

A PUPPET SHOW

SITUATION: The third grade saw a puppet show presented by the fifth grade based on the story of the "Discovery of America." They immediately wanted to work out one for themselves.

I. *What the Children Did.*

- A. They planned the puppet show.
 1. They selected the story.
 - a. They discussed the stories that had been read and told in their Story Hour Club; this included original stories written by the class.
 - b. They chose "Dolly's Rescue," a class story based on the early life of Harrisonburg.
 2. They worked the story into play form.
 - a. They wrote the lines for each rôle.
 - b. They divided the story into scenes.
 3. They organized committees to make the stage, stage properties, and the puppets.
- B. They made the puppets and the stage.
 1. The puppet committee gathered material, especially directions, diagrams, and pictures.
 2. The stage and property committees made an excursion to a local theatre.
 3. The class modified and accepted the plans of each committee.
 4. Each committee worked out its own problem.
- C. They advertised the show.
 1. They gave talks and reports.
 2. They wrote invitations and announcements.
 3. They made posters illustrating the various scenes.
- D. They presented the puppet show.
 1. They selected pupils to work the puppets.
 2. They selected pupils to read the lines of the characters.

3. They selected pupils to give a musical number between acts.
4. They selected ushers to receive the guests.

II. *Information the Children Gained.*

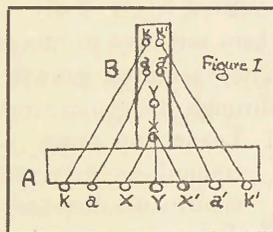
- A. Some interesting facts about the early history of Harrisonburg.
 1. Harrisonburg was originally called Rocktown.
 2. German street, now Liberty street, was the main street; the present main street was called Irish Alley.
 3. There was a big spring in the center of the town.
 - a. It was situated in the southwestern part of the court square, near the Denton store.
 - b. Cliffs and rocks surrounded the spring.
 - c. Women did their washing by the spring, hanging the clothes on the grape vines.
 - d. The spring was covered over in 1902.
- B. How to work a story into a puppet play.
 1. There must be a limited number of scenes.
 2. The play must have only a few characters.
 3. The conversation must be concise.
 4. The play must be alive with action.
 5. The setting must be very simple.
- C. What a puppet show is.
 1. It is a play acted by marionettes, with persons to manipulate the marionettes and speak for them.
 2. A miniature stage is constructed to scale in proportion to the size of the puppets.
 3. There are three kinds of puppets:
 - a. String puppets which work by strings.
 - b. Rail puppets which slide along rails.
 - c. The puppets used for "Punch and Judy" shows which are worked with the fingers.

D. How to make a puppet show.

1. How string puppets are made.

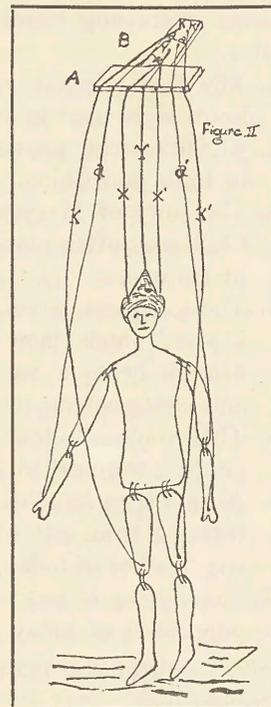
- a. The patterns for the puppets have the seam down the middle of the front and back; this makes a life-like profile possible.
- b. The puppets are constructed in sections: the torso, the upper arm, the forearm, the thigh, and the leg below the knee.
- c. The feet and the hands should be weighted with shot, sand, marbles, or ball bearings, to give the balance necessary for natural movements.
- d. The sections should be jointed with tape, which prevents bending in the wrong direction.
- e. The sections of the puppets are sewed, turned, and then stuffed with cotton or sawdust.

2. How string puppets are worked.



- a. Black linen thread is used for manipulating the puppets because it is strong and less visible.
- b. A wooden T is needed for attaching the strings in order that they may be worked (see Figures I and II).
- c. On the long edge of A are attached seven small screw-eyes. On top of the handle B there are attached six small screw-eyes, through which the strings from A are pulled. Small harness rings are tied to the ends of these strings, as shown in the diagram.

- d. Two strings (X) and X¹) are attached to the head just above the ears to keep the puppet in balance and prevent constant twisting. (See Figure II).
- e. One string (Y) is attached to the center of the back to prevent the puppet from slumping when he bows.



- f. Strings (K and K¹) are attached to each leg just above the knee, and strings (A and A¹) to each arm at the wrist (see Figure II).
 - g. The puppets appear most natural if the operator manipulates the strings slowly and tries one movement at a time.
 - h. The puppets must be held so that their feet touch the floor.
3. How a miniature theatre is constructed.
- a. The stage must be in correct proportion to the puppets.

