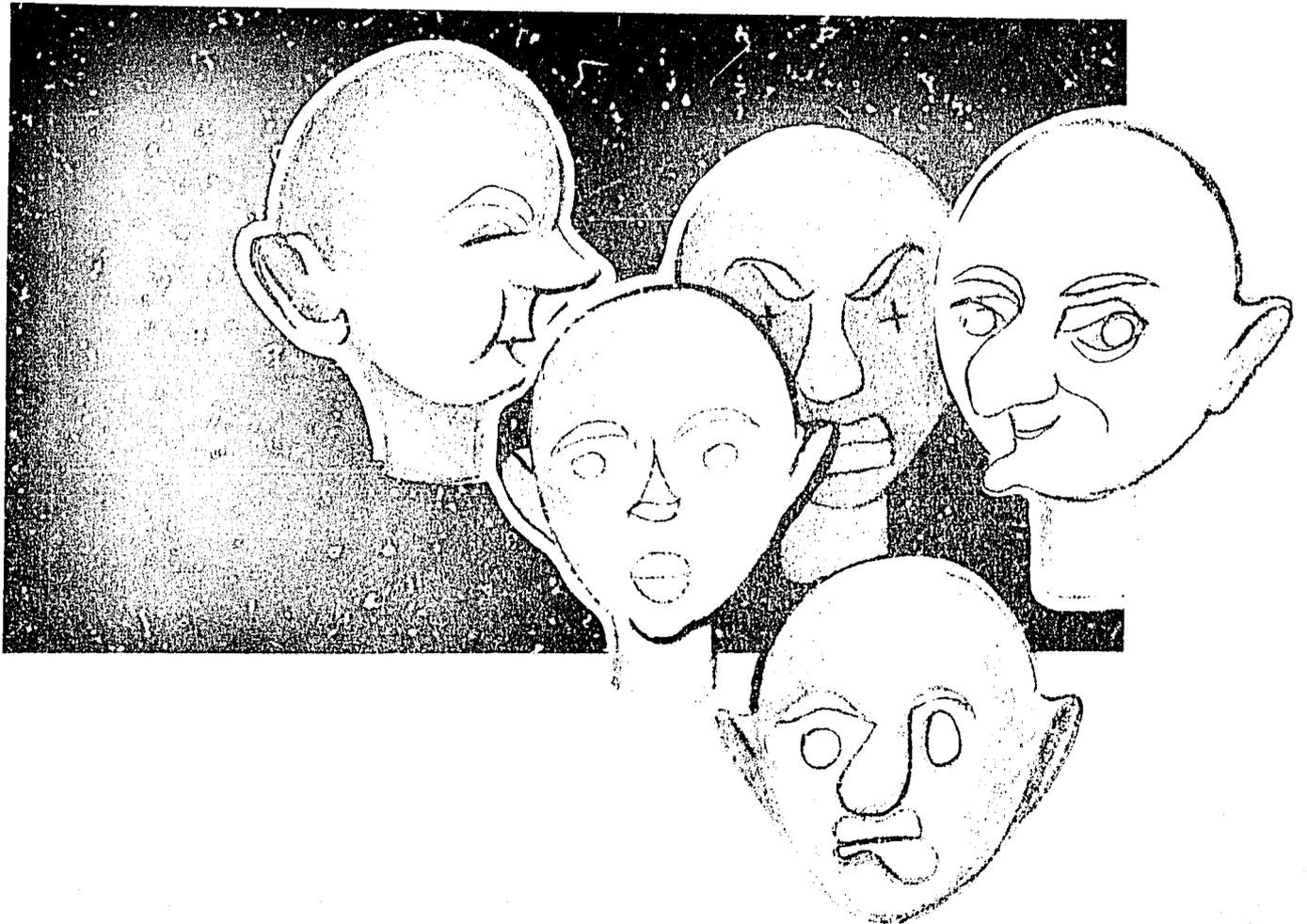
10. Now you can make the facial features. Leave the bottle on the table and work with both hands to make it easier. Make the eyebrows with wrinkled paper shreds and paste. Make the cheekbones and chin.

Next comes the nose, the eyes, the eyebrows and the ears. The puppet is not a doll in the usual sense; his features are not proportionate to human feature sizes. Exaggerate all sizes, thus making the puppet more expressive and easier to see at the distance.

Remember that you must shape by adding on and not by taking off. Paste on paper shreds to make the facial details the size you need. Never pinch the dough to make feature details stand out, because you will weaken the head.

Facial features will determine the age and nature of the character, as described in the script. If the person is old, make his chin sharp and protruding, his mouth narrow and his eyes deep, his neck thin, his nose thin and angular. If he is young, make his nose smaller and round out his cheekbones a bit. If your character is a woman, round out her lines, make her eyes large, and her mouth and ears smaller. If the puppet is to portray the villain, give him bushy eyebrows that come close together at the top of his nose; give him deep slanted eyes; a large mouth, a long nose and slightly pointed ears.

Watch people, ask someone to laugh, get mad or make the movement or grimace that you wish to copy in order to produce a certain impression on the audience. Thus you will be able to make your doll sad, happy, youthful, chubby, lean, furious, dreamy, crazy or indifferent, as the script requires





Finishing and polishing

11. When you have finished shaping, wet the head a bit and finish it until it is completely even. The finer the finish, the less work you will have sanding the head later on, and the easier it will be to paint. Let it dry well, preferably in the shade.

12. Now you can polish the head. First, go over the whole head with a piece of sand paper; then, with smaller pieces, polish the finer feature detail. Make the lines even and correct mistakes in shaping as much as possible. Make all surfaces smooth so they will be easy to paint.

Painting

13. Now it is time to paint. You can use any paint, but tempera paints are highly recommended, as they dry quickly and give good results.

