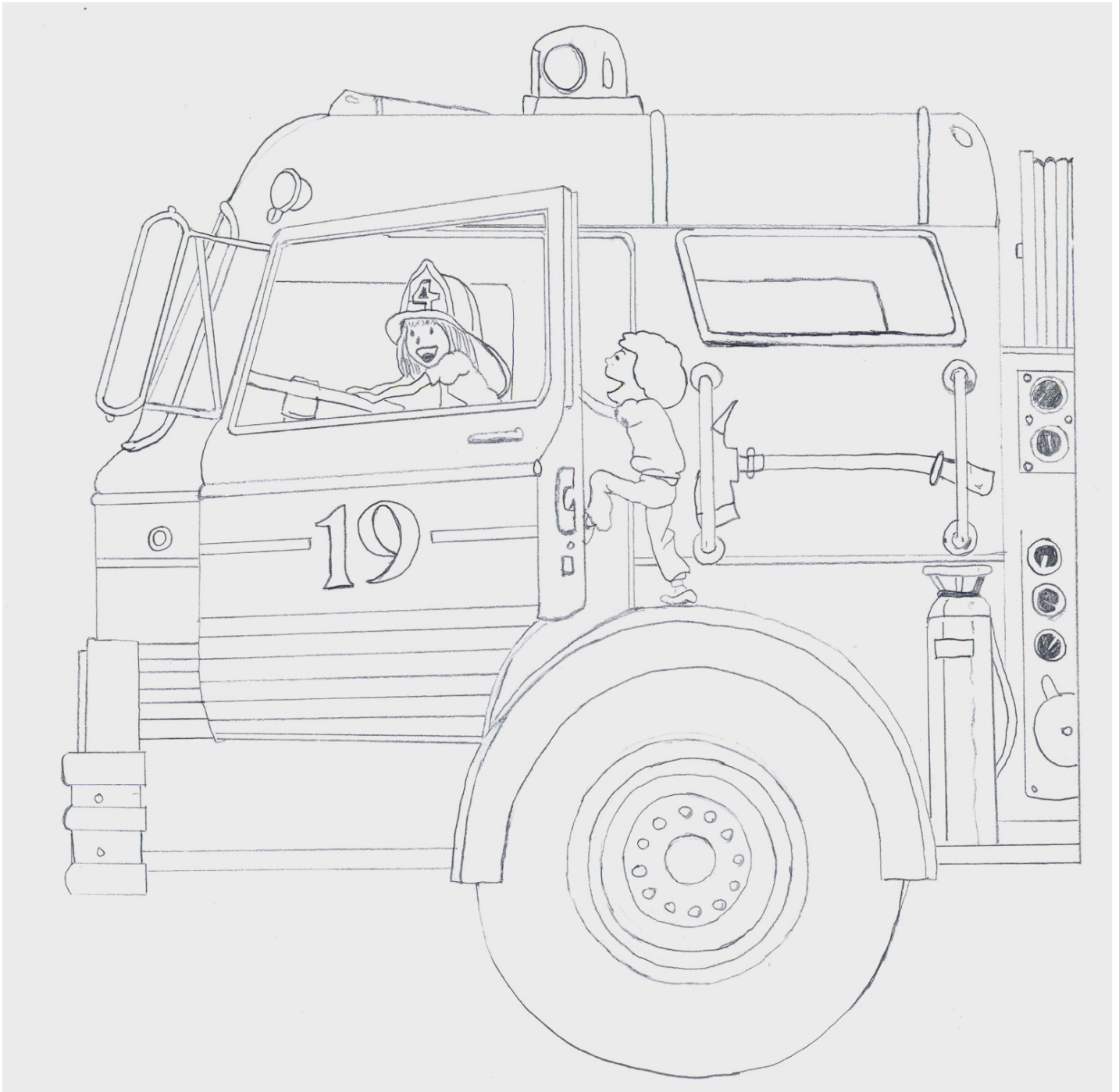




Massive Munsch 2014 Puppet Show Teacher Package

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The Fire Station



Zoom!

**Class Discussion Ideas after reading the books or
viewing *Massive Munsch***

Something Good

Tyya's dad won't buy anything good at the store - no ice cream, no candy, no cookies. But when the saleslady puts a price sticker on Tyya's nose, Daddy is finally forced to buy something good.

