1-1-1995

Puppetry in early childhood education.

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PUPPETRY IN EARLY CHILDHOOD EDUCATION

A Dissertation Presented

by

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Submitted to the Graduate School of the
University of Massachusetts Amherst in partial
fulfillment of the requirements for the degree of

DOCTOR OF EDUCATION
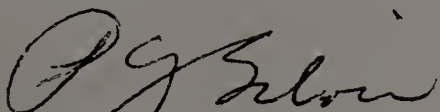
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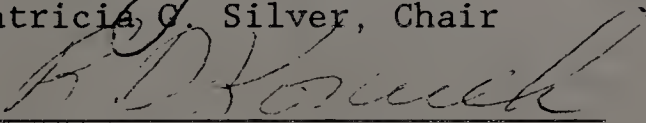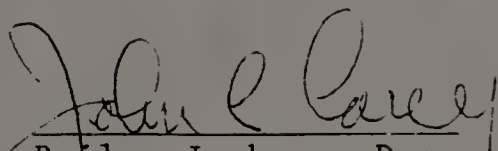
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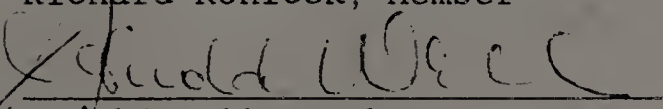
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ABSTRACT

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FEBURARY 1995

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The use of puppetry to motivate and teach children in early education settings has a long tradition, yet there is very little research evidence linking puppetry training for teachers to the use of puppets in early elementary school classrooms.

In this study, 120 early childhood educators completed a survey about the use of puppetry in schools and their perceived value as an educational tool. Teachers were also asked to indicate the type of training they had had in puppetry skills (college course, workshop, both college and workshop, neither), and their perceived abilities as puppeteers.

The survey data were tabulated to determine overall frequency response rates. Chi Square analyses were used to examine relationships between the type of training and the following factors: the overall use of puppetry in the classroom; teachers' perceived ability as a puppeteer; the number of professional programs presented in the classrooms; and teachers' attitudes towards the effectiveness of puppetry in the classroom.

Although results indicated that training by itself was not related to the use of puppets in classroom settings nor to teachers' reports on the overall effectiveness of puppetry as a teaching tool, training in puppetry was significantly related to the teachers' perceptions of their own abilities as puppeteers. And, the average frequency of use of puppets in the classroom increased with each increase in skill level.

Data are also presented concerning the attitudes of the teachers toward the use of puppets in their classrooms, the various curriculum areas in which puppets have been used successfully, limitations on puppetry use and student classification (emotionally disturbed, developmentally delayed, physically challenged, "typical").

The implications of these findings as they relate to teacher inservice training are discussed. A training module to teach puppetry skills to early childhood educators is outlined as are topics for possible future research.

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REVIEW OF THE LITERATURE

History of Puppetry

Puppetry's roots are buried deeply in the plains of human history. In their most primitive form, puppets were thought to be supplemental to the hunting rituals of early cave man. They have been used to explain cultural events and religious rituals to the uneducated masses and their ability to reach the imagination of both young and old has made them vital to a variety of cultures around the world. According to detailed histories of puppetry published by Bil Baird (1965) and Paul McPharlin (1949), puppetry skills were known and practiced by the earliest civilizations and they evolved with the times. Puppets were used for telling stories and spreading news to medieval villages, singing opera in Italy, performing elaborate stage plays throughout Europe, entertaining in big cities and isolated towns of the American West and finally, they have become a staple of modern television.

Many cultures have puppet characters which are known extensively by the populace of that country. Their antics are often predictable yet never routine. They are welcomed on stage where they are sure to represent their ageless puppet personalities (e.g. Punch of England who was derived from Pulcinella an Italian puppet character, Karaghioz from Turkey, Wayang Kulit religious puppets from Indonesia, Kermit the frog from the USA).

During the Middle Ages when puppeteers traveled between villages doing shows and inserting topical news and information, they would often mock the authority figures, even royalty, with impunity.

Underground puppet theater in Czechoslovakia ridiculed the Nazis during World War II and continued to cause political turmoil during the Communist occupation, while maintaining that the programs were strictly a social diversion. It seems that no one can become angry with the outrageous puppet, and no one thinks to blame the puppeteers who disassociate themselves from the actions and dialogue of the characters (McPharlin, 1949).

Puppets are often used in India and elsewhere in Asia to describe religious rituals and stories, such as the two great Sanscrit epics, the Mahabharata, and Ramayana. Written between 200 B.C. and 200 A.D., they describe stories of a dynastic struggle and a civil war that occurred about the ninth century, B.C. There are almost ninety thousand couplets to this story, which are frequently used in puppet shows. These dramatic puppet spectacles are often performed at night on the temple grounds, often over a period of several months.

Although these performances may last all night, and the audience is familiar with the content of the stories, they will watch and listen intently when they might otherwise walk out on a performance by human actors on the same subject.

Rivaling the religious puppetry extravaganzas of India is the Wayang Kulit theater of Indonesia. Colorful, intricately carved, flat leather puppets, each with a distinctive personality, perform eight hour programs with extensive dialogue and surprisingly agile action, usually with a religious theme.

European puppet masters developed elaborate costumes, stages, music, plays and operas for their puppet characters. Mechanically inventive puppets, and "quick change" transforming puppets held theater patrons spellbound in those simple days before movies and television. Even today, many Europeans hold puppetry in high esteem. They honor puppetry and puppeteers not only for the manipulation of strings that produce the lifelike movements, but for the philosophy behind the puppet, why it exists and what it will say to the audience.

Puppet shows were always a popular diversion in America. According to McPharlin, the first puppet show recorded in American newspapers was at the Coach and Horses Inn, Chestnut Street, Philadelphia, Pa., in December, 1742. Although stage shows were prohibited under a 1750 Massachusetts law, Boston recorded its first puppet show on March 14, 1768. Puppet shows were able to flaunt this law apparently because they were not a full sized stage show.

Some puppet showmen traveled extensively through the Old West were they were a main source of entertainment. They arrived in California at the beginning of the Gold Rush. It is recorded that Punch and Judy performed at Sandy Bar, near San Fransisco about 1850 (McPharlin, 1949).

Puppeteers performed extensively in vaudeville and minstrel shows, at Expositions, Dime Museums, carnivals, fairs and schools. Puppeteers traveled with the circus and during the Civil War they played in army camps on both sides, for North and South impartially.

Puppeteers performed in the most primitive of conditions with equally primitive but always inventive puppets. Shadow figures made of cardboard and controlled with simple wires were ideal for the traveling showman. All the equipment needed for the show could be packed flat in a light bundle. A screen was often a linen sheet lit from behind by a lantern with a bulls eye lens. Although the puppets and staging were cheap and flimsy, the puppeteers managed to develop great effects and an atmosphere of suspense and drama. These puppet shows often portrayed the familiar stories and fables of childhood.

Strangely enough, puppetry almost died out in America early in this century. The early movies made puppet theater almost obsolete because movie cartoons could outdo even the most inventive puppet. Movies involving puppets were expensive to produce as well as tedious and time consuming. They could not compete with the simple characters which were born and bred on the drawing tables of the film industry.

"The Surge" was the time of general renewal for puppetry in America. It started with the work of an immigrant, Tony Sarge, born in Central America of German and English parents. Sarge almost single-handedly brought puppetry back into the twentieth century. In Chicago and New York during the 30's and 40's, Sarge trained puppeteers in his studio. Under his tutelage, many new professional puppeteers gained confidence and fame. Some of these professionals reached children in our generation through such popular shows as "Howdy Doody" and the earliest television instructional programs produced by Bil Baird for Bell Telephone. Tony Sarge is also famous

for inventing the gas filled balloons for Macy's Thanksgiving Day parades. Sarge wrote the first "how-to" book that revealed the secrets of working the marionette. Before this time, there was mainly an oral tradition of marionette use, handed down from generation to generation.

Radio is not regarded as the best medium for translating puppet shows to the general public, but it was Edgar Bergen and Charlie McCarthy's path to fame. This was perhaps the first coast to coast puppet show phenomenon. They easily and outrageously matched wits with some of the best known comics and celebrities of the day. They made puppets famous again, and set the stage for other human-puppet teams such as Paul Winchell and Jerry Mahoney and Shari Lewis and Lamb Chop, who in turn made the transition to modern television.

Television was the vehicle that presented many new puppetry programs to the public, including Howdy Doody and Burr Tilstrom's Kukla, Fran and Ollie. The Kuklapolitans received rave reviews from critics and the public alike. Burr Tilstrom won over fifty major awards, including five Emmies and two Peabodies and was inducted into the Television Hall of Fame for his work in puppetry.

American variety shows, such as the Ed Sullivan Show, kept puppets (if not puppeteers) in the public eye, where they became beloved and famous. Children's television programs such as Captain Kangaroo and Mr. Roger's Neighborhood used puppets extensively to teach and to communicate ideas between children and adults.

Sesame Street is perhaps the most famous children's program which features puppetry. Here the puppets and people co-mingle in

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ways that blur reality and help imaginative young children accept the puppets as real. These puppets, or "Muppets" are the invention of Jim Henson, a man who deserves to be celebrated for his unusual approach to puppetry. He reinvented puppetry for television, making it truly intergenerational. The Muppets had their own Prime Time program with invited guest celebrities who became foils for the antics of these outrageous hand puppets.

Puppetry in Education

Puppets have been used to teach a wide variety of subject matter to a large number of people for a very long time. The ability of the puppet to attract and hold attention, has not been lost on educators and others who wish to have information recognized and remembered. In writing about the historical development and theoretical issues relative to the utilization of puppetry as a medium for instruction, Stutheit (1981) concluded that puppets not only add spontaneity to the teaching/learning setting, but they are also a valid educational medium, well-founded within contemporary learning theories. Dunstall (1974) believes that puppets break down the barriers between adults and children, enabling children to say things they would not ordinarily say and to reduce feelings of self-consciousness. Engler (1973) wrote that the use of puppetry in the classroom makes teaching more effective and enjoyable because puppets bring spontaneity, humor, and fun to the serious tasks of teaching and learning. Currell (1980), however, warns that it is incorrect to suggest that puppetry can actually be used to teach academic subjects; rather, puppets provide the students and teachers with opportunities to introduce,

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interact and understand a wide range of concepts, knowledge, skills and situations.

Nancy Renfro and Tamara Hunt (1982) are two experienced educators who have used puppetry extensively as a teaching tool. They stress that, in working with young children, it is important to approach puppetry as a process in which the making and using of puppets assumes preeminence over the puppet as a finished product. Renfro (1984) has added another dimension to the classroom utility of puppets by suggesting that puppets be used as a control device to direct attention and to quiet the class. For example, a dog puppet could have extra long ears. When the class becomes too noisy, the teacher could cover the puppet's eyes with his ears as a signal for the class to quiet down.

Puppets as Educational Entertainment

The entertainment value of puppetry in the classroom, either as a goal in itself, or as a means to encourage learning, has been recognized by many sources. Puppets are fun and they bring joy into the lives of children (Carlson, 1969; Johnson, 1966; Kharasch, 1965). By building puppets, using puppets, or simply watching puppetry performances, children are stimulated to learn (Bumpass, 1965; Confine, 1972; Johnson, 1966). Audience participation is easy to achieve with puppets, and children do not have to be coaxed to become actively involved. Puppets are useful in teaching subject matter and in the dispensing of information. Puppets were, in fact, the first "visual aids".

The audience often identifies with the puppet so strongly that they succumb to the point of view of the puppet. The audience usually agrees with the puppet and will follow its advice (Baird, 1975). Professionals attribute this to the fact that puppets, in the course of their performance, may seem more human than many humans.

Puppetry and Reading Skills

Arbuthnot and Sutherland (1972) reported that puppetry brings certain literary concepts to life, suggesting it as an ideal vehicle for the development of fantasy. Although the evidence is mainly anecdotal, Limauro (1975) found that a puppet learning center motivated children to read and increased their reading ability. Currell (1980), noted that a puppet activity helps to motivate students by creating a need and a desire to read. In addition to motivating the student to read, the puppet may divert the child's attention from the anxiety associated with reading. Scott (1967) maintained that puppetry can help to develop creativity and help children to express their feelings. Puppetry can also help children who suffer from reading problems. For example, a child who is a word reader may come to realize that such word-reading is not a very good method of speaking for his or her puppet. He or she might then develop the incentive to practice his script many times in order to deliver the lines for the puppet properly. Scott also felt that puppetry contributes to better listening habits for young children by engaging more of their senses while they are attending to the puppet story.