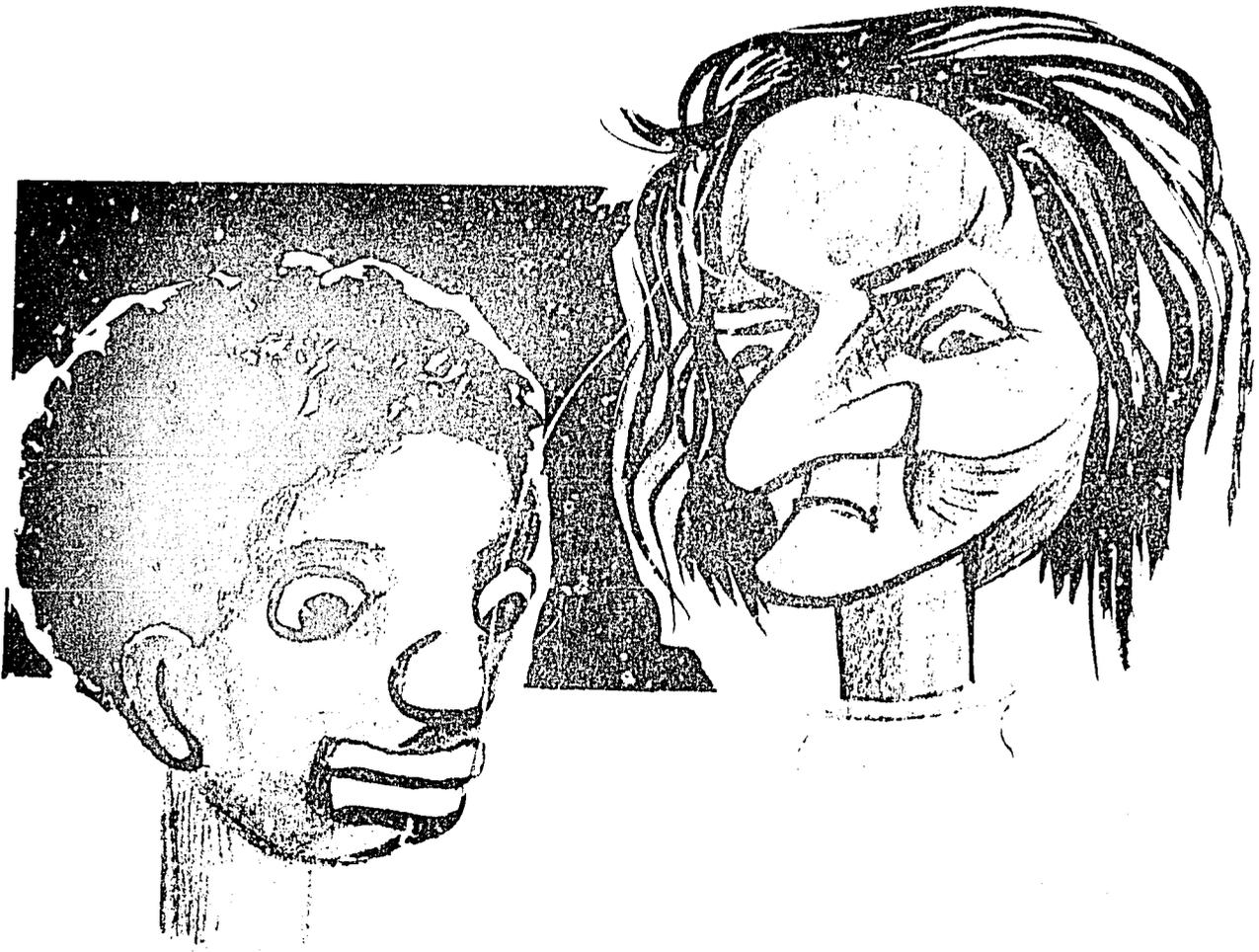
First of all, paint the whole head skin color. You can get this color by mixing red with white and a bit of yellow. It depends on the color you want. Small amounts of black or brown, added to the white or yellow will give a darker color.

When the first coat has dried, paint the details with other colors. The cheeks, for example, can be painted with a pink tone a little deeper than the rest of the skin. Next, use brown or black for the eyebrows, the mustache, and the middle of the ears, as well as the sideburns and hair details. Paint the lips red, with the right tone for person's age. Paint the eyes blue, black, brown or green, adding a white dot in the center. Use purples and grays to paint shadows under the eyes and around the mouth. When everything has dried completely, prepare a mixture of water with glue and insecticide and carefully brush it over the entire face. When dry, this watery glue will have changed into a protective shiny varnish.