1. What did Tyya consider good food?
2. What did her father say happens if you eat sugary junk?
3. What happened to Tyya when she stood still?
4. Why did Tyya's father have to pay for Tyya?
5. Do you think it was fair that Tyya's father had to pay for her? Why?

The Fire Station

Sheila gets Michael to go into the fire station. After looking at the fire fighters' equipment, Sheila jumps into the truck. Michael follows. While in the truck, the fire alarm goes off and they go to a fire. Sheila and Michael are covered with colored smoke. When they arrived home, neither child's parent recognized them. After they were cleaned up, Sheila decided they should visit the police station.

Questions for the class:

1. In five sentences tell the main events in the story.
2. Sheila and Michael are the main characters in the story. What kind of children were they? Justify your answers with examples from the story.
3. How is Michael or Sheila like you? How is he or she unlike you?
4. Have you ever been in the fire station or police station? What did you see?
5. Have you ever been as dirty as Sheila and Michael? What happened?

Zoom

Lauretta's old wheelchair needs to be replaced, so her mother takes her to buy a new one. The wheelchair store has a nice five-speed, a ten-speed and a fifteen-speed wheelchair, but Lauretta wants the 92-speed, black, silver and red, dirt-bike wheelchair. Her mother agrees to let her try it out, but she gets a speeding ticket on her first test drive. Her parents are upset about the speeding ticket, but when Lauretta's brother has an emergency and has to get to the hospital quickly, Lauretta proves how handy her speedy wheelchair can be.

Questions for the class:

1. What kind of wheelchair does Lauretta want?
2. Why won't the car start? How is Lauretta's brother going to get to the hospital?
3. Why doesn't Lauretta want that wheelchair anymore?
4. Why do you think Lauretta wants to go really, really fast? Robert Munsch says that this story wasn't originally about a girl's wheelchair. It was about a boy and his bicycle. If this story was about you, what kind of transportation would it be about?

The Paper Bag Princess

In one day, Elizabeth lost her prince, castle, and clothes when a dragon came by. She puts on a paper bag and goes to rescue Prince Ronald. She tricks the dragon by testing him to see if he is the smartest and most fierce dragon in the land. Elizabeth's tests tire the dragon out so much he falls asleep. She rescues Ronald but Ronald refuses to go with her, so she leaves.

1. What was Elizabeth like at the beginning of the story?
2. What happened when Elizabeth met the dragon?
3. How is this story like or unlike a traditional fairy tale?
4. Why was Ronald not happy to see Elizabeth?
5. Do you think Elizabeth did the right thing?

Zoom Activity #1

Convince Me!

This activity gives students an opportunity to construct a well-reasoned, persuasive argument.

Curriculum Link:

Language Arts - persuasive writing

Materials:

Convince Me organizer (see reproducible)

Procedure:

1. Draw a T-chart on the board. On one side, print BUY the 92-Speed Wheelchair; on the other side, print DON'T BUY the 92-Speed Wheelchair.
2. Review *Zoom!* Draw children's attention to page 12, where Laretta's mother lists three reasons why she should not have the fast wheelchair: it costs too much money; it goes too fast; Laretta is too little for such a wheelchair. Write those reasons in the DON'T BUY column of the T-chart. .
3. Have the children brainstorm reasons to buy the wheelchair, as well as any other reasons for not buying it. List their suggestions in the chart.
4. Encourage partners or small groups to discuss different points of view by having them share their opinions about whether or not Laretta's mother should buy the wheelchair.
5. Ask each group to agree on an opinion and complete the reproducible to organize their arguments. (You could use Laretta's mother's opinion and the three reasons she gives as an example to demonstrate how to use the organizer.)
6. Ask the children to pretend they are Laretta. Ask them to write a letter to her parents explaining why they should (or should not) buy the wheelchair. Have them use the organizer to help them in their writing.

Name: _____

Convince Me

We think that _____

Reason 1: _____

Reason 2: _____

Reason 3: _____

Our final decision is that _____

Zoom! Activity #2

Building Empathy

Empathy is identifying with and understanding others' feelings. Educator and author Michele Borba calls it "the first essential virtue of moral intelligence." *Zoom!* is a good discussion starter about empathy, because it features a character who faces physical challenges, but also has obvious gifts. It will help children appreciate that having empathy for someone does not mean pitying them.