Puppetry and Language Arts

> It is worth noting first that
> puppetry is a language, a means
> of communicating ideas and feelings;
> it has a place alongside other forms
> of communication, whether prose,
> poetry, graphic arts or performance
> arts (Currell, 1980, p. 11).

Language development in young children encompasses many diverse

areas, such as vocabulary, oral expression, rhythm, thinking and

problem solving, as well as creative expression. Smith (1979)

believed that, through puppetry, children could be helped to develop

competence in these areas. Cheyney (1976) suggested that puppetry

provides the motivation for learning and using oral language that is

sometimes beyond the capability of the average student. He noted

that language can be emphasized and developed through puppet

productions and that children will often develop better writing,

listening, and reading skills when they are involved in puppetry

productions. Currell (1980), however, cautions that although puppets

can help to release children's inhibitions and encourage them to

talk, just "doing puppetry" in the hopes of stimulating children's

involvement with language arts is an unrealistic approach and a very

limited view of the nature of language development.

Cynthia Roup (cited in Renfro, 1979), helped her hearing

impaired students to design and build abstract puppets from discarded

materials and then used those puppets as the foundation for short

skits, based on story book characters or actual people known to the

children. This exercise gave the students the opportunity to build

and explore their use of language without being tied to an actual

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script. Overall, Roup reported that the experience was very successful, with all the students participating in a fun, creative, and educational project. No control group was used in this study, however, thereby limiting the conclusions about the factors which contributed to the success of the program.

Van Allen (1976) found that puppetry encourages children to try out and develop new expressions, new syntactic structures, and new sentence patterns. He stated:

> Puppetry permits language to grow
> in multiple ways...puppets must be
> available to encourage children to
> try out sounds and expressions not
> typical of their normal conversation
> ....puppet shows and dramatizations
> of all sorts enable children to
> practice the sounds of language
> prior to writing and reading (pp. 67-68).

Cottrell (1975) stressed the capacity of puppetry for encouraging verbal interaction and communication with and among children by providing opportunities to engage in a variety of verbalizing activities. In her view, language serves as a foundation for the acquisition of the other communication components and can best be developed through dramatic activity.

George (1970) found that the movement and body language of the puppet (kinesics) enables children to coordinate their own body language and verbal expression with the language of the puppet. Cheyney (1976) also found that his students' language development was enhanced by the coordination of puppet kinesics with a taped recording of an original puppet play.

Champlin (1980) emphasized the value of play for facilitating learning. Dramatic play, in which a child "becomes" a part of a story, stimulates the imagination, develops language, and gives children great delight. Creating sounds and actions for a story involves a child in three broad avenues of experience: physical, emotional, and intellectual.

National and religious holidays are strewn across the academic calendar and they present teachers with the opportunity to use puppetry, language and creative dramatics to explain and demonstrate our cultural rituals. Hunt and Renfro (1987) have described the process of puppet making and language arts in a way that allows children to become familiar with and involved in these various multicultural events.

Puppetry and Creative Expression

Creative classroom puppetry has several dimensions. Puppets can enliven lessons through the teacher's imagination and manipulation and puppets can become the focus of their own lessons through the hands and imaginations of the children. Making puppets can be as informative and valuable as using puppets because the creation of a puppet from new or recycled materials is a task with its own intrinsic rewards. Children can become excited about their creative powers and the imagined powers of their puppet. The creation of a puppet show with its miniature props, stage and/or background, not to mention the unfolding story line, helps to develop many academically-related skills. For example, Logan, Logan, and Patterson (1972) described the value of puppetry for developing serial stories. They

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also suggested that puppetry's greatest contribution is in stimulating the shy child to express ideas and emotions without fear. The act of playing out short skits, reading short plays, role-playing, and creative improvisations, all integral parts of puppetry play in the classroom, can lead children through elaborate language lessons (Loban, 1963). In addition to learning how words are used, children can develop a sense of poise and timing when they use puppets consistently. Even children with speech problems will often express themselves clearly when they lose themselves in their puppet characters.

The wide variety of puppets (marionettes, shadow, rod, hand, finger, and the many variations of these) give educators a wide range of possible characters and methods of manipulation, which in turn stems boredom and allows for creative expression from a majority of students, including those with special needs.

Because the puppet has the ability to express a variety of ideas while suppressing criticism, the audience often believes that the puppet knows more than the puppeteer and that the puppet is always right, even though it may explore outrageous ideas rendered up through incredible leaps of logic. In the end, we know that the puppet will make us laugh, which is our reward for watching and listening to the show. Perhaps the magic of the puppet works in two directions. The adults are able to communicate to the child through the actions of an elaborate toy, which makes them more child-like and better able to penetrate the barrier between teacher and student, adult and child. The child becomes less self-conscious, readily

identifing with this miniature creature which displays human mannerisms, personality and failings. Children usually expect the puppet characters to demonstrate the correct, if somewhat ridiculous, behavior and ideas which reflect humanity through the prism of childhood.

Puppetry and Speech Development

Speech activities are an integral part of the language arts program. When assisted by a puppet, a teacher can focus on specific speech problems without subjecting the child to the embarrassment of repeated corrections. Tidyman, Smith and Butterfield (1969) reported that through puppetry even children's speech defects may disappear. Puppets provide strong visual reinforcement of concepts and help children assimilate the basic sounds of language. (For instance, a friendly snake is excellent for exploring "s" sounds, Renfro, 1984).

Existing textbook materials may be adapted to include puppets. If a lesson requires that specific words or sounds be repeated, the child may be asked to select a puppet to mimic them. In this way, the focus is taken away from the child and placed on the puppet instead. Any mistakes made during the drill are attributed to the puppet rather than the child. A puppet may be used as a "third person" for such activities as interrogative rehearsal (e.g. a teacher holding a monkey character could ask the child, "is this a monkey?"). Puppets can demonstrate how to use objects in the classroom as well as everyday items as a means of exploring conversation.

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Steven Judy (1974) noted the remarkable ability of puppets to stimulate students' dramatic expression. He attributed this to the puppet's ability to provide a psychological mask which allows them to release inhibitions. When children play with puppets, they often begin to verbalize and interact with the puppet characters. This is an excellent opportunity to help the child develop language skills.

Donoghue (1971) found that puppets can play an important role in teaching standard English pronunciation and usage to children for whom English is a second language. Currell (1980) discovered that puppetry can be especially useful to students who are learning a new language because puppets provide opportunities for students to practice the sounds, words and phrases of that language. Children can practice the language lesson in context by using the puppets to enact "situations" to react to. In addition, the puppets can provide a psychological mask for the students who may be too shy or embarrassed to try out the new language in a group setting. In her remarks concerning the use of puppetry to teach a second language, Currell (1980) has said: "It gives the child something to talk about and the motivation to talk, helping to overcome the inhibitions about speaking a foreign language" (p. 16).

Puppets and Science

In addition to getting the attention of the class, puppets have been used to clarify scientific concepts, facilitate science lessons by demonstrating and explaining directions, asking and answering questions, or helping to review or summarize important points of a lesson. A puppet may also serve as a reactor after a presentation or

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be used to perform a demonstration, such as the correct way to handle laboratory equipment or other safety lessons. Puppets can help students develop an understanding of the history of science with short plays which dramatize the process of scientific investigation and discovery or the life events of people responsible for various scientific discoveries.

Puppet plays have been written and performed for young audiences on a variety of environmental and science related topics. Sidorsky (1985) describes an innovative library mockup of a pretend computer with animal puppets and a science display to appeal to children's interest and to create positive attitudes towards the study of science. Daryle Seil (1991) has written a wizard and dragon puppet play for young audiences concerned with recycling and environmental quality.

Smith and Carre (1984) used puppet shows to explain the science of rainbows. Markle (1983) used a "super private sleuthing box" where children solve mysteries such as where to find shadows and how to shrink or enlarge them. Penn (1986) used puppets to present interesting facts about science and to heighten the curiosity of primary age students. Her program was based in the playground and park and had a seasonal format. Activities that involve making a variety of puppets and using them to teach science topics such as the seasons, the weather, and the solar system were presented in The Whole K Catalog; Ideas for Prekindergarten, Kindergarten, and Beyond (1983).

Some puppets are rigged for special effects, created by levers, pushes, and other kinds of simple machinery. A circus can be staged using action toys such as monkeys climbing a string, pecking poultry, or bouncing jumping jacks. A "ringmaster" puppet explains the amazing feats in terms of scientific principles.

Puppet characters can also demonstrate the vocabulary that explains scientific principles. Children can learn the attributes of words such as rough, silky, metallic, hard, soft, pliable, etc. when they construct puppets.

Object theater is another type of puppetry that is especially useful for certain science projects with children. Object theater involves puppets that are made from various discarded materials such as plastic milk jugs, coat hangers, and other such "junk". This type of puppet show seems to lend itself to programs about recycling, as the junk comes to life through the actions of the puppeteer.

Puppets and Animals

Some puppet characters are life-like animals. These puppet creatures offer the teacher an excellent opportunity to introduce the students to the life styles and habitat of wild animals. The danger of bites and scratches is eliminated and children can handle the "animal" without fear. Realistic animal "dens" can be constructed of cardboard tubes and "habitat" can be drawn and used as background. Teachers might point out the field marks of the animal, noting how the animal is camouflaged, for example. Other interesting facts about each species can be described, including the tail, claws, teeth, tusks or beaks, types of food each animal prefers and

how the animal gets that food, nocturnal versus diurnal living patterns, hibernation and migration, and so forth.

As one example of adapting puppetry to learning experiences with animals, Yvonne Winer (1983) has written an unfolding story that involves children in the process of metaphorism, by creating both caterpillar and butterfly puppets and acting out the amazing transformation.

Children can also learn how to deal with domestic pets through puppets. Approaching and handling animals can be practiced safely with the puppet without fear of hurting either the animal or the child. Allowing the child to pet the puppet animal's head or scratch it's ears is a good first step to adapting the child to the animal. This is a good time to talk to children about how to care for their pets. They might also try grooming their puppet pets with a brush and share readings about the care and feeding of household pets.

Puppets are sometimes used at nature centers as a part of environmental education programs designed for children. The students are introduced to the animals and topics that will be seen and investigated during the subsequent nature walk. This technique gets the children's attention, while it breaks down the barriers between them and the people they perceive as the experts. In addition, puppet presentations help the students to focus on the subject matter.

Tamara Hunt (1984) has written a book of animal poems that involve children in both puppet making and language arts. She suggests using objects from the environment such as leaves, twigs,

nuts, corn and shells to enliven the puppet making process and to provide maximum sensory awareness. She has students dramatize the rhymes through creative dramatics, puppets, pantomime and/or voice.

Puppets with Special Populations

Debbie Sullivan has written an article for teachers of students with special needs which is quoted in Hunt and Renfro (1982). In her introduction she states:

> When you work with puppets and children with mental, physical, or multiple handicaps, you provide a way for these special children to enhance their exceptional qualities. Special children will oftentimes compensate for their disabilities by developing other senses to their maximum when given challenging outlets to express themselves. The sensitive teacher who approaches learning situations in diverse ways gives handicapped children a better chance to learn while bringing all of the children's available senses into play (p. 11).

The child with a learning disability has many barriers, beyond the disorder itself, including immaturity, difficulty in paying attention, impulsivity, and low tolerance for frustration. Any approach that triggers memory, aids focusing, increases attention span, or stimulates development is worth putting into effect. Renfro (1984) has enumerated three major areas with which a disabled person must cope throughout life: language, isolation, and the struggle to maintain a positive self-image. Using her experience as a guide, she has ranked language as the most challenging problem confronting the handicapped child because of the need to discover special ways of

communicating with and relating to their outer worlds. Although
Renfro (1979) believes that the true potential of puppets has barely
been tapped, she maintains that puppets are a valuable tool for the
teacher of the child with hearing or visual impairments or physical
or emotional impairments.