The hair

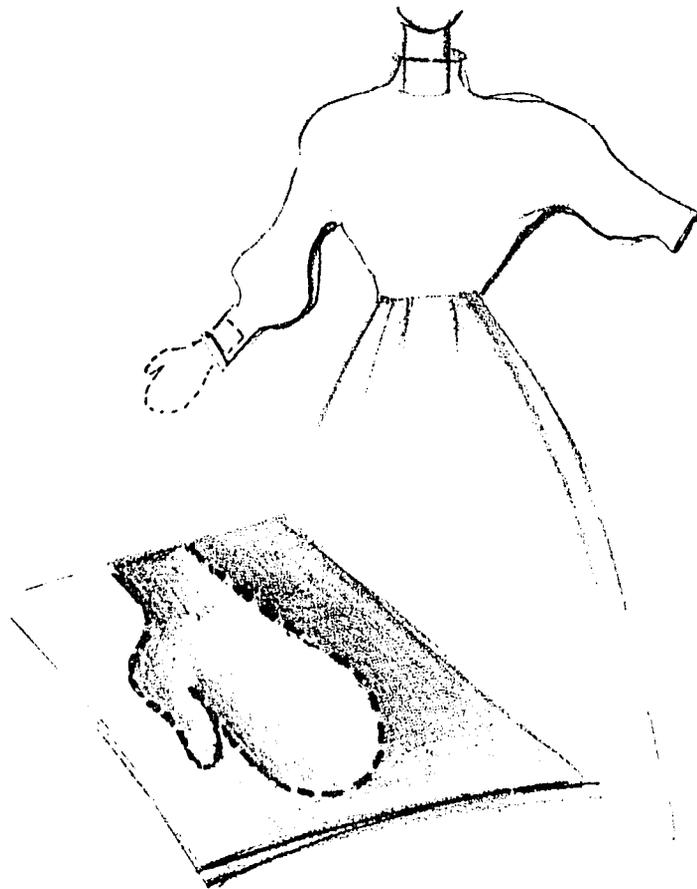
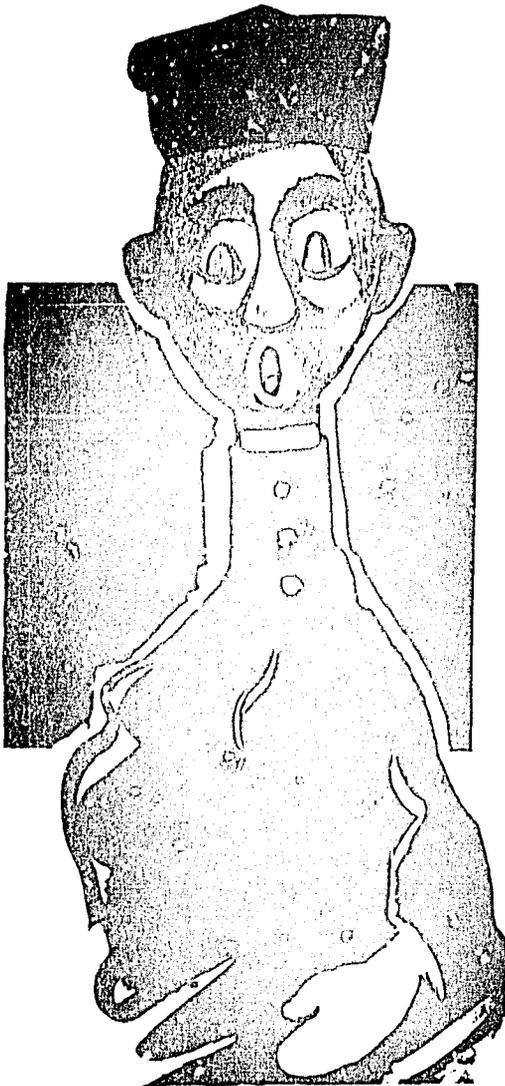
14. Now your puppet needs hair. If you did not paint it on directly, you may add it. With yarn, hemp, or fiber and horsehair, make a head of hair proportionate to the puppet's head size. Sew the material onto a round piece of cloth to fit on the crown and make whatever hair best suits the character.

If your puppet is a woman, she may have long or short hair, braids, a bun, curls, a pony tail or her hair may fall loose. If a man, his hair will suit the character he portrays. Remember that your puppets are not dolls. Exaggerate the hair also. Use carpenter's glue to stick the wig onto the head. Press it on tightly and let it dry.



The garment

15. The head is ready. Now you need to dress the puppet. Here of course, female help is indispensable. Dress the puppet according to its age and the role it plays. Old people and villains or other negative characters should preferably wear dark clothes. Young, happy, kind people should wear light clothes, with striking details, such as big ties, bows and buttons. Likewise, exaggerate and magnify details of the clothes. Don't pay too much attention to the lower part of skirts or pants, because they will not be seen on the stage. Draw a simple paper pattern to cut out the dress. Leave the collar opening wide enough to fit over the puppet's neck. Never open the upper front blouse or shirt, because this would disclose the operator's hand. If you want open collars, sew them on over the garment, which should always have a high front collar. The opening should be on the back collar; it should be made with ties or elastic, so that it may be adjusted at will. Don't cut out the pants' legs, because this would reveal the operator's hand. Sew over or paint on the middle line to simulate trousers. Garments for male characters should be cut straight, while female garments should be wider from the waist down.





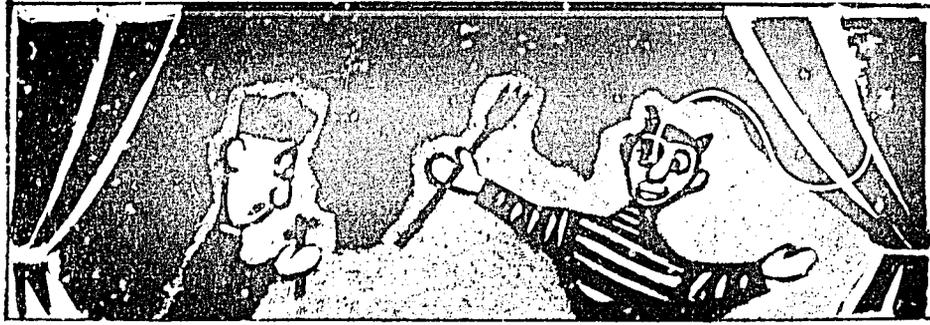
Accessories

16. If necessary, add some props. For example, glasses, watches, canes, hats, necklaces, pipes, brooms, beards, baskets, machetes, sticks, firearms, paper or books. Also make these oversized, so they will be noticeable. Fasten accessories firmly to the puppet's hands, head or clothing, as the case may be.

17. Make the hands with the same papier maché, with light wood, or simply with a rag stuffed with cotton. Design a simple model, with fingers either closed or open, but with no other details, because they will not be seen at a distance. It is useless, for example, to make the fingernails.

Sew the hands onto the dress cuffs, leaving space inside for your thumb and your middle finger in each sleeve. To operate each arm, make little hollow, coneshaped handles out of thin card paper. When it is time to operate the puppets, these little handles, whose free ends will enter into the hole of the puppet's wrists or hands, will make the arms and activate them.

Okay, now your puppet is ready!



How to design stage sets

Once the puppets are finished, it is time to think of the stage sets. Basically, the important thing is that there be a limiting background behind the acting puppets. This background helps "enclose" the action within the right visual frame and gives the audience a feeling of depth. Essentially, it may be nothing but a soft-colored curtain with no drawings. In effect, when you cannot paint a set properly, it is preferable to use a neutral backdrop. Nevertheless, if you can have sets, so much the better, because, besides fixing a limit, they give the play an atmosphere of its own.

The most important quality for puppet stage sets is simplicity. Whatever the design, it should be simple. If it is complicated, not only will it be hard to see at a distance, but it may even confuse the audience. It is better to limit yourself to a background scene, without worrying about the sides. Later, when you have more practice, you can make more complete stages: with three faces, the back and the sides.

You can paint your scene on almost any paper, card paper or cloth, being careful to make your dimensions correspond to the size of the stage opening.