Curriculum Link:

Health - personal relationships
Character education

Materials:

A copy of *Zoom!*, read together in class
T-chart organizer (see reproducible on p. 53)

Procedure:

1. Ask children if they have ever cried watching a movie or TV show when something sad happened to a character, or cheered when something really nice happened. Discuss why they were able to feel what those characters were feeling.
2. Explain that empathy means being able to understand and appreciate how someone else is feeling.
3. Ask children to think about real-life examples of times they understood how someone else was feeling, perhaps when a friend was hurt by someone's mean words. Discuss what kinds of things they do when they feel empathy for someone. For example, if they see a child excluded from a game on the playground, they might offer to play a different game with them in order to make them feel better.
4. Talk about Laretta's disability. Try to imagine what it is like for her. What would be the hardest part about being in a wheelchair? How do you suppose people would treat her sometimes? Why do you think she would like to go fast?
5. In order to help children understand that having empathy does not mean feeling sorry for Laretta, brainstorm with students the things they know about Laretta after reading the story. They may include information such as: she is not able to walk; she is brave; she is quick thinking. Help them appreciate that while Laretta may face challenges, she also has many gifts.

6. To continue to build children's empathy, over the next several weeks work with the children to increase their awareness and use of the vocabulary of feelings, an important first step in building empathy. Children could create a "Feelings Alphabet" book or a word wall, where they identify and illustrate a "feelings" word for every letter of the alphabet, e.g.

A is for afraid, B is for bored, and so on.

7. Give students the opportunity to enhance their sensitivity to others by reading other stories about characters who face special challenges and discussing what it would be like to be those characters. Some suggestions are listed under Literature Connections.

8. Finally, provide opportunities for students to consider other people's points of view. They could complete a "Thought in the Head" organizer about a character in a story. They could do a role-playing exercise, e.g. two children having a minor disagreement could be asked to exchange shoes and then articulate the other person's point of view, literally "walking in someone else's shoes."

9. Once students have had some experience thinking about empathy, complete a T-chart with the children in which they list what empathy looks like, and what it sounds like. Some suggestions might include:

Empathy looks like...	Empathy sounds like...
<i>Hugging someone who is crying</i>	<i>"Good job! I know you tried really hard. "</i>
<i>Comforting someone who is sick</i>	<i>"Can I help you?"</i>
<i>Inviting someone to play with you</i>	<i>"Are you OK?"</i>
<i>Cheering when someone else wins</i>	<i>"I'm really excited for you. "</i>

Extension:

Students could use the ideas in the T-chart to create "Empathy is" posters to display in school hallways.

Literature Connections:

There are many good picture books that lend themselves to a discussion about how people with disabilities feel, such as:

Arnie and the New Kid by Nancy Carlson

Hooway for Wodney Wat! by Helen Lester

Rolling Along: the Story of Taylor and His Wheelchair by Jamee Riggio Heelan

Sammy Wakes His Dad by Chip Emmons

Some non-fiction titles that help children understand the realities facing children with physical challenges include:

Being in a Wheelchair by Lois Keith

Some Kids Use Wheelchairs by Lola M. Schaefer

Name: _____

Empathy looks like . . .	Empathy sounds like . . .
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I'm So Embarrassed Activity #3

Dealing With Feelings

Curriculum Link: Health- safe ways to share/express feelings.

Materials:

Chart Paper

Create a set of blank comic strips

Poster Paper

Procedure:

1. Refer to pages 7 and 9. Do you think Andrew might be experiencing other feelings other than being embarrassed?
2. On a chart of paper, write the heading “angry”. Brainstorm with the kids about what they do when they are feeling angry. Remind them about the importance of dealing with emotions in ways that are safe and appropriate. Record their ideas on the chart.
3. Ask the students to tell you about other feelings they may have experienced, rejection, happiness, disappointment. Under each heading list their ideas of how they might deal with these feelings.
4. Have the students select a “feeling” listed, and create a cartoon with four or five boxes showing what they would do when they are feeling that way. You may want to create one ahead of time to show your students.
5. The students could create posters for “safe” ways to handle different feelings.