Hearing Impaired Students

Renfro (1984) suggests the use of body puppets which capitalize
on the use of sign language when working with children who are deaf.
This type of puppet is hung around the child's neck so that he or she
is actually wearing the puppet. The sleeves of the puppet body are
attached to the wrists of the child, allowing the hands to remain
free to sign the story. The large size of these puppets makes them
more easily seen by the entire audience. Body puppets of this type
have been used successfully with deaf students in the area of
language development. The most common technique is called puppet
storytelling, where several students use the puppets and tell a
story. The script is not memorized; the students are encouraged to
ad-lib while following a general theme. Kharash (1965) also reported
on a successful puppetry program with deaf students.

Visually Impaired Students

Rosalyn Reich (1968) used stuffed cloth puppets when working on
language development with children who had visual impairments.
Although she did not use an empirical framework, Reich noted that the
students showed clear improvement in oral language, independent
thinking, and in group cooperation.

Large textured puppets are an obvious choice for children with vision problems. These puppets can be made with all types of materials and fabrics, including yarn, aluminum foil, different grades of paper and plastic. The large talking mouths on these puppets are especially enjoyed by blind children who rely heavily on speech and are able to experience a special theatrical event through touching rather than seeing the puppet.

A rope theater is an unconventional method of production which allows the audience to "feel" the play taking place. A theater such as this is usually a large open area which has been roped-off so that blind performers may use the rope to orient themselves with scenery and the other characters.

Children who are blind can also develop a deep sense of accomplishment by constructing puppets with papier-mache heads and cloth bodies. Their finely attuned sense of touch helps them construct precise models of heads and faces. Both children and adults with visual impairments can enjoy puppet shows if they are given the opportunity to feel the puppets before or after the performance. Puppet shows with lots of dialogue are best.

Carolyn Nash (1989), a teacher who works with children who are blind, has developed a method of making puppets with her students that is quite interesting. The students lie on top of two layers of brown butcher paper placed on carpeting. Nash then draws around each child with a dressmaker's wheel which pin pricks a series of holes in the paper, forming an outline which can be felt when the paper is

turned over. The outline is felt by the blind child's fingers as s/he or an adult cuts it out. The child then "tries it on for size" by laying on it. The child then staples both layers together starting at the bottom half of each leg along the edges and continuing to knee height. Crushed newspaper is then stuffed into the legs. This continues until the entire puppet is filled and stapled around all of the edges making it three dimensional. Clothes are brought in from home to dress "the child puppet." This project helps the children to grasp concepts of body parts of self and others. As well as "in front of," "in back of," right and left.

The puppet figure is then re-drawn using one layer of paper. Children are asked what the paper model cannot do that they can do. The answer to the question is "move", which then leads to a discussion about the mechanics of bending at the joints. The figures are then cut at the knees, elbows, shoulders, wrists, and re-attached to the figure with the help of brads.

The students are then "shown" marionettes and they note how the body parts are similar to the child and where the joints are for both. Strings are then attached to the full sized body puppets at the head, elbows and knees. The sighted students ask the puppet questions about being blind (questions that are not usually asked of the students with visual impairments). This project is usually done with 4-7 year old children because that is their age when they enter school.

Nash (1989) has also developed a method to help blind students sense shadows. She shows the students a tensor lamp, a toy rabbit,

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and paper that is tacked to the wall. She explains that it is always the lamp, the rabbit, and the paper in that order. She then draws the outline of the shadow with the dressmakers wheel. The students can then "see" the shadow with their fingers. The light source is moved closer or farther away from the object and the results are noted. These shadows have been used as shadow puppets to tell simple stories to kindergarten classes.

Developmentally Disabled Students

Puppets have been used to help children and adults with developmental delays to communicate and to become more involved with their communities. When working with people who are severly retarded, however, it is important to be ready for overreaction to some puppets. Responses can be unpredictable, especially when the ability to reason is limited. If one is to work with groups of mentally handicapped people, it is helpful to have some experience as a performer, along with familiarity with the disability itself.

If the person using the puppets has any behavior problems or has difficulty in relating to other people, it is better to start off with a less intimate form of puppetry such as shadow puppets, projected on a screen with an overhead projector. Because shadow puppets are easily manipulated, they are ideal for story-telling and have proved extremely successful with people who experience mental handicaps, even those who are profoundly handicapped (Renfro, 1984). Eventually, one would want to be able to use the close body contact puppets (hand and finger).

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A study was done with puppets and a population of young autistic
children by Carolyn Astell-Burt in 1981. The goals of the program
were to: (1) encourage students to complete a job successfully and to
experience the pleasure of doing so; (2) involve students physically
with other children and to encourage them to play in a productive
manner; (3) keep students fruitfully occupied all day; (4) give
students the opportunity of more productive activity. The author
found that, with encouragement, the autistic children were able to
relate to their puppet; understand that the puppets could be shown to
others; respond to a teacher's request to demonstrate the use of the
puppets; and use the puppets for communication. The autistic
children became more lively, more adventurous, better prepared to
relate to other people, and appeared to experience pride in their
achievements. There were no control groups in this study, thereby
limiting the conclusions about what factors were responsible for the
observed changes.

Robert Marion (1979) suggests that puppetry may be used to
increase the leisure time activities of developmentally delayed
adolescents by involving them in the production of puppet plays. He
found an increase in social confidence and an improvement in peer
relationships through such activities.

Repha Buckman (in Renfro, 1984) describes the work of the
Sunflower Puppeteers of Hutchinson, Kansas, a troupe of adults with
developmental disabilities who have performed puppet shows in Kansas,
Nebraska, and Georgia. Puppeteer, Claudia Leonesio, patiently
trained her group in the technical skills needed to perform on a

professional level. Whenever possible, Leonesio matched puppet personalities with the disability of the puppeteer in order to enhance the character of the puppet. These puppeteers lived at a state training school for developmentally disabled adults and they had to overcome many physical and psychological barriers in order to gain the knowledge and self-confidence to perform before an audience. In addition to their own personal limitations they had to deal with the fears and frustrations of coming out of the institution, learning new skills, and discovering their own talents plus the rigors of traveling, socialization and working together as a group.

Physically Impaired Students

> ....then there were my fears of
> two handicapped children in my
> kindergarten class. One girl wore
> heavy steel leg braces, having been
> crippled by polio; the other twitched
> spasmodically from cerebral palsy.
> I didn't know what to make of this.
> No one had prepared me for kids
> who weren't perfect. But Howdy (Doody)
> did a sequence on the March of Dimes
> that raised my consciousness - I had
> never even heard of polio before that.
> And then, when I looked carefully at
> Sally, the little girl with cerebral
> palsy, I was amazed to notice that
> she reminded me a little of Howdy,
> the way he jiggled about on his
> twelve strings. Maybe Sally wasn't so
> frightening after all (Davis, 1987, p. 121).

Children in wheelchairs or with limited movement might enjoy table top theaters. This simple staging technique provides a different perspective, a birds-eye view of the action taking place. Walking finger puppets are best for this set-up, although simple toys

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pushed with a straw can also be used. Local scenes, school yard, or town setting allow the child to personalize the story.

Physical therapy can be enhanced by the use of puppets. Often dull routines can be enlivened and long hours of repetitive exercises seem shorter when special puppets are used. Finger puppets and arm puppets can hold the attention of the child while making the physical exercises seem like fun. Any kind of puppet can be modified to meet specific needs.

Puppet construction can also be a form of physical therapy. Different construction techniques can be designed to correspond with the needs of the patient. Puppet construction calls for hand-eye coordination as well as motor coordination and muscular usage. The use of papier-mache or clay for puppet heads helps develop the muscles of the hands and fingers while the muscles of the lower and upper arms are developed by using puppets with moveable mouths.

Puppets can be designed or altered to adjust to the limitations of the physically impaired child. Large mitt-type puppets with few moving sections are suitable for children with limited use of their hands. Children in wheelchairs can use a traveling puppet theater made from a cardboard box attached to their chairs.

Emotionally Disturbed and Learning Disabled Students

Creative puppetry lends itself to therapy for emotionally disturbed children by providing an appropriate avenue of communication to express fears and past incidents which may haunt them (Astel-Burt, 1981; Oatman, 1981; Renfro, 1984). It has been noted that the withdrawn child may refuse to converse with a

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therapist, but will often begin a spontaneous conversation with a puppet or doll (Renfro, 1984). The child might also use the puppet to speak for him or her. When used in groups, puppets offer an opportunity for social interaction and personal expression and they allow the members of the group to develop and practice a wide range of skills. For example, Fitzsimmons (1967) reported a reduction in some speech handicaps by using puppets in group therapy.

An unusual puppetry workshop for children with learning disabilities was developed at the Learning Disabilities and Reading Clinic at Coney Island Hospital in Brooklyn, New York (Pope, Edel and Lane, 1974). The children who attended this clinic demonstrate a variety of behavior problems, including impulsivity, restlessness, clumsiness, perseverativeness, withdrawal, aggressiveness, distractability, and low attention span. They all had learning problems and suffered from emotional problems. Most were loners and did not know how to deal with their peers. If and when they did try to interact with peers, they did so awkwardly and in ways that often produced rejection.

The Bread and Puppet Theater, a group of puppeteers who performed morality plays and pageants on the streets and university campuses of the area, set up the workshop twice a week at the Learning Clinic. In the workshop each child made his or her own puppet; the group then created a play (or plays) with these puppets and performed the play whenever an audience was available (e.g. in the waiting room of a clinic, in a hospital ward, or at a nearby

nursery school). These plays or stories lasted from 3 to 20 minutes and often reflected personal incidents.

Although there has been no formal test, the puppeteers believed that the puppetry workshop gave clinic children a positive group experience, channeling to constructive use many of those behaviors which had handicappped them in the classroom or in social situations.

Teachers as well as students, have benefited from puppetry assisted learning. Positive, long term effects on the attitudes of teachers and peers towards students with disabilities have been facilitated by role playing puppets (Snart and Maguire, 1986, 1987; Thornburg, 1983).

Puppetry in Counseling and Therapy

Play therapists often use puppets in therapy instead of dolls because puppets are more adaptable to role playing situations. With puppets, the child's problems can be acted out and possible solutions may be reviewed (Magezis, in Hunt and Renfro, 1979). For example, a puppet can pick up objects, pour, lift, use simple toys, etc. With dolls, the interference of the manipulation is obvious. Magezis also maintains that through puppets, children can "express inner conflicts, problems, desires and fantasies without having to take responsibility for them" (p. 135).

Several writers have commented on the value of puppets in their clinical experience. Graham (1979) and Irwin (1985) have both maintained that puppets are an effective tool for obtaining diagnostic information from young children during interviews. Woltman (1972) pointed out that puppetry has two principal

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advantages: (1) each child identifies with the puppet character and (2) identification leads to projection as the child projects his own feelings, desires, wishes and anticipations.

Oatman (1981) feels that in psychotherapy the puppet is ever-powerful and serves as a vehicle for the child to express feelings and emotions which might otherwise have remained hidden or repressed.

Cole (1994) said that because puppets are totally non-judgemental, accepting, loving and capable of relating directly to the individual, they lend themselves naturally to the diagnostic or curative process, whether an illness is physical or psychological. She also feels that puppets have the ability to help children release intensely controlled emotion, alleviate pain and anxiety, allow a free range of feelings and restore natural health.

Puppets are also useful in modeling procedures in which children watch a puppet show where the puppets work out a solution to a problem, or where the puppets present the problem and ask the children to work out a solution.

Only two research studies have been done in this area. Leyser and Wood (1980) designed a puppetry intervention program to reduce student arguments in a second grade classroom. They first took a baseline of the number of arguments occurring in class and then they wrote simple skits depicting examples of student arguments which were resolved by the puppets. Simple paper-plate puppets were constructed by each student and used in the skits. Each show offered the children the opportunity to suggest solutions to the problems. Several of the puppetry sessions were followed by brain-

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storming and poster drawing. After the fifth session, the class wrote a script. Leyser and Wood evaluated the effectiveness of the puppet intervention by recording the target behaviors for a ten day period after the intervention was terminated. They found an average decrease in arguments of 1.5 per day. Student responses to a sentence completion test indicated a positive feeling about the program and a subjective assessment of benefits.