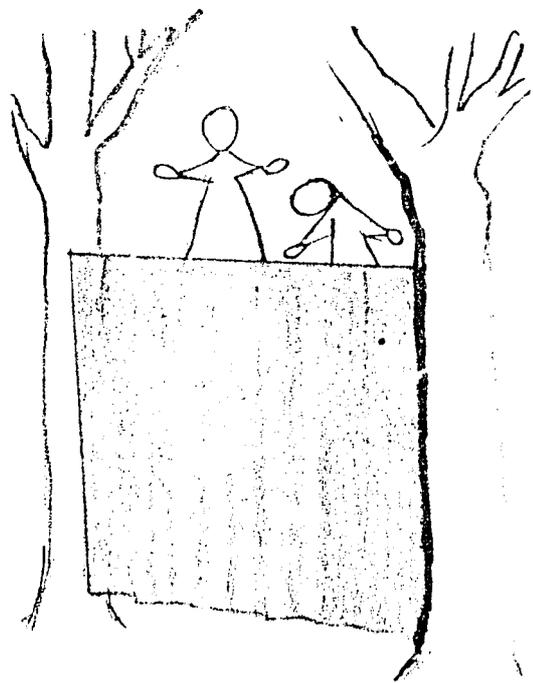
First of all, make a pencil sketch, following the stage directions given in the script. Don't forget that the set is not a decoration. It has the functional value of providing atmosphere to the play; it fulfills a specific mission.

Paint the backdrops with oil, tempera or water paints. Make them quite large, larger than the full stage opening. Thus you can be sure their ends don't show through the stage, as this would detract from the atmosphere.

Before painting them, decide how far from the stage opening and the curtain you will use them. This will help you decide on the size and the perspective to use. Use simple perspective.

Don't paint many details; make general outlines that suggest instead of describing. Remember that small details cannot be seen at a distance; therefore, it is useless to paint them.

Use color combinations with moderation; prefer light tones. The backdrops should not be "gaudy" or cluttered with too many colors, because the puppet's garments will be multicolored and would be confused with the background.



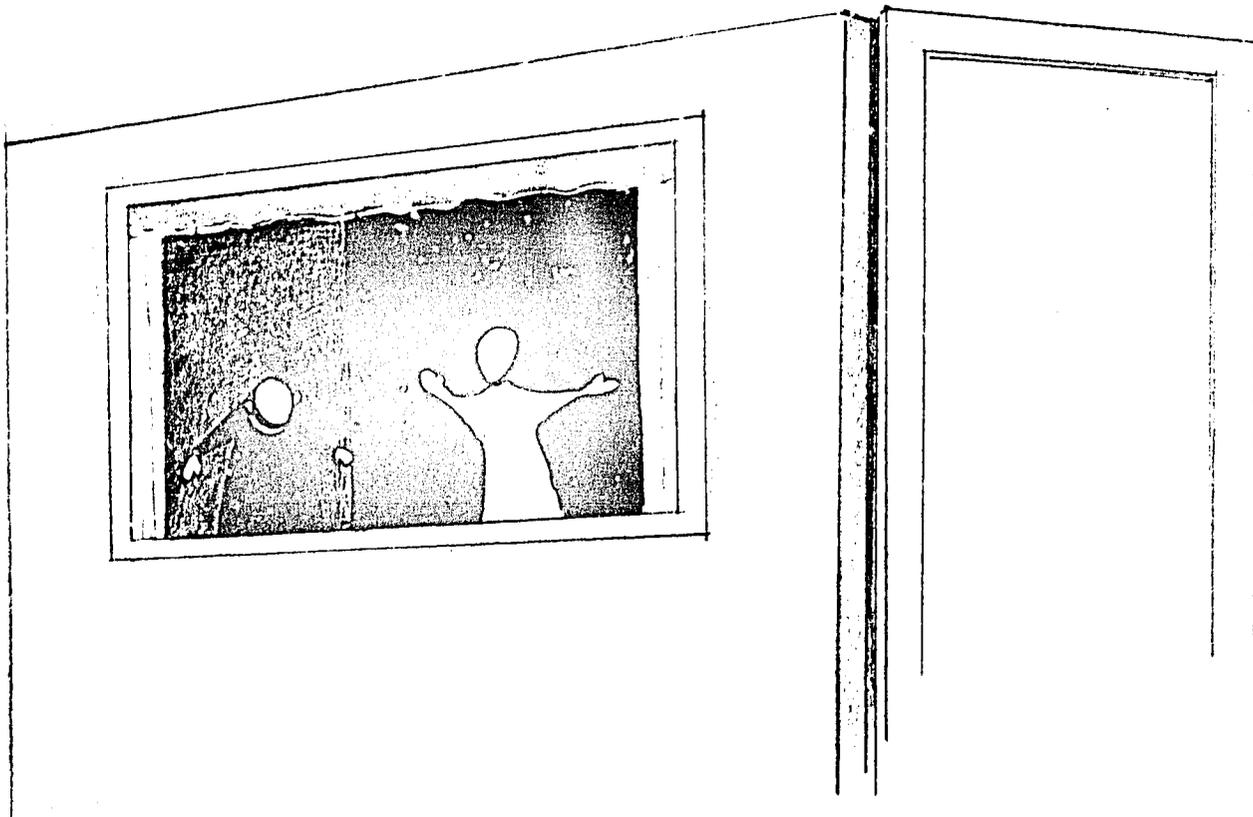
The Puppet Theatre

"Theatre", "shed", "stage". Don't be impressed by these words or think that you must necessarily get involved in a complicated and costly construction. Basically, what you need is to provide a way for the puppets to appear before the audience while the manipulators remain unseen. In other words, the primary function of the puppet theatre is to cover up the operators. Its other function is to frame the action, enclose the scene, so that the spectator's eye is forced to concentrate within certain limits. The same is true of the live theatre, and the movie and television screen. One way or the other, an attempt is made to frame the action within a fixed setting, so that it stands out above all the rest. Thus the audience's attention will be drawn to that point, that scenic frame, without being stopped or distracted by other details of the locality.

How to achieve this effect in puppet shows?

There are lots of ways you can do this.