Literature Connections:

When Sophie Gets Angry – Really, Really Angry by Molly Bang

Lizzy's Ups and Downs by Jessica Harper, illustrated by Lindsay Harper DuPont

Sometimes I'm Bombaloo by Rachel Vail, illustrated by Yumi Heo

Robert Munsch Author Study

- Write and perform a production of your favourite Munsch book.
- Make a puppet show with your favourite Munsch book.
- Design a book jacket for your favourite Robert Munsch book. The jackets could be laminated and displayed in a Munsch Corner in the classroom.
- Create a bookmark representing your favourite Munsch book. Choose a shape that reflects a character, building, or object in the book.
- Make character sketches for major characters in the Munsch books. What qualities do many of the main characters have in common?
- Use a shoebox or cardboard box to create a diorama of a scene from your favourite Robert Munsch book. Write a brief description about the book it came from, and which scene it represents. The dioramas and descriptions could be displayed in a glass case in the school.
- Create a Story Wheel of your favourite Robert Munsch book. Divide a circle into six to eight segments. Retell events of the story by moving clockwise around the circle.
- Make a Munsch Monument. Build a 3-D tribute to Munsch and include objects to represent the people or situations in his books. Explain what you included and why.
- Work with a partner to plan and create a mural of your favourite Robert Munsch book. The mural could centre on the events of a particular Robert Munsch book, or it could be a mural representing your favourite Munsch character. Use a variety of media to create your mural. For example: paints, chalk, pastels, construction paper, cotton balls, chenille stem coloured tissue, scraps of material.
- Have a special lunch and come as your favourite Munsch character. Call it A Meal for Munschkins. Remember to have cookies and pies for dessert!
- Write a story in the style of Robert Munsch. (Check Robert Munsch's website for some examples from other classes). Remember to include your favourite sound effects.



- Many of Munsch's stories are outlandish or crazy. Create your own crazy stories by brainstorming possible characters (names of people, animals, aliens), settings (the zoo, barnyard, home), and problems (running out food, making too much noise) for stories. Have students write each character, setting, and problem idea they come up with on a separate slip of paper. Collect all the slips in three bags marked "Characters," "Setting," and "Problem." Pairs of students can then choose several slip from the character bag, one from the setting bag, and one from the problem bag. Ask them to work together to write a story using the characters and setting they drew, and resolving the problem they chose.
- Compare and contrast the zany Munsch books with his more serious books, like *Love You Forever*, *From For Away*, and *Lighthouse*.
- Listen to some of the stories on Robert Munsch's website. Are the stories he tells exactly the same as the stories in the books? Why or why not? What makes Robert Munsch such an effective storyteller? Practice retelling your favourite Munsch story.
- Make a commercial for a Munsch book.
- Write newspaper reviews of your favourite Munsch stories.
- After reading and responding to many Munsch books, ask students to consider why so many children enjoy Robert Munsch's stories. What do they expect when they prepare to listen to a Munsch story?
- Compare the books with some of the videos that have been made of Robert Munsch's stories.
- Invite parents or another class to a Munsch celebration. Children can read their favourite Munsch stories to parents or younger students, or tell their favourite stories aloud.
- A class at Denne Elementary School in Newmarket Ontario got dressed up and held their own class awards show. Have your class do the same and give out Munschie Awards for:
 - Best Major Character
 - Best Animal Character
 - Funniest Story
 - Best Illustrations
 - Favourite Story

Other Projects to Do with Your Class

1. Storytelling

Robert Munsch tells a story before he writes it down. Choose your favorite story and tell it to the class. Remember some expressions must be memorized in order to keep the story authentic but the rest is "told" using your own words.

2. Dramatization

Choose your favorite book and ask a friend to help you perform. Remember to include props, costumes and setting.

3. Puppetry

Make a paper bag puppet of your favorite character. Have the puppet perform your favorite scene from the book. **See page 8 for more ideas!**

4. Riddles

Write riddles about the people or things in your favorite story. Post your riddle in the classroom so that your friends may read and solve your riddles.

5. Comic

Fold a piece of paper to make four boxes. In each box illustrate a different part of the story in the correct order. There should be something from the beginning, middle, and the end of the book.

6. Poetry

Write an alphabet or a quatrain poem about your favorite Robert Munsch book. For an alphabet poem, you need one word for each letter of the alphabet. A quatrain is a four line rhyming poem, like:

Robert Munsch writes books,

About different people's looks.

You laugh and you cry,

So more books you will buy!

7. Letter Writing

Write a letter to your favorite character. Tell what you liked or didn't like about the story.

8. Make a Poster

Posters are used to advertise things. Make a poster to advertise your favourite book. Print the title of the book on the poster and tell why you liked it.

9. Paint a Picture

Paint a picture of the scariest/happiest/most interesting part of your favourite story. Write the title of the book on your picture.