Newman (1978) also found puppets to be effective in helping students to cope with personal difficulties. She compared the use of ventriloquial puppets acting out a crisis personal to students in her seventh grade class (e.g. not making the cheer leading squad) and found that the children responded better to the puppet method than to a lecture about the subject.

Research with Puppets in Education

The great majority of educators who have tried to incorporate puppets in their classrooms have focused on the creative and mechanical aspects of developing programs. As the above review indicates, educators have devised clever programs for a variety of purposes. While some educators have used puppetry to teach economics (Montgomery, 1979), problem solving skills (Smith, 1979), ecology (Mink, 1983), creative arts (Krause, 1981), college level political science (Coleman, 1983), and to overcome community development problems in underdeveloped countries (Kraii, 1979), the majority of studies dealing with puppetry and education have been concerned with the development of language and reading skills with young children (Ehle, 1977).

Reports concerning language and reading skills programs have been uniformly positive. Few attempts have been made, however, to evaluate the benefits of puppetry assisted education and no attempts have been made to delineate what factors, if any, are responsible for success.

Using a control group and an experimental group in which a puppetry program was used, Wood (1981) tested the effectiveness of handpuppetry in reading vocabulary instruction with first grade students. Although the results did not indicate a significant difference in improvement between the test scores of the experimental and control groups, Wood did find a significant classroom effect in favor of the group given the puppet program.

Dunstall (1974) tested the relative merits of presenting material to first grade children using the methods of puppetry and picture books. She found that puppetry presentations were more effective in increasing comprehension, imagery motivation, and retention for first grade children regardless of age or socio-economic group. A number of other investigators (Chayney, 1976; Donoghue, 1971; Reich, 1968;) used a similar design to Dunstall's and demonstrated that the language skills of young children could be improved with the use of puppetry as a teaching tool.

Conclusions

An ancient Chinese proverb says, "I hear and I forget. I see and I remember. I do and I understand". When a child begins to interact with puppets and uses puppets to inform others, his or her retention seems to be facilitated. Even if the child merely watches

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a puppetry presentation, his or her rate of retention should be
higher because he or she is using imagination, as well as the senses,
to receive and integrate the information.

Carl Rogers (1969) referred to two types of learning: one that
has no meaning to students because it involves only the mind, without
feeling or personal meaning: the second, experiential learning, has
much meaning for the student. Rogers defined the elements which make
experiential learning effective: (1) a quality of personal
involvement in which a person's feelings and cognitions are involved
in the learning event; (2) self-initiation in which the sense of
discovery and comprehending comes from within, even when the stimulus
comes from the outside.

Puppetry contains these aspects and perhaps it is effective for
these reasons. It may be that students are more receptive to
puppetry presentations because the learning is more fun. It is also
possible that with the use of puppetry, more senses are involved and
are more alert for a longer time. Although these questions are
beyond the scope of this study, they are interesting in their own
right.

Young children are usually open, receptive and perceptive. They
are curious and experimental. They do not merely want to see the
world around them, they want to taste it, to touch it and to
experience it, closely and sharply. When a child observes a puppet
coping with a problem, the child can readily identify with it. The
puppet becomes a peer, someone who will suffer, surprise, and survive
the adults.

Many believe that puppetry provides the adult with a vehicle for teaching children in a way that will help them to remember what might otherwise soon be forgotten. Indeed, the antics of the puppet will be remembered long after the image of the teacher/puppeteer is forgotten. Most often, the students will respond to a method of interaction which holds their attention and speaks to them as special people.

Bil Baird, a pioneer in educational puppetry, and a member of the Board of World Education, traveled the globe producing educative puppet show presentations for illiterate people. He explained the puppet's exceptional ability to broach delicate subjects this way: "Puppets seem to be able to say things to an audience and get away with it in a way that people cannot. When a speaker talks, and even when an actor performs, he is questioned as to who he is, why he knows so much more than anyone else, who has hired him to speak. The puppet seems to be immune to this kind of questioning" (Baird, 1965, p. 10).

Baird was intrigued with the universal nature of puppets as a teaching medium. He felt that the puppet was able to cut across lines of caste and education and appeal both to illiterate and educated audiences.

Because of its versatility and its many values, both for therapeutics and entertainment, puppetry is an ideal medium for education and recreation. Taylor 1965), relates that puppetry has much to offer children of all ages in their total growth and development. Activities required to produce a puppet play are so

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diversified that the child uses and integrates his or her physical, emotional and mental capacities. Puppetry is not so much a body of subject matter as it is a creative way of dealing with subject matter. It enlists the imagination of a child and impels him to learn more.

The last twenty years have seen a tremendous burst of activity in the field of puppetry, an art usually underestimated by the adult, skeptically watched by the adolescent, and adored by the child. The enthusiasm that preschool children have demonstrated for informal and brief puppet shows clearly indicates that the use of puppets can be an effective strategy for motivating and teaching young children to develop effective problem-solving skills. Puppets can be used to introduce a variety of issues important to children.

Puppetry has now found its way into elementary schools where it has been accepted as an instructional medium, although teachers do not always feel that they are endowed with puppetry skills and they may feel quite incompetent in the total use of puppetry. Often, simple puppet making by the children must suffice as the only real attempt to integrate puppetry into the curriculum.

Although puppetry has been used extensively in a number of contexts outside the classroom, and it has been shown to be effective in specific academic domains, the extent of puppetry's use as a tool in the overall educational process for young children has yet to be determined. Nor has their been a determination of the relationship between training in puppetry and the use of puppets in the classroom. It is the goal of this study to assess the classroom use of puppets

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and to determine if a functional relationship exists between training

in puppetry manipulation and classroom utilization.

CHAPTER 3

METHOD

Puppetry appears to be a common experience among children in early childhood settings. Early childhood educators are sometimes trained in the general and specific uses of puppets through college courses or through workshops. The purpose of this study is to investigate the type of training available to teachers, the actual classroom use of puppets, and the teachers attitude regarding the overall effectiveness of puppetry in early childhood education. In order to determine the facts concerning teacher training and the use of puppetry in early childhood education, it was necessary to develop an instrument by which to measure and record the data. This instrument took the form of a survey with a broad spectrum of questions regarding training and puppetry in the classroom. Some of the questions in this initial survey had predetermined answers and rating scales while other questions were "open ended" in order to allow the respondents to elaborate and/or to explain certain facets of teaching with puppets. The surveys were distributed to teachers who fell into certain geographical boundaries in order to facilitate the distribution and collection of the data. The following is an overview of the survey process.

Pilot Study

A 52 item questionnaire was designed to assess the types of training in puppetry skills experienced by teachers and to record the actual use of puppetry by teachers across the spectrum of curriculum topics and with a variety of student populations.

The survey was first distributed to 200 teachers of preschool, kindergarten and elementary school-aged children in various cities in the state of Rhode Island (Pawtucket, Central Falls, and Wakefield). Many of the survey respondents reported difficulty with the questionnaire and the return rate was very low (15%). Many of the questions on the pilot study were deemed to be neither quantifiable nor of specific interest to the researcher. A copy of this initial survey is in Appendix A.

The questionnaire was later modified and reduced to 29 items. Several questions were clarified and the predetermined answers to some questions were simplified. Several open-ended questions were added to give the respondents more opportunity to expand on their answers. A copy of the revised survey is presented in Appendix B.

Subjects

The subjects participating in this study were 120 Caucasian females who ranged in age from 24 to 61 years with an average of 41 years. These teachers worked in schools in Massachusetts, Rhode Island, New Hampshire, and Michigan. They had been teaching for a mean of 13.4 years, with a range between one and 35 years. Their educational levels included Associate of Arts degree (6%), Bachelor's degree (18%), and Bachelors degree, plus additional credits (24%), Master's degree (37%), and Master's degree, plus additional credits (8%). Most of the subjects taught preschool (33%) or kindergarten (24%). An additional 10.5% taught special education classes; 8% taught first grade; 3% taught second grade; 1.5% taught third grade.

Eighteen percent of the respondents were librarians, psychologists, or program directors.

Instrument

The revised questionnaire contains 29 items which solicited background information on the participants including: age, gender, educational level, years of teaching experience, and grades taught. The survey also contains questions regarding the types of puppets used in the classroom and the range of students (preschool, kindergarten, elementary school, typical or special needs). In addition, the teachers were asked to rate their ability as puppeteers and the effectiveness of puppetry as a teaching strategy. Survey respondents were also queried as to the type of training in educational puppetry skills that they may have received (college course or inservice workshop). The survey required 15 minutes to complete.

Procedure

The superintendents of the targeted schools were contacted by mail and the study was explained to them as one in which the investigator was exploring the use of puppets in the educational process. Permission was sought to approach the schools. One week after the letter, superintendents were contacted by telephone. The superintendents who agreed to the project presented it to their school committees. When permission to contact the schools was granted from the superintendent's office, the principal of each of the schools was contacted by mail and by telephone. If the principal

agreed to the project, surveys were distributed to teachers.

Teachers were asked to complete the surveys on their own time if they were willing to participate in the study. All surveys were collected one week after distribution to the schools. No financial payment was made to the teachers.

CHAPTER 4

RESULTS

The survey data were coded and tabulated for response
distributions. Using the SPSS (Statistical Package for the Social
Sciences), Chi Square analyses were performed on the responses of the
120 teachers who completed the survey. Chi Square analyses were used
in order to examine the relationships between training and the
following factors: the reported frequency of use of puppets in the
classroom; the perceived ability of teachers in puppetry skills; the
number of professional puppetry programs presented in the classroom;
and the teachers' attitudes towards the effectiveness of puppetry.
T tests were used to calculate significance between training and age
of respondent, training and the number of training hours, and
training and the length of time training occurred from the time the
questionnaires were completed. All figures are included at the end
of this chapter to facilitate the flow of the text.

For analysis, subjects were divided into four categories:
teachers who had received training in puppetry skills as a part of
their college course work, teachers who had received puppetry skills
training through a workshop, teachers who had received training in
puppetry through both college course and workshops, and teachers who
had received neither college nor workshop training in puppetry
manipulation skills.

Training in Puppetry Skills

Slightly more than half (N=64) of the survey respondents
indicated that they had had some training in puppetry. As shown in

Figure 4.1 on page 51, 12% of the teachers had had courses in college; 24% had attended a workshop on puppetry; 17% had had both course work and workshops. The remaining 47% had had no training in the use of puppetry.

Teachers who had gone through some training in puppetry skills reported that they had received a mean number of 12.3 hours of training, with a range from one to 40 hours. These hours of training occurred, on average, about 7.7 years prior to the time they completed the survey, and ranged from one to 31 years ago.

Teachers rated their training as minimal (33.6%), moderate (28.6%), or extensive (31.1%).

In rating the overall effectiveness of their training, the majority of teachers (40.8%) said it was "moderately effective", 30.6% of the teachers reported that it was "somewhat effective", and 14.3% each said it was either "effective" or "very effective".

When asked to indicate if the training in puppetry skills had been useful to them in their teaching, 43.8% indicated that it had been "somewhat useful", while 33.3% reported it as "moderately useful", 10.4% saw it as "useful" and 12.5% of the respondents indicated that it was "very useful".

Slightly more than half of the teachers (N=67) reported that they had read a book about puppetry.

Question one, regarding the relationship of training and the use of puppets in the classroom, was defined by the teacher's response to this question: Rate the frequency of your own classroom use of puppets: (1) very infrequently (1 or 2 times per year) (27% of the

teachers); (2) infrequently (3 to 10 times per year) (21%); (3) moderately (at least once per month) (33%); (4) somewhat frequently (several times per week) (15%); (5) very frequently (daily) (3%). The results are shown in Figure 4.2 on page 52.

Data on the average frequency of response for each group of teachers, classified by their training mode, are presented in Figure 4.3 on page 53.

When examined by type of training received there were no significant differences between the groups of teachers on the frequency of puppetry use in the classroom (X^2 (df=9, N=117) p = .555). The untrained teachers, however, had the lowest scores or ratings for frequency of use. These teachers also reported that they used puppets in a smaller variety of curriculum areas than the other teachers and availed themselves less often to professional, educational puppetry presentations, as seen in Figure 4.4 on page 54.

The second question, regarding the various types of training in puppetry skills and the teachers' perceived ability as a puppeteer, was based upon responses to a question with the following rating scale: (1) Clumsy, (30.5% of the sample); (2) Average, (56% of the sample); (3) Skilled, (14% of the sample). The results are presented in Figure 4.5 on page 55.