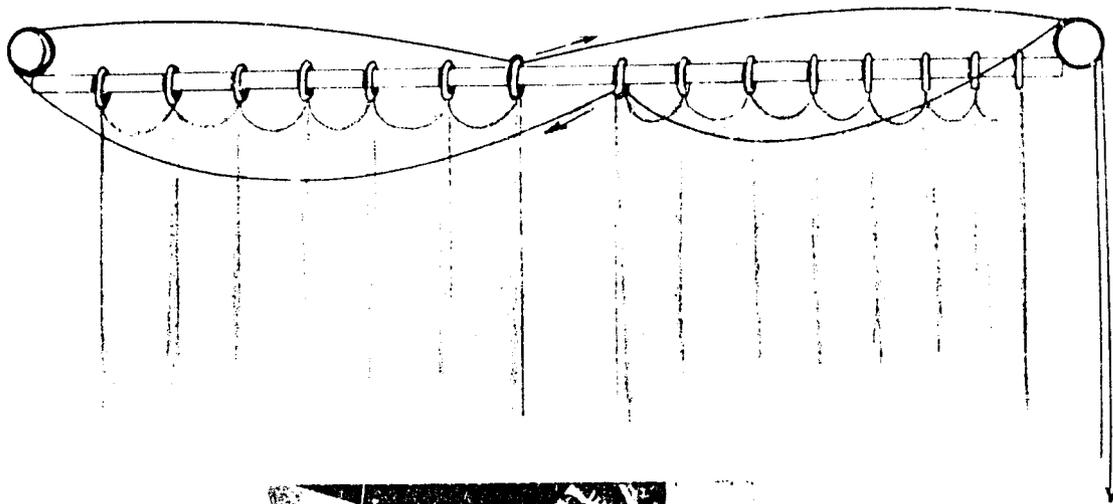
For example, you can set up a stage with nothing but a few blankets, mats or curtains. You can do this by tying and hanging these items at the right places inside a room. Or you can do it out in the open, stretching them between two sticks or trees. A tall, wide, window makes an ideal stage. A door, partly covered with a blanket, can be an excellent little theatre. A large, upturned table, an old wardrobe, some sheets of zinc or wood, can very well serve your purpose. Also a corner closed off into a triangle by a table or cloth touching the adjacent walls. Use your imagination. Adapt. Improvise. Use whatever materials you have on hand.



"Professional" stages

Naturally, you can build a more "professional" stage. Among these, a common type is the so-called "Japanese screen" theatre. It has three leaves or squares held together by hinges. The middle leaf is the widest, with room enough for three manipulators standing side by side to operate comfortably. The top of this leaf has an open rectangle; this is the stage itself. The side leaves, narrower than the middle one, are folded inwards at an angle, to support the frame and cover the operators on the sides. Actually, the leaves are wooden frames lined with thick, taut cloth to make them lightweight, but smooth and strong. Since the operators work standing up, the leaves should be at least 65 inches high. The open rectangle or stage should be wide enough to fit twelve puppets placed side by side from edge to edge, that is, approximately 50 inches. The stage should be at least 36 inches high.

With this type of stage, you need a front curtain, made of felt and some other thick, somewhat heavy material, so that the wind won't shake it too much. You should have a draw curtain; this can be made with an inside string and spool arrangement which allows you to draw the curtain open and shut easily with only a pull from behind. Your stage should also have supports for putting up and changing the backdrops. You may also have a marquee made with a fringe or strip on the upper outside of the stage. The stage sides should be left open so that puppets can enter and exit, or so that you can have additional props, if this should be the case.



There are other types of much more elaborate stages. For example, there is a circular stage which allows for greater operating comfort and better visibility. Nevertheless, it is not very portable and is harder and costlier to build.

You decide what is best for your purposes. We merely give you one bit of advice: prefer the simplest, at least to begin with.

Store your supplies

Making puppets, sets and stages, takes time and effort. Therefore, always store your supplies carefully. Protect the puppets; wrap them in paper when you are not going to use them. Keep them in a safe place. Don't let humidity, temperature, dirt and insects harm them. The same care is recommended for the curtains and the theatre. Also for the script, the tools used and the leftover supplies. If you keep all these things carefully, you can always use them over again without having to remark or repair anything.

Now you can have everything you need for the puppet show: the script written from the plan and the outline; the puppets, the sets, the theatre. Now, let us begin what is called the "production" of the show -- let's "put the show on the stage".

PRODUCING THE PUPPET SHOW

The production of the puppet show involves three main parts:

- managing the puppets
- making the puppets talk
- setting up the stage and sets

Some additional tasks are also involved in completing the preparations for presenting the show.

Managing

Carefully read over several times the part of the script you are responsible for, that is, for manipulating and speaking. Try to learn it by heart. At the beginning, someone behind you can read your puppet's lines. But later on, after constant rehearsal, it will be better if the same person does the manipulating and the speaking. This provides greater identification and coordination between the action and the speaking parts; also, you won't have to worry about the script during the show. Nevertheless, it is always a good idea to have a prompter: someone who follows the dialogues, script in hand, and whispers corrections and helps the speakers.