10. Modeling

Using plasticine, make a model of your favourite character. Be sure to include details from the setting.

11. Book Puzzle

Choose a scene from your favourite book. Draw and colour the picture in the same style as the illustrator. Cut the picture into puzzle pieces and place them in an envelope. See if your friends can put the puzzle together.

Robert Munsch Biography

Robert Munsch was born June 11, 1945 in Pittsburgh, Pennsylvania, U.S.A. He now lives in Guelph, Ontario.

Robert Munsch has published more than 25 books. He tells his stories, sometimes as many as 100 times before he finally writes them down. He learned to tell stories when he worked in a day-care center. At the beginning of nap time, he would tell one new story and one story that he'd already told which the children could choose. In two years, he made up 519 stories. Ten stories were so good that the children requested them over and over again.

Stories get revised while he is telling them because he wants to keep his audience happy. He tests stories by telling them in different parts of Canada. If he finds that it appeals to different audiences then it must be a good story and can be published.

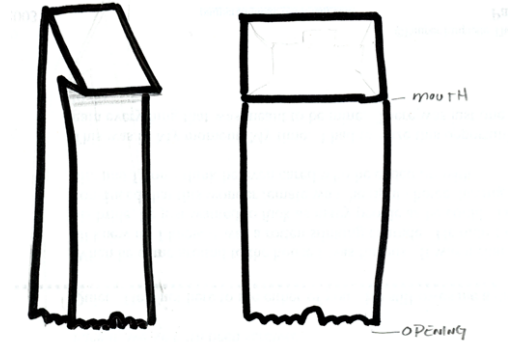
Robert Munsch says he has no trouble finding good ideas but they do not always make good books or sometimes they take years to be translated into a good book.

Robert Munsch says that he makes up most of his stories on the spot. He calls it thinking on his feet. Pick a friend and make up a story about them. Tell! it to the class.

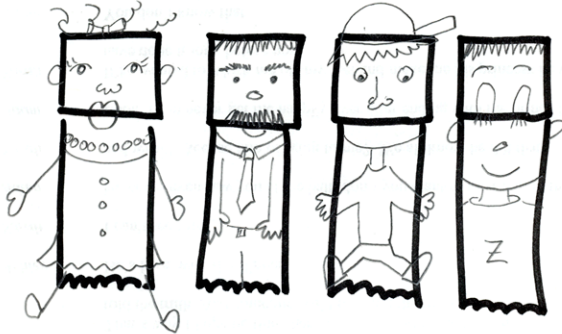
Puppetry Projects

Paper Bag Puppet!

1. You'll need (per Puppet);
 - 1 brown paper lunch bag
 - markers or crayons
 - and/or
 - construction paper and glue
 - cloth, glitter, feathers etc. to decorate.
2. Leaving the bag folded flat turn it upside down. The flap of what is usually the bottom of the bag makes a perfect mouth. By sliding your hand inside the bag this flap can be opened and closed for a realistic talking action! Or use the flap for eyelids and make a sleepy puppet!



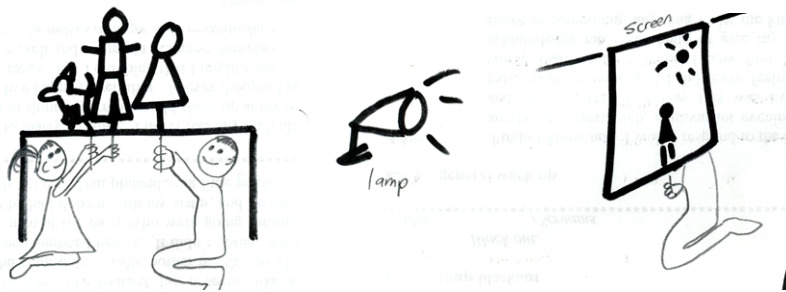
3. Draw on details or cut them from colored paper and stick them on.
4. Attach legs, arms, ears, hats, hair or just draw them all in!
5. Don't forget tongues, teeth, mustaches, earrings, beards, an eye patch or whiskers for a kitten!



6. Then what? Put on a puppet show of your own or act out a story that the class loves.

Rod Puppets! A rod puppet is anything attached to a stick!