In examining the responses to this question, a significant training effect was found across the groups of respondents (X^2 (df=6, N=116) p = .032). The untrained teachers were more likely to report feeling clumsy with puppets than were trained teachers as shown in Figure 4.6, page 56.

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In addition, the average frequency of use of puppetry in the classroom increased with advances in perceived skill level of the teachers, as shown in Figure 4.7, page 57.

Question three, regarding the relationship between types of training in puppetry manipulation and the actual number of professional puppet programs which were presented in the classrooms did not demonstrate any significant training effect (X^2 (df=3, N=120) p = 153). Figure 4.8 on page 58 demonstrates the results of question number three.

Question four seeks to establish a relationship between teacher training in puppetry and self-reported attitudes about the effectiveness of puppetry in the classroom. The results of this question were defined by the answers to a question with a rating scale of 1 to 5. (1 = not at all effective / 5 = very effective). Figure 4.9 on page 59 shows the overall frequency rates across training modes.

As seen in Figure 4.10 on page 60, the majority of respondents said that puppetry was either "effective" (46.5%) or "very effective" (26.3%) in the classroom. about a quarter of the sample (24.6%) said that it was "somewhat effective". Three teachers (2.5%) said that puppetry was "not at all effective". No significant differences were found between the groups of teachers (X^2 (df=12, N=114) p = .150).

Two tailed T tests were performed to determine differences between trained and untrained teachers by age, the number of training hours experienced and the length of time since that training occurred. Those teachers who had been trained in some puppetry

skills were significantly younger than those teachers who had had no training (t = -2.44; df = 111; p = .016), and those who were trained most recently were more likely to use puppetry in their classrooms (t = 2.97; df = 39; p = .005).

Among those who had been trained in puppetry, there were no significant differences between groups according to the amount of training hours experienced by teachers (t = -.03; df = 30; p = .979). Chi Square analyses indicated no significant differences between the amount of puppetry use in the classroom (p = .574) of either the trained or the untrained groups.

Teachers' responses were also examined by specific training modality. Responses of teachers who were trained in workshops were compared with those of teachers who had been trained in college courses. The question was examined because there was a possibility that the quality of training may have been different between the groups. Puppetry manipulation workshops are more likely to be taught by professional puppeteers as a special body of knowledge, while college courses are more likely to be taught by professors who may lack experience and training in puppetry.

There were no significant age differences between workshop attendees and non-attendees (t = .61; df = 109; p = 542). There were significant differences, however, between those who had attended workshops and who had not, in their perceived ability to use puppets (p = .010) and the belief that puppets were effective teaching tools (p = .050).

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Workshop attendees differed significantly from non-attendees when responding to the question about how they could be more effective (p = .008). Workshop attendees said significantly more often that they could use more time to prepare lessons using puppetry, while non-attendees said that they could use more training in puppetry.

Survey Results: Frequency, Type, and Applications

Teachers reported using a mean number of 10.6 puppets per classroom, with a range of one to 40 puppets. Hand puppets were used in 98% of the classrooms. Finger puppets, sock/rod puppets, shadow puppets and marionettes were used in 50%, 40%, 17% and 15% of the classrooms respectively. The majority of teachers (64%) said that they did not have a specific puppetry area in their classrooms.

The amount of time the students spent with puppets each week ranged from five minutes to 5 hours per week, with a mean of 83.6 minutes per week of unstructured puppetry time per classroom.

When indicating the general use of puppets in the classroom setting, the majority of teachers (78%) reported that they used puppets most often for free time entertainment. The next most commonly reported uses of puppets are by the teacher for lesson presentation (cited by 63.5% of the respondents) and putting on plays or skits (52%). Many of the respondents indicated that puppets were used most often for them in professional programs (36.5%), while others said they used them for counseling students (15%), and training handicapped children (8%).

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The most popular curriculum areas in which puppets were used as a teaching medium included language arts and social studies (81% and 64% of the classrooms respectively). Other curriculum areas facilitated by puppetry included holidays and religious customs, and science and math (45% and 25% of the classrooms respectively). In contrast to using puppets only in curriculum areas, 57% of the teachers said they also used puppets as an entertainment device and 14% said that they use puppets for other purposes.

Sixty nine teachers reported having had at least one professional puppetry program in their classroom. The most popular presentation dealt with food and nutrition (35 classrooms); other presentations involved academic topics (9 classrooms), alcohol or drug abuse (9 classrooms), or physical, emotional and sexual abuse (21 classrooms). In eighteen classrooms some other unspecified, professional presentation was made.

Eighty one teachers reported some use of puppetry with children who had special needs. These teachers indicated that puppetry was used most often with children who were learning disabled (in 64% of these classrooms), developmentally delayed (in 58% of the classrooms), and emotionally disturbed (in 56% of the classrooms). Puppetry was used less frequently with children experiencing physical disabilities (33% of the classes), visual impairments (25% of the classes), hearing impairments (24% of the classes), and autism (16% of the classes).

Survey respondents (N=86) designed the following limitations or problems associated with the use of puppets in their classrooms:

"known" puppets have built-in personalities (cited by 69% of these respondents); children hit with them (cited by 38% of the respondents); puppets are seen by children only as entertainment and they are difficult for young children to handle (cited by 29% and 27% of the respondents respectively).