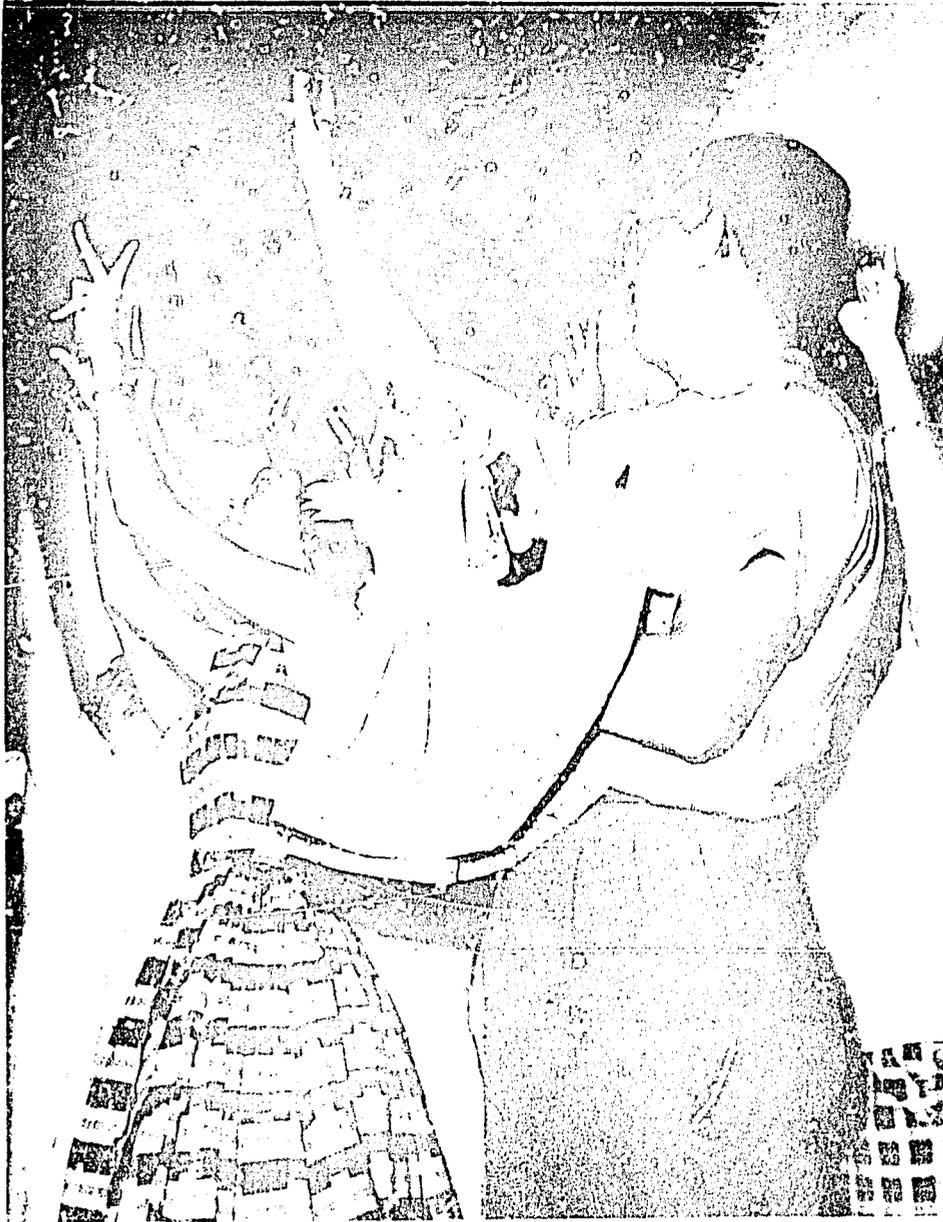
Rehearse repeatedly all the motions, gestures and genuflection called for by the script. At the beginning, you can do this alone; later, work together with the other operators and add the spoken parts.

Don't forget that the script is a very useful and necessary guide, but not a rigid, unchangeable pattern. As you become familiar with the play, as you present it over and over, you will gradually master its meaning, its essence. Once you have reached this point, you can improvise, diverging somewhat from the original dialogue. This is the time to add new ideas to the speeches, to adapt your show to the local situation, to "ad lib" jokes and comments on current affairs. You will no longer need to read your puppet's part.

Manipulation

Your puppet's "stage personality" is mainly determined by his facial expression, the kind of garment and accessories he wears, his voice and his movements. His movements are the result of how he is manipulated. The success of the play depends to a large extent on able manipulation. This includes the following:

- the operator's position
- finger movement
- mimicry
- stage movement
- auxiliary resources



Position

It is preferable to operate in a standing position, with your arms held high. This is more comfortable than sitting down. It allows you to walk around, stand at a certain part of the stage, and change places easily, especially when the puppet has to turn around and change directions. Besides this, your arms won't tire so much. Study each operator's position and placing, according to the entrances and exits the script requires for each puppet.

Your arms should be held above your head so it will not be seen. If your head shows, the audience will be disconcerted and your puppet's charm spoiled.

Never raise your hands too high, so that the audience can see your forearms, as this would also spoil the doll's charm. Always keep your puppet at the same height, so that his full body can be seen at all times.

Finger movement

Exercising for manual dexterity is indispensable in order for you to acquire complete control of the puppets. With a little practice, anybody can achieve easy, expert finger dexterity.

With your finger movements, by moving your puppet's head, hands and torso, you give him the necessary mimicry.

Stick your index finger inside the doll's neck, your thumb in his left arm and your middle finger into his right arm. The puppet's garment then covers your forearm and hand like a glove. Now you are ready to manipulate.



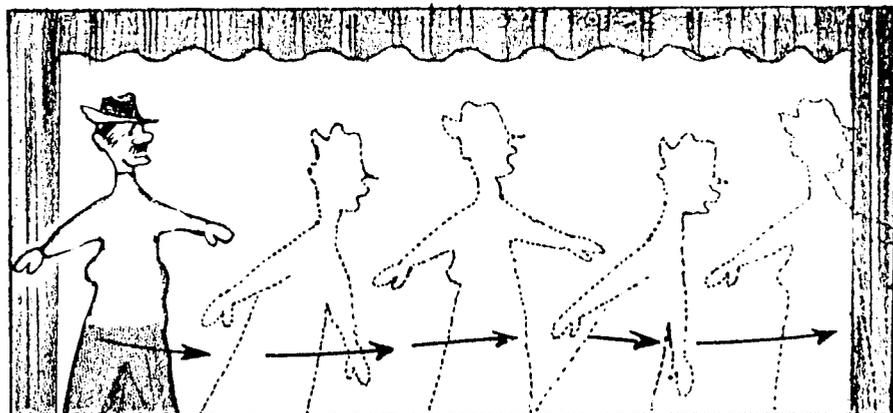
Mimicry

Rehearse downward head movements for affirmative expressions, side movements for negation and backward motions for surprise or indignation. Use frontward motions to indicate extreme laughter, pain or crying. From time to time, it is useful and effective to make the puppet knock loudly on the edge of the stage and the corners. Make sure his garment is well fastened to his neck, so that his head doesn't come off halfway through the show, unless you deliberately wish this as a special effect. If you have trouble managing the head, it means you have made it too heavy or the neck is too wide or too tight. Correct whatever is necessary inside the neck, in order to give your index finger the greatest possible mastery over the head.