1. You'll need (per Puppet);
 - 1 stick (a straw, popsicle stick or otherwise)
 - markers or crayons
 - construction paper or card stock
 - tape or glue to attach rods and decorations
 - optional
 - cloth, glitter, feathers etc. to decorate.
2. Simply draw you character, person, animal or imaginary creature on the construction paper or card stock (heavy paper). Color and decorate as desired.
3. Cut out the character/puppet
4. Glue, tape or staple the puppet to the rod. The rod should be long enough that the student can hold onto the rod and hide behind something (long enough for a secure grasp).



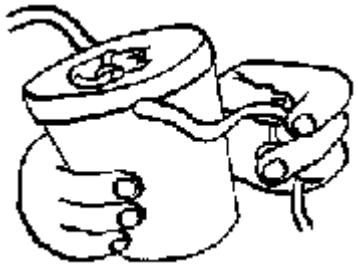
5. Use your puppet!

This technique can also be used to make shadow puppets but shadow puppets don't need to be colored. To 'color' parts of a shadow puppet cut out the part and paste a piece of colored tissue in it's place. The shadow puppets can be used by hanging a sheet or piece of paper in front of a lamp. The Puppeteers hold the puppets against the screen and the audience watches from the other side. Perhaps some students can play music for the story and others can narrate the tale while some students puppeteer.

WARNING lamps can get very hot and students need to stay clear of the heat. This is not an exercise for very small children.

Cup Marionette!

1. You'll need;
 - 3 paper cups
 - 4 pieces of strong thread or string
 - 4 pieces of twig, popsicle stick or large buttons
 - 1 control rod (twig, old ruler, popsicle stick)construction paper, cloth, glitter, feathers etc. to decorate.
2. Tie one end of each string to a piece of twig, popsicle stick or large button (to keep one end from sliding through the hole in the cup).
3. Insert strings through a cup from inside, as shown. This is your puppet's "HEAD CUP".



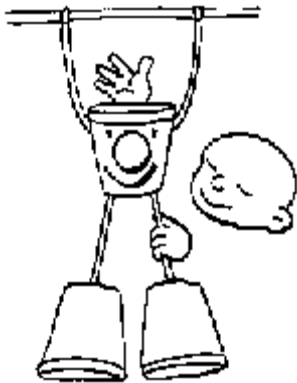
4. Attach other 2 strings from Inside "FEET CUPS" as shown.



5. Tie "HEAD CUP" strings to a control stick. (Your control stick can be a twig you've found in the yard, an old ruler, curtain rod, etc.).



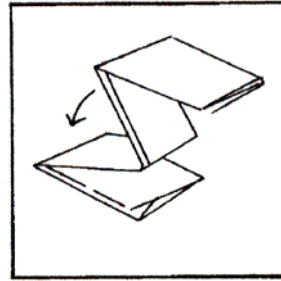
6. Attach "FEET CUP" STRINGS TO "HEAD CUP" just as you did before.



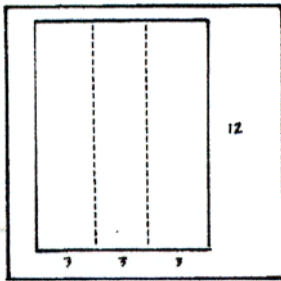
7. Decorate and dance your marionette!

The Paper Talker Puppet! (grades 2-adult)

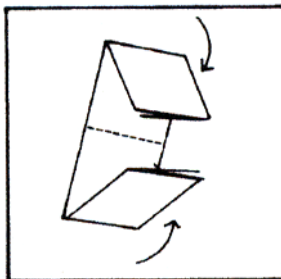
7. You'll need (per Puppet);
2 Pieces of colored construction paper (9x12 inches) glue, crayons, scissors, masking tape



8. Holding the construction paper vertically fold it into 3 equal parts. You will have a strip of paper 12 by 3 inches.

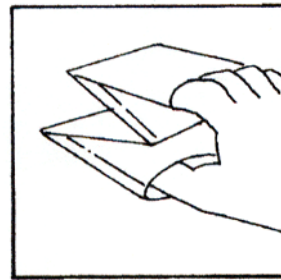


9. Holding the strip vertically, fold top end down to middle of strip; then fold bottom end to middle of strip. Both ends should meet.