- b. The framework of the stage is best made of wood.
- c. For the string puppets, the side of the stage must be left open to allow the puppets to be taken on and off the stage.
- d. Curtains should be hung above, below, and at the sides of the stage in order that the operator may be concealed.
- E. Some interesting history of marionettes.
 - 1. The first puppets of which we know were used in the Orient.
 - 2. The first string puppets were found in India and China.
 - 3. The story of Mary and the Christ Child was often played by puppets in Europe.
 - 4. These figures were called "Little Marys," and later marionettes, *Marion* being a variant of Mary and *ette* meaning small.
 - 5. The people who took charge of the puppets were called puppeteers.
 - 6. At that time families of puppeteers traveled from city to city like circus families of today.
 - 7. Tony Sarg is one of the greatest puppeteers of today.

III. *Skills and Abilities the Children Strengthened.*

- A. They secured actual skill in writing a story into play form:
 - 1. In writing the plot.
 - 2. In arranging the scenes.
 - 3. In making the conversation.
- B. They gained skill in accurately using the ruler and the tape measure in adjusting things to scale:
 - 1. In making the puppets.
 - 2. In making the patterns and costumes for the puppets.
 - 3. In making the stage.
- C. They acquired facility in using denominate numbers.
- D. They gained definite skill in the manipulation of materials.
 - 1. In cutting and sewing the puppets.
 - 2. In stringing and working the puppets.
- E. They learned to color evenly.
 - 1. In making scenery.
 - 2. In tinting the puppets.
- F. They improved their handwriting.
 - 1. In writing invitations.
 - 2. In writing reports.
 - 3. In making posters.
- G. They strengthened their reading habits.
 - 1. Oral reading habits; clear enunciation, correct pronunciation, and good voice control.
 - 2. Silent reading habits; better speed and comprehension.

IV. *Ideals and Appreciations the Children Strengthened.*

- A. They developed a love and appreciation for all puppet shows.
- B. They increased their literary appreciation; their study of plots made them sensitive to literary structure.
- C. They acquired growth in citizenship through the group work.
 - 1. Leadership was necessary; the committees were unified under the chairman's direction.
 - 2. Team work was necessary; each committee was dependent on the work of the others.
- D. They developed a clearer understanding of art principles in the choice of harmonious color combinations.

V. *Bibliography.*

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OYSTER CULTURE

OYSTERS are the world's most valuable water crop. They are more extensively eaten than any of the shellfish; economically, they are the most important of all cultivated water products. One hundred and fifty thousand men and women are engaged in the oyster industry. The oyster crop of the world amounts to forty-two million bushels, and is valued at nearly twenty-five million dollars. That of the United States amounts to eighty-eight per cent of the quantity, and sixty-nine per cent of the value. The annual output in the United States is thirty-seven million bushels, and is valued at seventeen million dollars. (3, p. 257 and 261.)

"As a food the oyster is one of the greatest delicacies obtained from the sea." It is easily digested, nutritious, and wholesome, and is rich in elements of importance in our diet. "Its composition is of such character as to make it more nearly than most foods self-sufficient as a diet. In this respect it resembles milk and needs but the ordinary

ingredients used in cooking—starches and fats—to make it a complete food. One pound of oysters will furnish seven per cent of the energy one needs daily, twenty-eight per cent of the protein, thirty-five per cent of the calcium, fifty-three per cent of the phosphorus, and one hundred and thirty-six per cent of the iron. Recent investigators have shown that raw oysters contain an abundance of vitamin C, an essential element in our food for preventing scurvy.' (4, p. 1.)

Oyster cultivation is made necessary by the exhaustion of the natural beds. It is made possible by private ownership of oyster-producing bottoms. Of the oysters marketed in 1912, fifty per cent came from private or cultivated grounds. They are improved in quality and shape by cultivation. Reduced to its simplest terms, oyster culture in the United States consists in (1) acquiring suitable submerged bottom, (2) clearing and preparing that bottom for the growth of oysters, (3) sowing thereon shells, or other material for the attachment and growth of the young oysters, (4) insuring the production of larval oysters by the proximity of natural or planted beds of adult oysters, (5) protecting the oyster beds from enemies, (6) transplanting as occasion requires to prevent overcrowding and to facilitate growth and fattening, and (7) culling and sorting for market. (3, p. 263).

"Oysters prouce an immense number of young in order to compensate for the heavy mortality that occurs in all stages of growth, but particularly in the early months." The scientists say that hardly more than one oyster out of eight to thirty million born reach maturity. "For it is estimated that annually a single oyster spawns between 16,000,000 and 60,000,000 oyster larvae, and that out of this enormous number not more than two reach full maturity." (3, p. 1; 1, p. 604.)

"Oysters may spawn when the water reaches a temperature of 68° F., but spawning proceeds at normal speed only when the