The puppet's hands are a vital part of his gestures and motions. Practice manipulating his hands a great deal, because this is the hardest part and is very important. Make him clap, rub his nose, scratch his ear, beat his head, shake hands with another puppet, fondle, embrace, pull his garment or pick up some light object. With a little patience, you can acquire great mastery in manipulation. If you find it really difficult, it may be that the sleeves are too short or too loose, or that the little "arms" are too short, too long or too rigid. Correct whatever is necessary.

Stage movements

Puppets should move around the stage. They should move as much and as far as their action requires. For example, if the action only requires mimicry, don't move the puppet around. Move it only when there is a reason. Also avoid the opposite mistake: immobility. Often, because he is confused or his arm is tired, the operator lets the puppet stand still in one spot for too long. If the action calls for movement, don't let the puppet stand still. When one puppet is responsible for the main action and another one for some secondary action, move the first one more than the second. The puppet's movements should not be arbitrary. Both mimicry and movement should always be justified. Total immobility, which is very rarely desirable, should also be justified, whenever it is used.



How to make the puppet, who of course has no feet, "walk"? Make him come forward, turning his body alternately with a stepping rhythm, leaning a bit to the left and then to the right. You thus imitate the natural walking movement of the human body. If you do not move the puppet that way, he will look as though he is flying or sailing.

Next, rehearse backward and half-turn movements for change of direction.

Then make the puppet jump; next, make him dance.

The puppets' movements should be abrupt or gentle, quick or slow, moderate or exaggerated, as required by the age, the role and the "physical" and "emotional" condition of the characters.

When a particular puppet is "acting", give him a certain predominance over the others. Don't let them all move together, because then the audience won't be able to tell which one has the main action. Nevertheless, don't let the other puppets remain completely stationary.

Rehearse the entrances and exits. Never let the puppet appear or disappear from beneath the stage. This is done only when you want to achieve a magical or a very comical effect. Usually you will make all the puppets "walk" in normally from the sides.

The puppets' visual aspect —their movement— is very important. But the sound factor —use of the voice, the speaking part— is no less important. You should combine the puppets' movements with their voices the best you can. This audiovisual harmony is, among other factors, what makes puppets such an efficient teaching instrument.



Speak with a falsetto voice, since the human voice does not suit a semifantastic character such as a puppet. Give your voice the ring, the inflexion and modulation suited to the character portrayed by the puppet and required by the particular moment in the play. Don't speak in an even tone. Change your voice according to whether the doll is sad, happy, angry, doubtful, sleepy, in a hurry, etc. Don't forget to change your voice according to whether the doll is sad, happy, angry, doubtful, sleepy, in a hurry, etc. Don't forget to change your natural voice. With practice, you will find that you can manage it quite well. Also see to it that your voice is suited to the age represented by the doll. If you are portraying women or children, use a high voice; if a man, a husky voice; a huskier and more nasal or wearier voice if you are portraying old people.

Speak loudly, not for yourself, but so that the people seated in the last row can hear you easily. If you don't speak loudly enough, people won't understand what the puppet is saying and will lose the thread of the story.

Don't rush. Don't talk too fast, because it will be harder for people to understand you. Don't stumble over words or swallow syllables. Make sure your message is well understood.

A very important detail: the voice should come from the same place for the same direction where the puppet is. As the puppet's lips don't move and they can't gesticulate, the voice must come from the same spot where the doll is. Otherwise, the audience will be disconcerted and won't know which of the puppets on stage is "talking".

Finally, always aim your voice towards the audience. Raise it so that it carries far, upward and forward. Don't talk downward because the stage front will absorb at least part of the volume, thus preventing your voice from reaching the audience clearly.

Auxiliary resources

Besides the essential factors of action and speech, there are auxiliary resources that are useful in certain cases. For example, special visual effects: lightning, rain, wind, fire or smoke. These can be used in combination with sound effects, produced by someone directly behind the screen or by using a record player or tape recorder. For example: wind noises, knocks on a door, drums, trumpet calls, fighting sounds, sirens and bells.

In many cases the music can play an important role in puppet shows.

To begin with, before presenting the play, you can bring out—without opening the curtain—a special doll: The "dragoman". This is the name given to the puppet who cordially welcomes the audience and stentoriously announces the plays and introduces the characters. He is usually a clown, a polichinelle or a magician. This puppet can begin by sticking his nose around a corner of the closed curtain and then withdrawing quickly, doing likewise around the other corner; he can sneeze; then he can stick out his head, whistle or say some short humorous sentence and disappear. Thus he begins by creating suspense and expectation, he delights the public from the beginning and creates a favorable attitude towards the plays. At the end, when they are over, he can come out again to thank the audience and invite them to the next show. This special puppet is a valuable aid in cases of delays, failures other emergencies.

Learn to use these resources, but do so gradually. They are useful when they contribute towards improving the atmosphere of the play and giving it a more impressive "realism" or more originality. Nevertheless, it takes time and ability to master them. Don't get involved in making and using them at the beginning. They are not indispensable.

Setting up the puppet theatre

Once you know how to manipulate the puppet well and are thoroughly familiar with the play, you will have to worry about other details of stage production. For example, the little theatre. How this is set up will depend on the location, for example, whether it is to be set up inside a room or out in the open. And, of course, this task will vary depending on whether you are going to use the "Japanese screen" stage or a makeshift shed with pieces of cloth, wood, etc. In any case, what matters is getting your theatre properly installed.

Remember that the essential factors are:

1. That the operators be invisible to the audience, so as to avoid the bothersome interferences arising from people's natural curiosity.
2. That the structure of the puppet theatre provide some kind of rectangle within which the action can be framed, so as not to allow the spectator's eye to be distracted by other surrounding details.

Location

Besides the above, the proper location of the rectangular stage is also important. It should be placed where it can be easily seen by the entire audience. Likewise, it should be high enough so that puppets stand out and can be seen easily. In order to achieve this, study the seating arrangement as well as the stage location, so as to insure the maximum possible visibility for the majority of the audience. When visibility is poor, the spectator tries to correct the fault; in so doing, after a few minutes, he gets tired, and may even get bored or annoyed, to the point where he is distracted or even loses interest in the play. He also annoys the people around him.