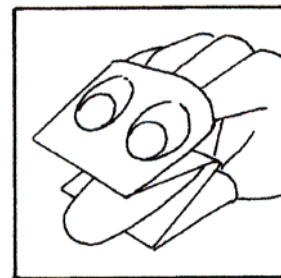


10. Now fold the strip again (opposite way from the folded flaps you have just made) to make a "W".

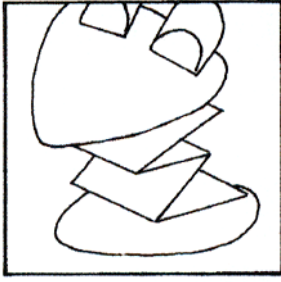
11. Squeeze puppet at sides to open the slots at each end of the "W". Place four fingers of one hand into one slot, and the thumb into the other slot. Move fingers and thumb together to make your puppet talk.



12. This "W" form is the base for a paper talker puppet. You can use this base to make your puppet, drawing or coloring the puppet's face, or adding features (eyes, tongue, hair) with tape loops or glue.



IMPORTANT NOTE: When using talker puppets, remember to hold your fingers down and your elbow up. That way, the puppet's face is fully visible. Some talkers may require a little support from the left hand (if you are holding the puppet in your right hand) by setting it underneath the puppet as you make it move and talk.

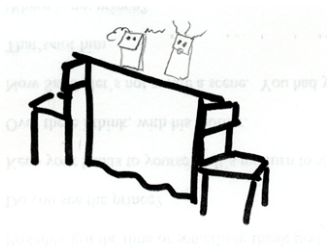


13. You can also use the “W” form as the base of a larger Talker puppet, placing a shape on both ends on which to build

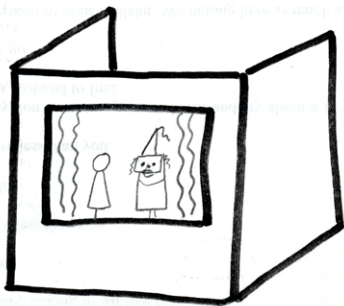
Puppet Theatres!

Now you have the puppets what do you do with them?

1. Put a tablecloth on a table or desk. This hides a person crouching behind it and the puppets come up onto/behind the table.
2. Turn a table on its side. No cloth required, the table then hides the puppeteer.
3. Tie a broomstick to two chairs and hang a piece of cloth over it.



4. Build a puppet theatre using 3 sheets of foam core or core-plast. Both are about the size of bristle board but are thicker and sturdier. Cut a hole in one piece for the puppets to appear from and tape another piece to each side (with packing tape or duct tape). This creates a tri-fold puppet screen that can be folded up when not in use. It can be decorated and have curtains added to it!



Use your puppets to write a story as a class, as individuals or act out a famous story or a good book!

Basic Puppet Definitions

Puppet

- 1: a small figure of a person operated from above with strings by a puppeteer [syn: marionette]
- 2: a person who is used to perform unpleasant or dishonest tasks for someone else [syn: creature, tool]
- 3: a doll with a hollow head of a person or animal and a cloth body; intended to fit over the hand and be manipulated with the fingers.

Any inanimate object can become a puppet. All it needs is a puppeteer to set it in motion before an audience to convey an idea, a feeling, or to tell a story . . . and, with that, the show begins!

A Puppet Dictionary



Body Puppet*

A puppet that is worn by the manipulator, whose full body, including his or her face, may be covered. A hole, usually covered with a net, allows the manipulator to see. Body puppets are so called when they are used in puppet productions, although they could be considered costumes. Some have elaborate electronic controls to move the eyes or other parts of the body.



Bunraku*

A traditional form of Japanese puppetry, native to Osaka, in which the very large (1.2 to 1.5 meters tall) and elaborately articulated and costumed figures are operated in full view of the audience. Each puppet is manipulated by three operators, working in harmony, while musical accompaniment and narration are provided by other artists at one side. The chief operator controls head movement (eyes, eyebrows and sometimes the mouth) using a short rod and strings. He also controls the right arm. One assistant controls the left arm and the other controls the feet. The assistants are clad in black and wear a gauze mask over their

eyes.



Finger Puppet

This small puppet originated from an ancient Chinese game in which children's fingers were painted. A finger puppet fits on one finger, limiting its movements to the body only. A variation is where two fingers are inserted at the base to become the puppet's legs and the manipulator's knuckles act as knees.



Full-View Manipulation*

A type of manipulation in which the manipulator can be seen by the public (he or she usually stands behind the puppet). The manipulator will sometimes wear black or a colour that blends in with the background. An example of a puppet that uses this type of manipulation is the Bunraku puppet.