When asked to rate their experiences with puppets in the classroom, a majority of teachers felt that puppetry was either a "very positive" (46%) or a "positive" (30.1%) influence in the classroom. Of the other respondents, 22.1% were "neutral" on the subject, while 1.8% of the teachers reported having negative experiences with puppets in the classroom.
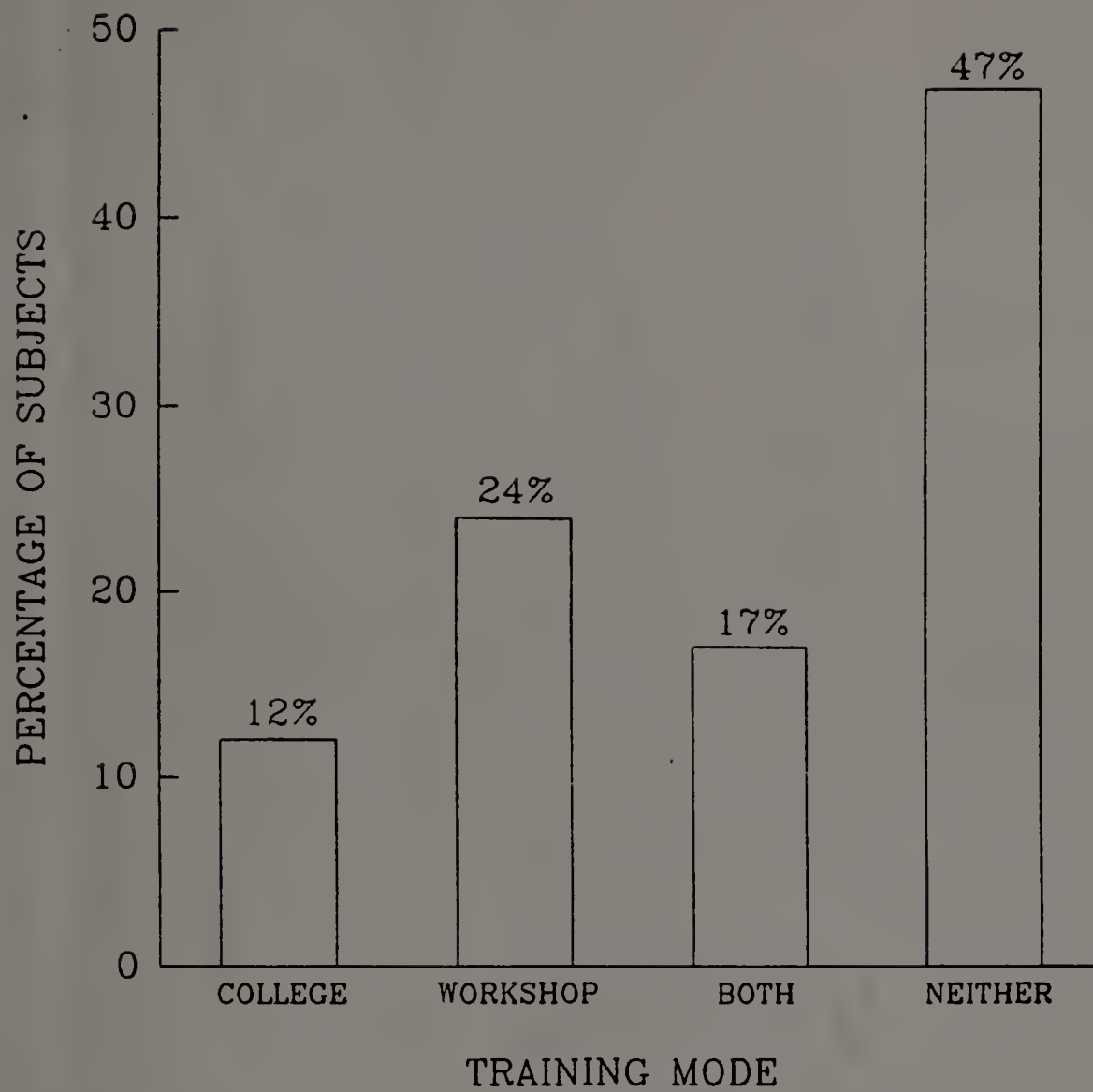
Figure 4.1. Percentage of subjects for each training mode.
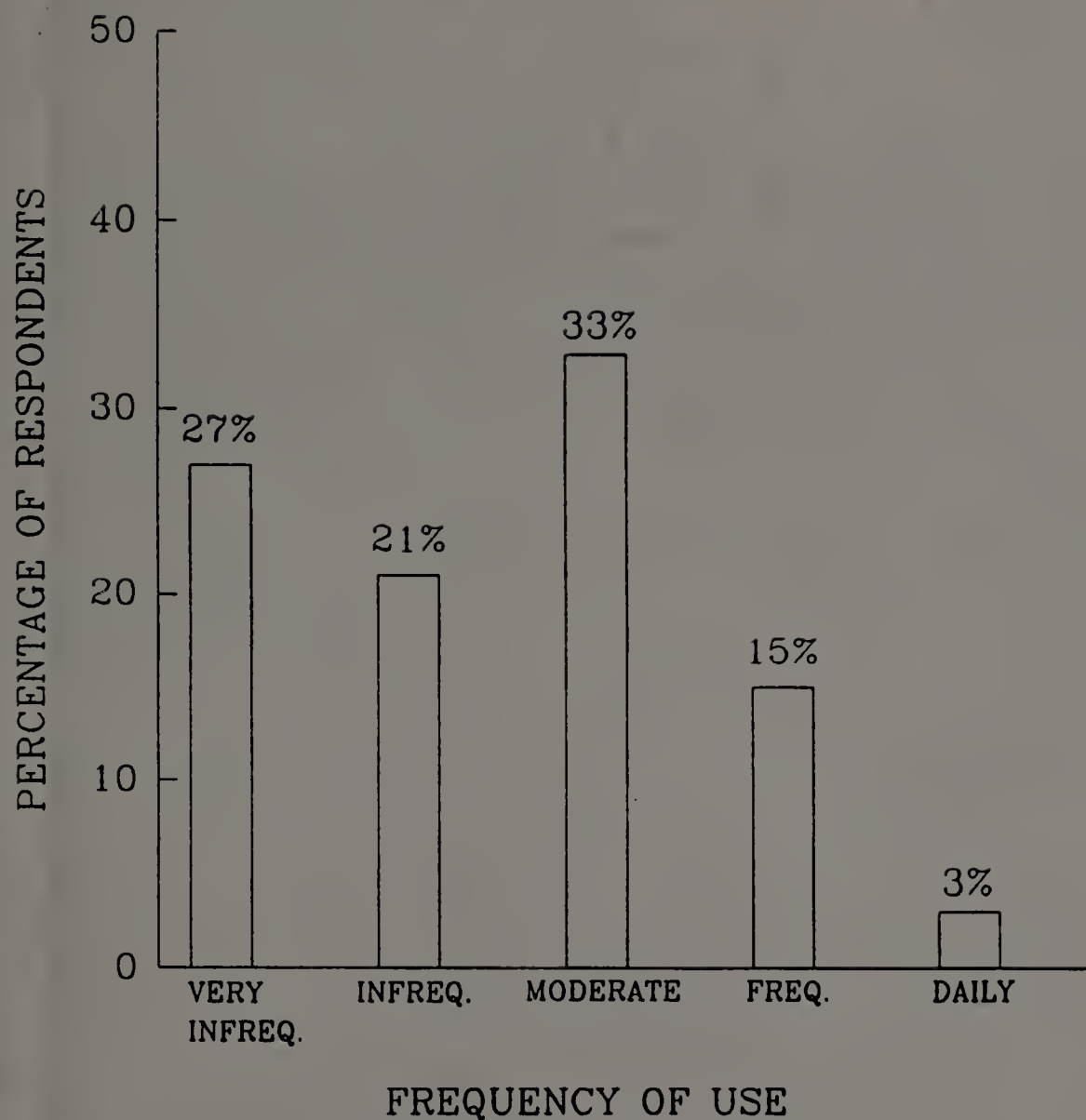
Figure 4.2. Percentage of subjects for each rating of frequency of use (very infrequently = 1–2 times/yr; infrequently = 3–10 times/yr; moderate = 1 time/month; frequently = several times/week).
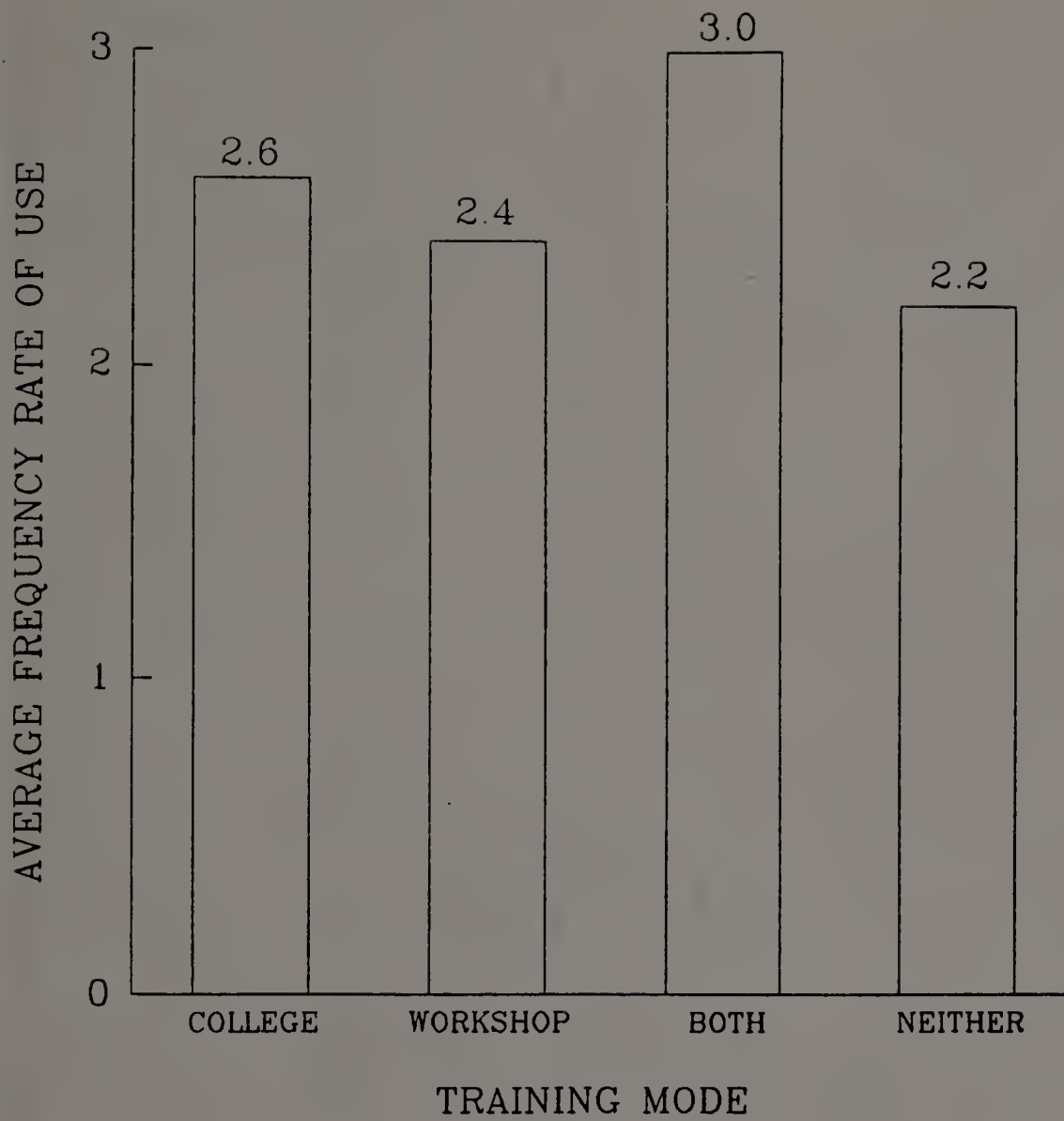
Figure 4.3. Average frequency rate of use for each training mode. 1 = 1 or 2 times per year; 2 = 3 to 10 times per year; 3 = 1 time per month; 4 = several times per week.
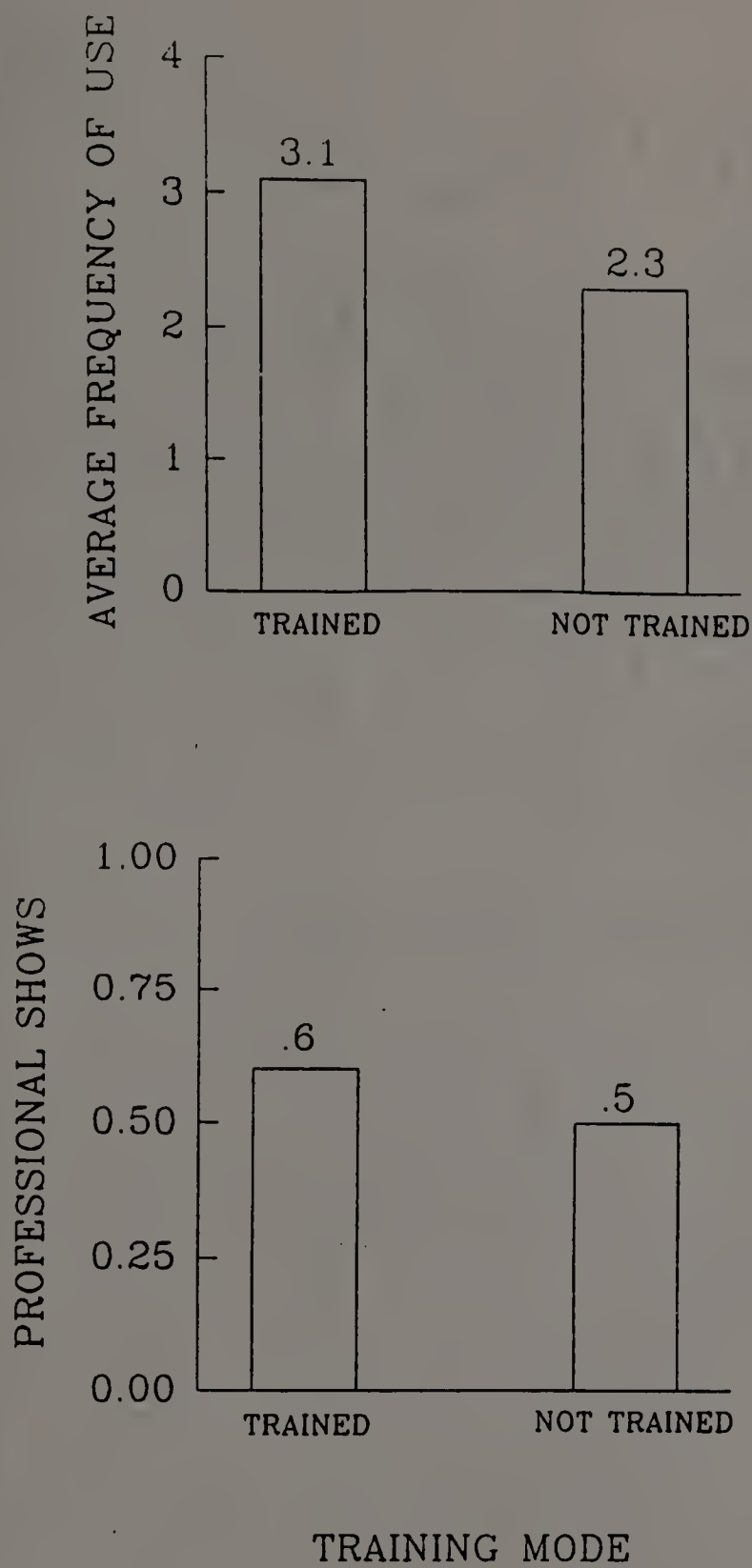
Figure 4.4. Average frequency of use across curriculum areas (top panel) and professional shows (bottom panel) for trained and untrained teachers.