Another very important factor is lighting. The locality should be well lighted. If the show is to be given inside a room, you will have to put the stage near a window, so that it is well lighted.

If you can light the stage electrically, do so. Light bulbs or reflectors, if available, can be set up outside the theatre, in front of the stage, but without obstructing the audience's angle of vision. They may also be placed inside the little theatre; in this case, place them on the stage or at the sides, so that the stage is evenly lighted, but the bulbs are not visible to the public. Don't put in lights that shine from beneath onto the puppet, unless you wish to produce an effect of eeriness, magic or terror.

If the show is held indoors, during the daytime, and you are going to use electric lights on the stage, close or cover all points where daylight may enter, such as the doors and windows. By darkening the overall environment and lighting only the stage, you will get attention concentrated on the latter. The same can be done for an indoor night show; turn out all the room lights except the ones over the stage. Thus you will also avoid annoying reflections or counterlights.

The sets

Place the backdrops at a height where they can be easily seen by the audience. Keep them far enough away from the puppets so that their movements are not obstructed and so that the necessary feeling of depth is provided. Study their location from different points in the audience. Make sure the entire backdrop will be seen and that it is not crooked. See that no empty spaces are left in the rectangle that would reveal the stage structure or the operator's hands. If you are going to use more than one backdrop, the first one should be stationary. Fix it so that it is firm but easy to remove in a few seconds when the change is made.

The curtains

The ideal curtain for your stage is a draw curtain, which can be managed with strings from inside the little theatre. However, no matter how desirable draw curtains are, they are not indispensable. What you want is to be able to cover and uncover the stage quickly. Two towels, placed inside like small window curtains, are a useful enough resource. Make sure there is always someone behind the scenes to open and close the curtain without delay.

Before you begin, be sure to have everything you need on hand: the puppets, their accessories and all the necessary script copies. Don't forget anything so that you won't discover something is missing at the last minute and find yourself delayed and rushing.

Other factors and tasks

— Naturally, it is important to choose the right place for giving your show. It should be somewhere that is easily accessible to the public and well known by most of the people you expect to attend the show.

— You should choose the day and the hour carefully. Pick a day when you are most likely to get a large crowd. Choose a time that does not interfere with people's meal hours.

— Don't make your show too long. When preparing it, figure on a maximum duration of twenty minutes for each play. Never give more than three short plays at each show; have ten minute intermissions. Alternate between purely recreational and educational plays. Use every possible means to achieve active participation from the audience. And remember that it is a good idea to combine puppets with other communication media.

— Announce your show ahead of time. Pass the word on. Put up a poster in a well visited spot.

— Take measures to evaluate your show. Try to find out how the audience reacts. Why do they like or dislike something? And, more important yet, how much have they retained of the smiling message, how much have they learned? Thus you will be able to correct mistakes and repeat strong points in your future shows.

Good, the process is finished. Now you are ready to present your show. The moment for your debut has arrived. So... get to it... and... the best of luck to you, fellow extension worker!



The need for evaluating

When a puppet show is given with the sole purpose of entertaining, it is not indispensable to evaluate it. But, when puppets have an educational function to fulfill, evaluation is mandatory. It is very easy to fool yourself about the success of a puppet show. The audience laughs and is amused with almost anything the dolls do. One tends therefore to think that the show is always good. But in practice, from the pedagogical point of view, this is not always true. Entertaining and educating are not synonymous. And the duty of the professional communicator who uses puppets is to educate people while making them laugh.

Evaluation methods

A puppet show can be evaluated in several ways. From behind the stage, you can watch people's reaction to a certain play. You can ask for opinions on the show, and above all, ask what "message" it conveyed. This might be done very effectively by having one of the puppets (or the special "character" puppet) appear at the end of the show to question the audience. This would be an informal way to evaluate puppet shows. But you can go beyond that; you can prepare a few precise questions to ask the audience when the show is over. In such cases, the audience answers and the evaluator writes down the answers on a single form. This is a quick and useful method for recording the reactions of an illiterate audience. For a literate audience, you can use a more precise, individual written questionnaire.

Factors of evaluation

In any case, there are two things we should find out:

What did the audience understand and what did it retain from what the puppets said and did?

(Content of the play)

---What did the audience notice ---negatively or positively--- about the dolls' appearance and the kind of sets and "tools" used, and about the way they expressed themselves?

(Form of the play)

The data we collect from the evaluation are most valuable, as through them we can discover:

---Whether the show was the right length, our message clear, attractive and convincing.

---Whether the audience felt inclined to accept and apply the educational recommendation derived from the play.

---Whether the right clothing, decorations and "tools" were used, and the music and effects helped provide the atmosphere desired.

Was the play well done dramatically?

Was the script followed correctly?

---...and many other similar things.

I N D E X

Page	Title	Page	Title
1	Use, advantages and limitations They educate by entertaining	16	The neck and the head
2	They are inexpensive, and easy to make They get active audience participation	17	Modeling
3	They allow you to say "what isn't said" They interest everyone everywhere They adapt to all kinds of audiences	18	Be careful with the face
4	They allow you to repeat your message Disadvantages: time and talent You do have time	20	Finishing and polishing Painting
5	You do have enough talent Examples and experiences	21	The hair
6	Planning and writing the puppet show	22	The garment
7	The script: a complete, precise guideline Use a simple structure	23	Accessories
8	Point out the transitions Choose your characters	24	Make simple stage sets
9	Make the plot original Maintain a lively rhythm	25	The puppet theatre or stage
10	Write a sense of unity Work to achieve balance Write naturally	26	"Professional" stages
11	Always be brief Make people laugh The form of the script Describe the action Write the dialogue	27	Store your supplies carefully
12	Indicating the setting First act Setting Describe the characters	28	Producing the puppet show Managing the puppets Manipulation
13	Think up a good title Type your script neatly	29	The operator's position
14	Making the puppets How to make the puppets	30	Finger movement Mimicry Stage movements
		31	Making the puppets talk
		32	Auxiliary resources
		33	Setting up the puppet theatre Location
		34	The sets The curtain
		35	Evaluation The need for evaluating Evaluation methods
		36	Factors of evaluation