Hand Puppet* (also known as a fist puppet or glove puppet)

A category of puppet in which the operator's hand is placed directly inside the figure, giving very direct control of movement. A hand puppet may be made from solid materials (wood, plastic wood, papier mâché) or pliable ones (fabric, foam rubber, latex); it is usually legless or with stuffed legs, which merely hang limply.



Hand and Rod Puppet*

A category of puppet in which the operator's hand is placed inside the head to effect its movements, while rods are attached to the arms or hands to move them. In some variations, a short hidden rod controls the head; in others, two puppeteers share the manipulation.



Marionette* (also known as a string puppet)

A category of puppet controlled from above by rods or strings suspended from a hand-held control; the bodies may be made of wood, fabric, paper, foam rubber, etc.

Marionnette* (in French)

A generic term, as for English "puppet." The word may derive from "mariolle": "little Marie" (small religious figurine, sometimes articulated, used in Nativity "cribs").



Marotte*

A single-rod puppet with no controls for the legs or arms.

Originally, a medieval jester's stick or sceptre topped by a small head clad in cap and bells.



Marotte à main prenante

This French term designates an evolved form of the marotte. One of the manipulator's hands supports the central rod, while the other hand is an integrated part of the marotte and becomes the puppet's hands. In some cases, the hands of a second manipulator become the puppet's hands.



Mask*

An artificial disguise for an actor's face or head, usually resulting in stylization of the character. Most scholars accept the mask theatre as being a close relative of the puppet theatre. From Greek tragedies to Native dances, masks have been used by many cultures for different reasons. They can have a social as well as a spiritual function and often represent forces greater than ourselves. The mask highlights elements of the human face or caricatures them. It often symbolizes elements of nature or represents the gods.



Moving Mouth Puppet* (also known as a mouth puppet)

A type of hand puppet, usually constructed of pliable materials so as to allow the thumb to be inserted in the lower jaw and the fingers in the upper jaw. The jaws can be opened and closed, simulating talking.



Muppet*

The specific name adopted for his puppets by Jim Henson (*Sesame Street*, *The Muppet Show*). Muppets frequently incorporate mouth puppet construction or are large costume puppets worn by the puppeteers. Foam rubber construction is used extensively.

Object manipulation

This term applies when non-puppet materials are handled as puppets and given human or animal qualities. Examples of this are animating a pair of shoes, a door, or any other object. The puppeteer can be visible or not and the item usually has no special puppet mechanisms.



Rod Marionette

Using the term "rod marionette" helps differentiate this type of puppet from the all-string marionette, which is often referred to simply as a marionette. The rod marionette employs a metal rod attached to the centre of the puppet's head as its main control device. The arms and legs can be controlled by smaller rods, strings or a combination of the two. The rod marionette is considered to be the ancestor of the string marionette.



Rod Puppet*

A category of puppet in which rods of wood or metal support the head inside the costume, while additional rods may support and control the arms (and more rarely, the legs) from outside the costume. Usually the rods are worked from below or behind, although rod marionettes with a heavy rod fastened to the top of the head and thinner rods working the arm(s), are controlled from above.



Shadow Figure*(also known as a shadow puppet)

A category of puppet in which a figure, usually two-dimensional (although three-dimensional figures and even hands are sometimes used) is placed against a screen so as to interrupt the light from the rear or above. Shadows may be in silhouette (opaque) or coloured. A shadow puppet may be a single shape or sectional, and articulated by means of hinged, overlapping segments. Materials used vary from leather, metal or cardboard to plastics and theatrical gels. Considerable experimentation is being conducted into the use of overhead projectors as the light source to permit rear-projection and other technical effects.



Water Puppet

This puppet, which originated in Imperial China, is manipulated with vertical rods of bamboo that can measure up to 10 meters long and a complexity of strings. A water puppet consists of two parts: the body stands out of the water, and the support acts as a floater. The entire production takes place in the water, and the manipulator stands up to the waist in water. He or she is usually hidden by a bamboo screen.

Wayang Golek

A term referring to the Indonesian rod puppet theatre and to the rod puppet itself. This three-dimensional puppet is approximately 0.6 meters high, and the manipulator controls its head using a central wooden rod. Two smaller rods are used to control the puppet's arms.

Wayang Kulit

A term referring to the Javanese or Balinese shadow theatre, which uses shadow figures. The figures are made of hand-painted and intricately carved leather, and they are manipulated behind a screen and controlled with rods. The Javanese vertical rod is curved and the Balinese rod is straight.