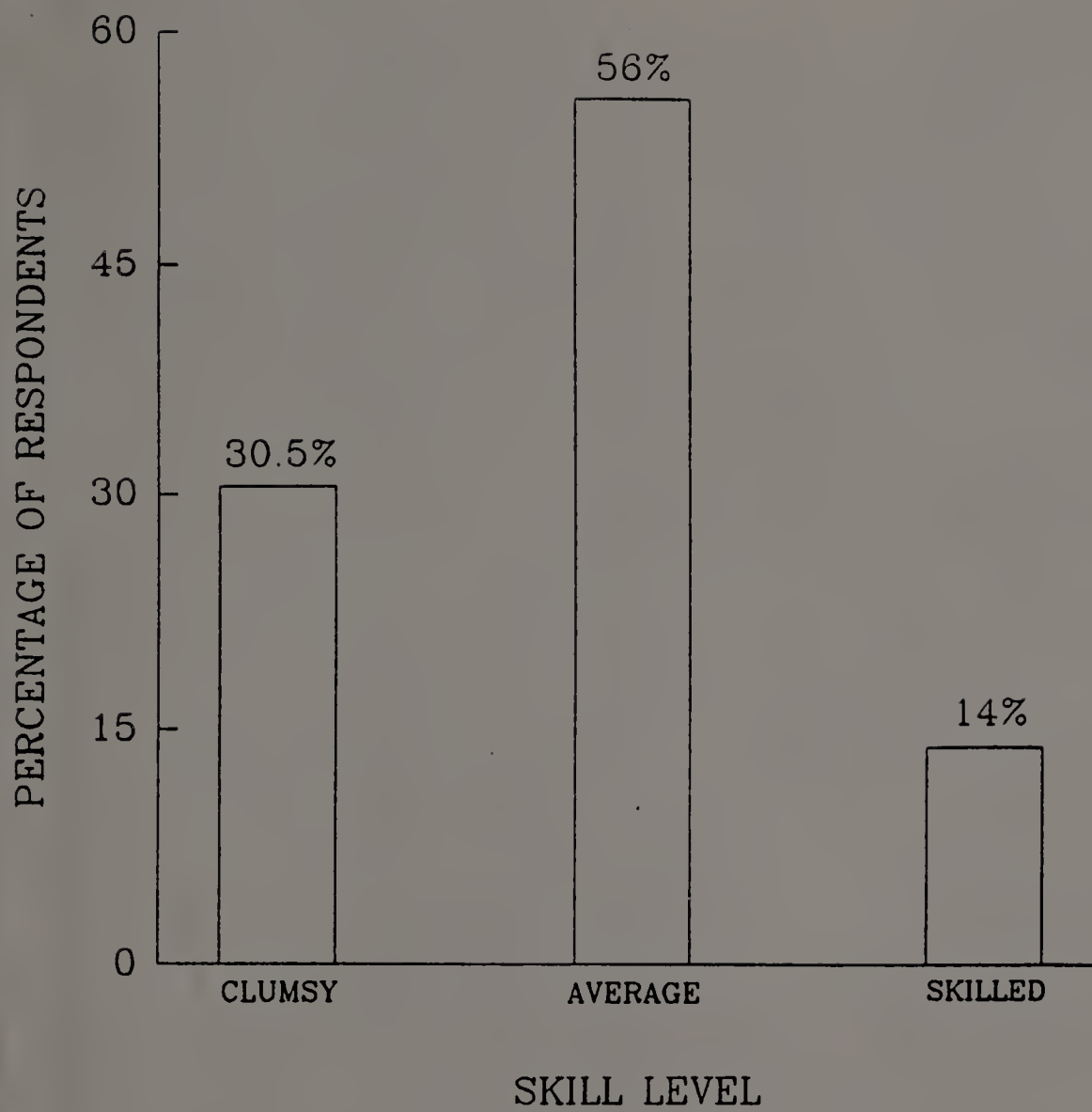
Figure 4.5. Percentage of respondents for each skill level.
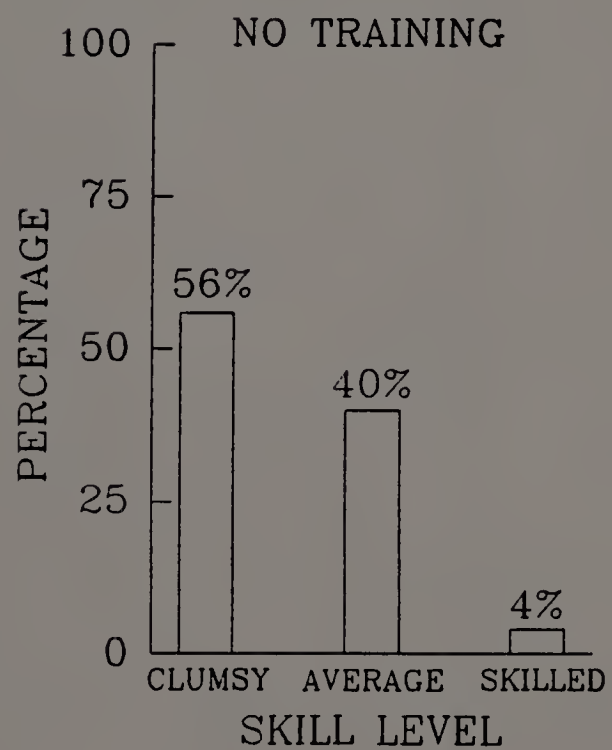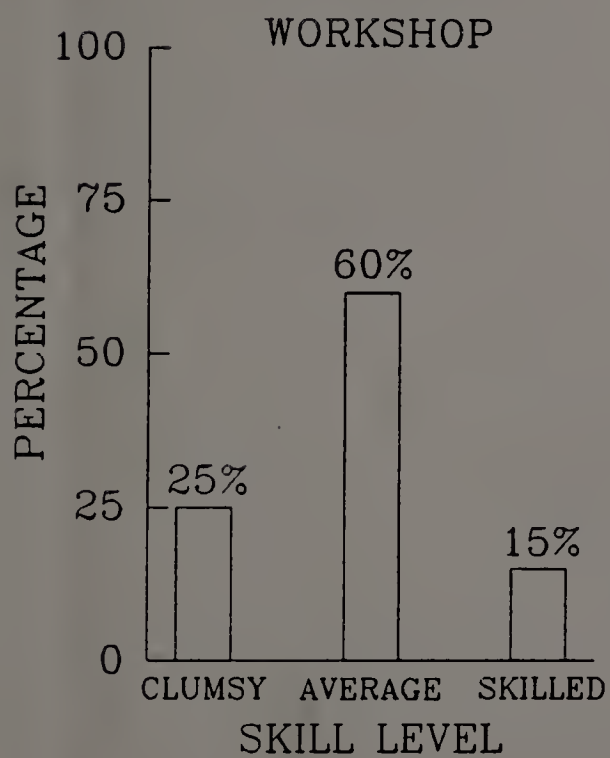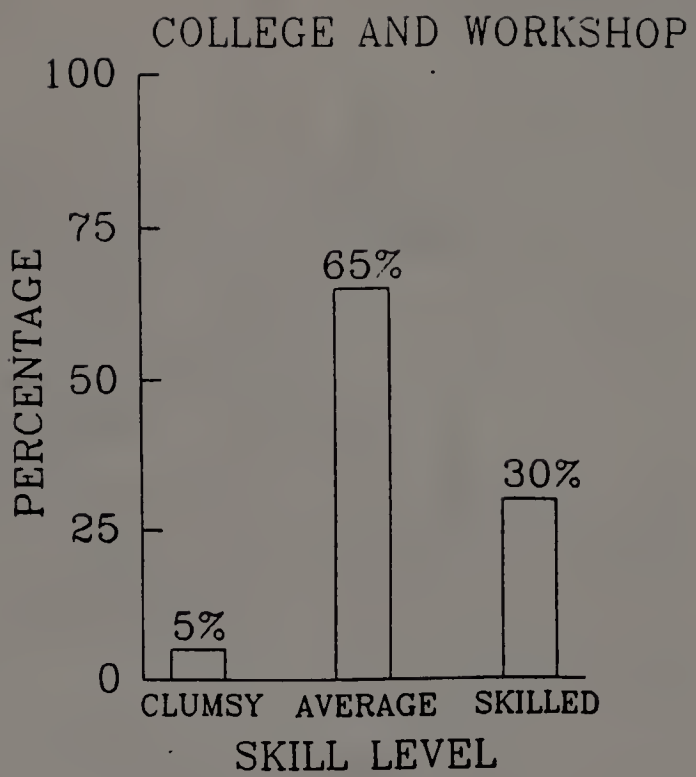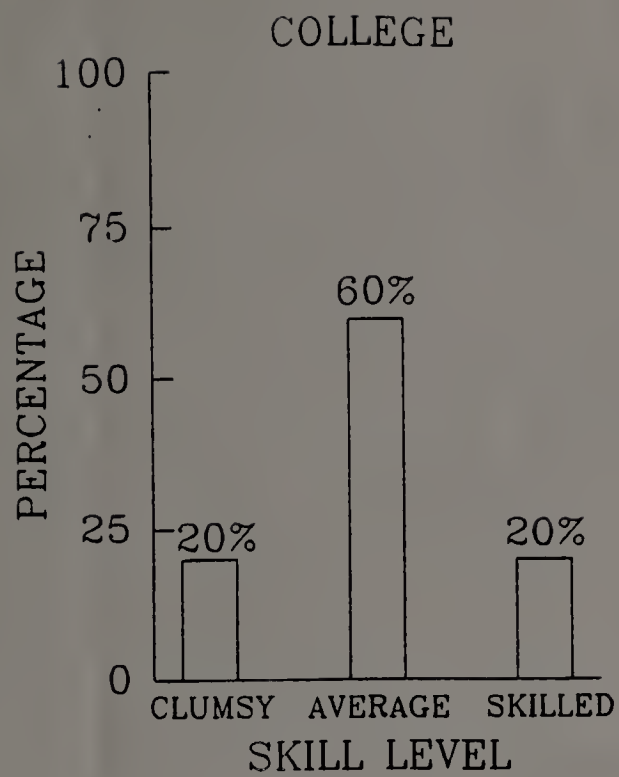
Figure 4.6. Percentage of respondents for each training mode and skill level.
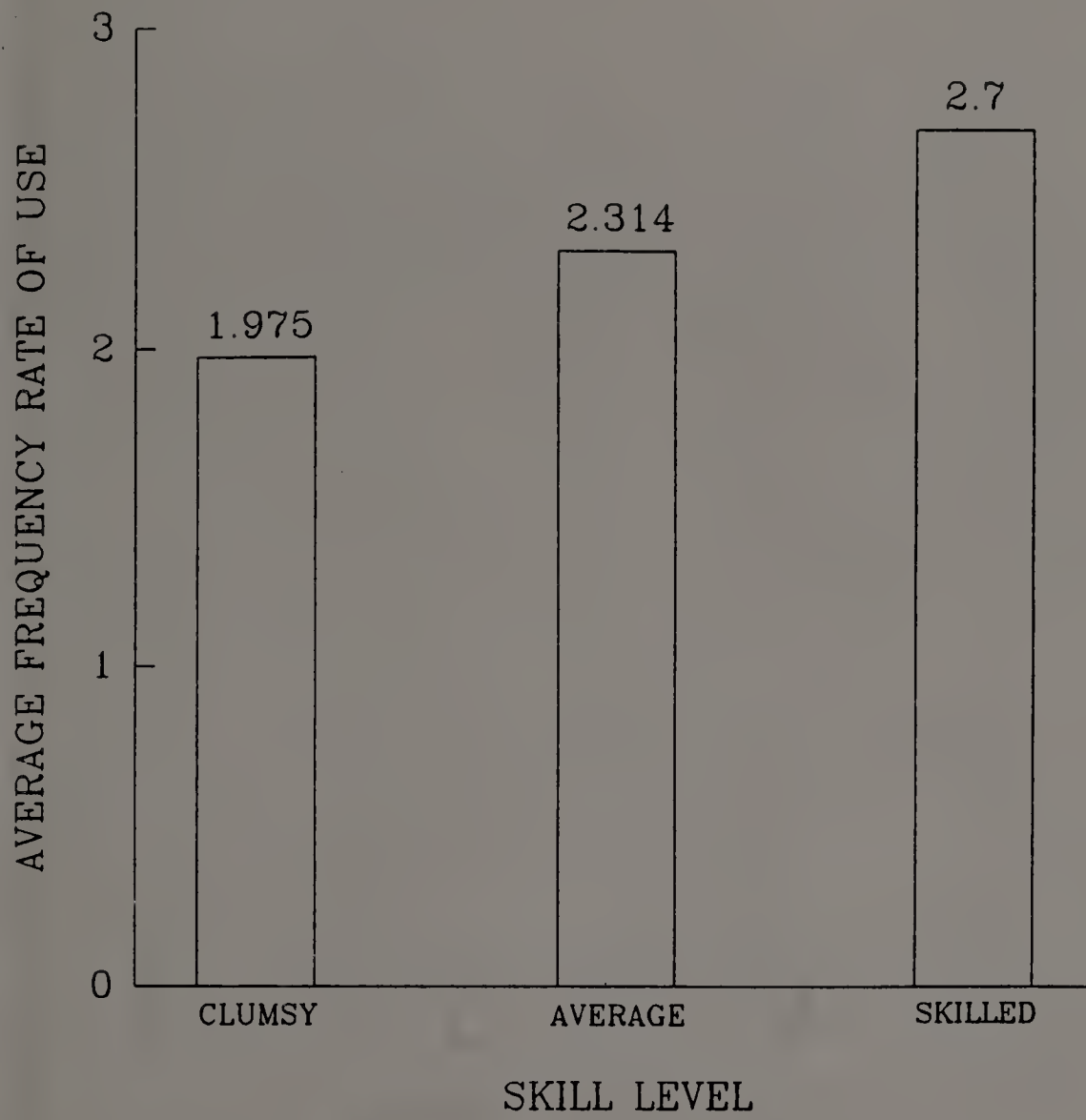
Figure 4.7. Average frequency rate of use for each skill level. 1 = 1 or 2 times per year; 2 = 3 to 10 times per year; 3 = 1 time per month; 4 = several times a week.
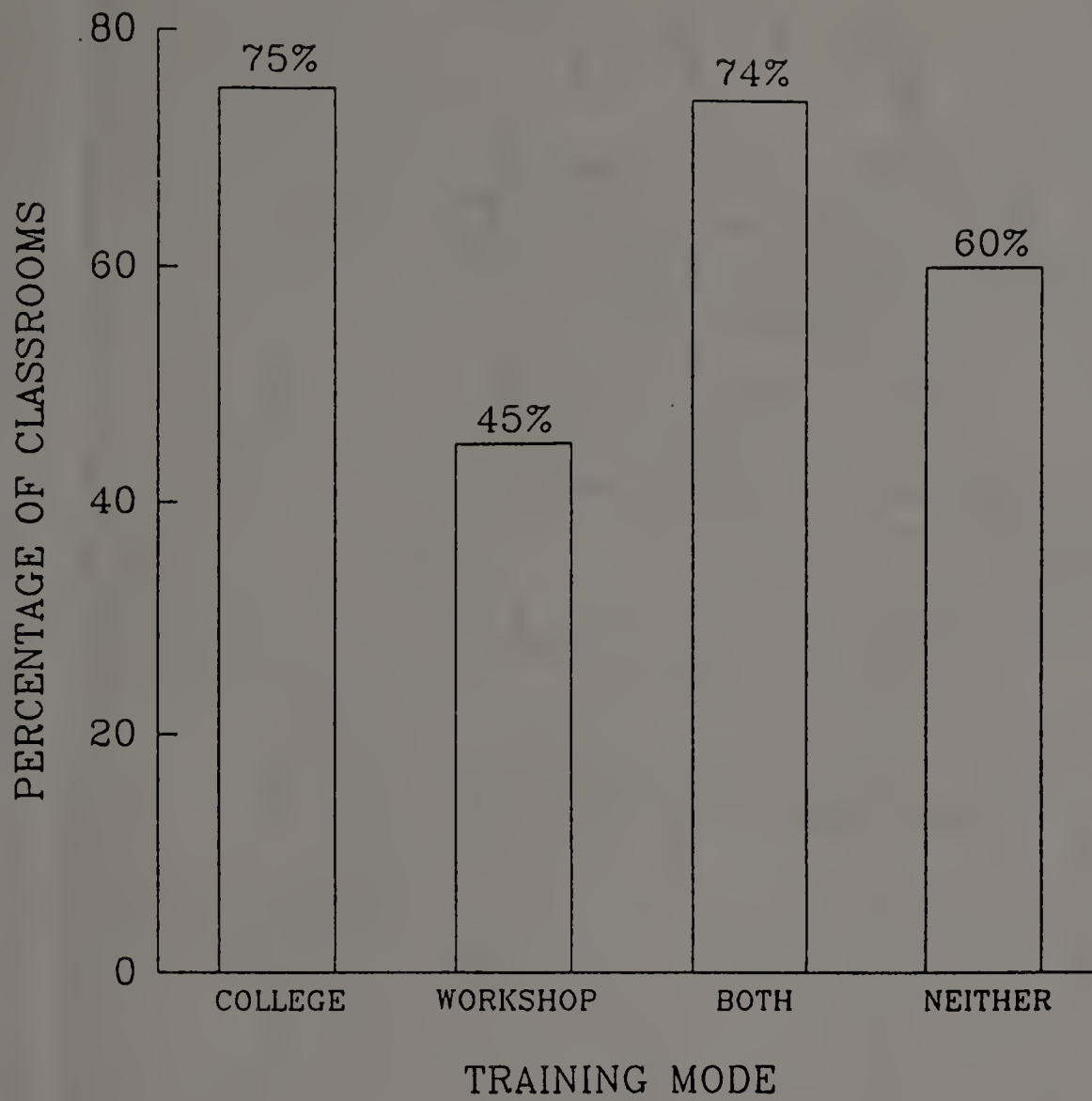
Figure 4.8. Percentage of classrooms with professional program presentations for each training mode.
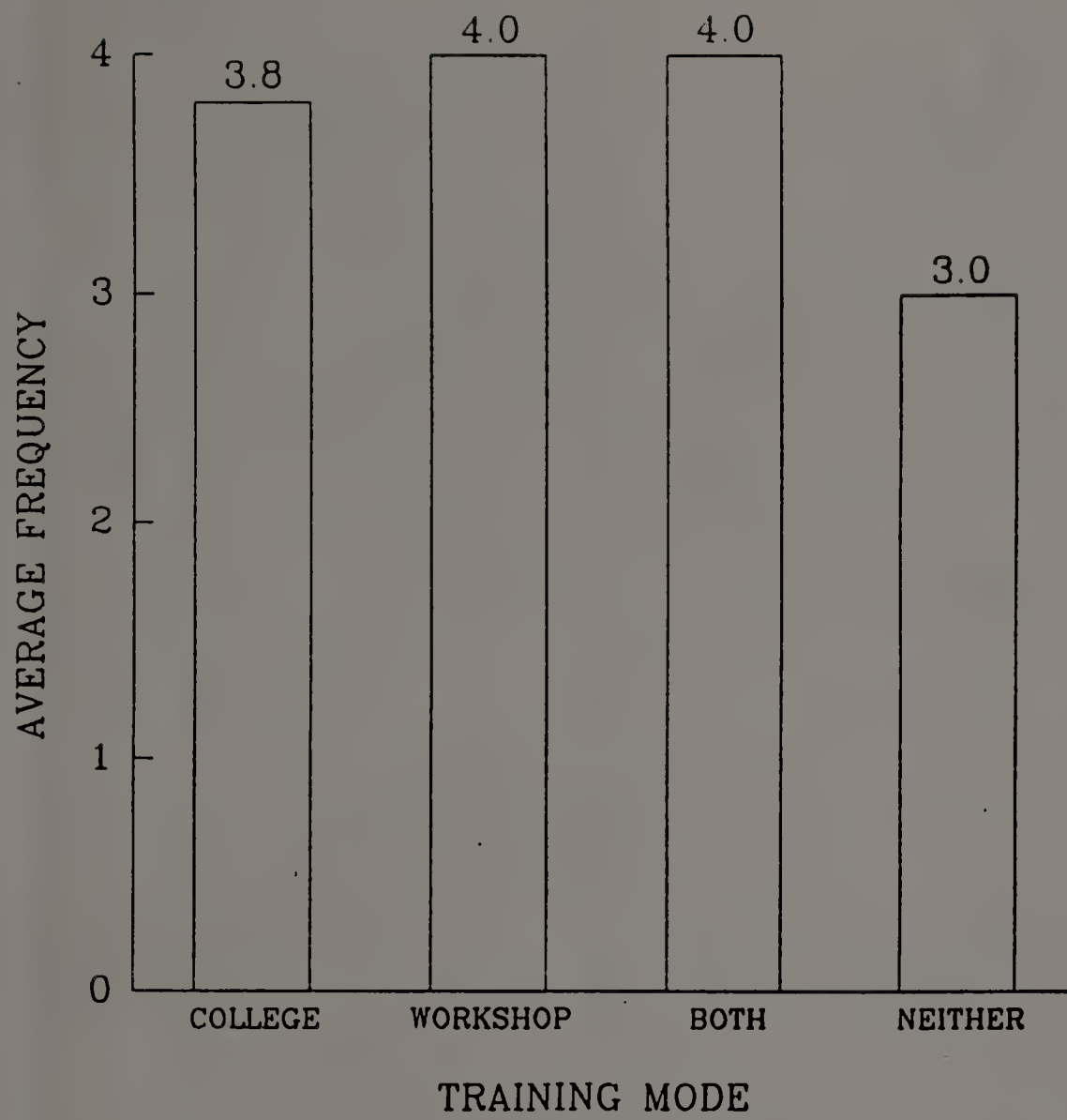
Figure 4.9. Average frequencies of teacher ratings of the effectiveness of puppetry for each training mode.
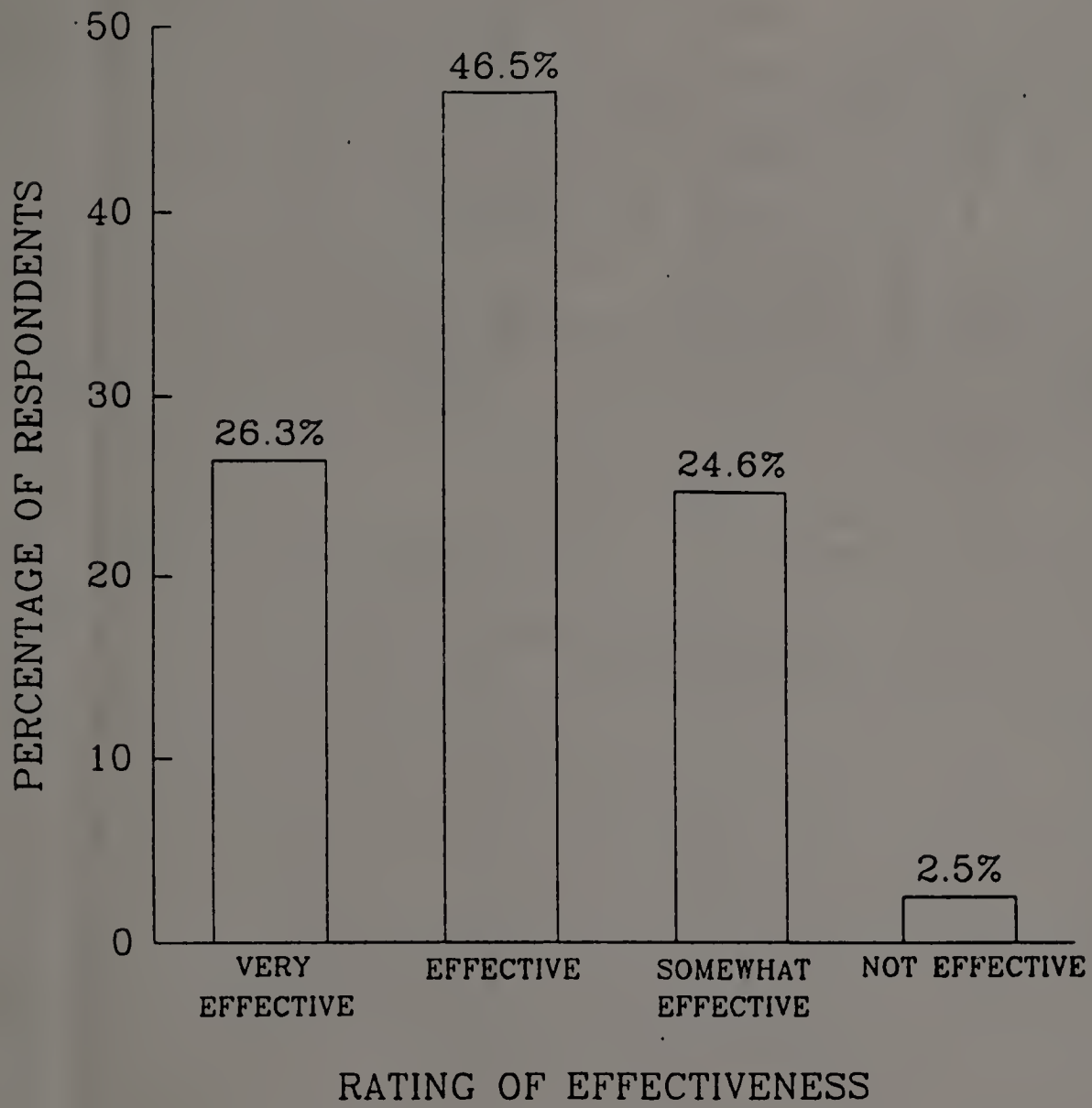
Figure 4.10. Percentage of respondents for each rating of effectiveness.

CHAPTER 5

DISCUSSION

The first research question compared the relationship between training in puppetry skills and the actual use of puppets in the classroom. According to the results of this study, there is no significant correlation between training and use of puppetry in the classroom by the teachers. There was, however, a consistent finding that teachers without any previous training in puppetry skills were less likely to use puppets in their classrooms and that their students were less likely to use puppets in free time play.

The second question concerned the teachers' perceived ability as puppeteers, both with and without training. It was determined that teachers who had had training, especially workshop training in the classroom use of puppetry, were significantly more likely to rate themselves as above average in ability.

The third question compared the relationship between training in puppetry skills and the use of professional puppetry programs in the schools. There were no significant differences between the trained and untrained groups on this question.

The fourth question examined the relationship between training and the perceived effectiveness of puppets as a classroom teaching tool. Training in puppetry skills did not significantly affect teachers' attitudes regarding the effectiveness of puppetry as a teaching tool.

Thus, it is clear that, according to the findings from this particular sample, training was not an important variable influencing the use of puppets in the classroom or the use of professional

puppetry programs, or in the value placed on puppets for educational purposes. The only significant finding was related to a teacher's perceived ability and the training he or she received.

Two other significant factors related to training: age (younger teachers were the ones who most often indicated training experience), and the length of time training had occured before the survey was administered (a majority of the teachers had been trained more than 8 years ago).

These data suggest that puppetry has a universal appeal independent of training. It seems that teachers have accepted the puppet as an educational tool and do not see its value as tied to their own expertise. It may be that teachers do not even see a need to receive training in puppetry manipulation. They may believe that puppets are accessible instruments under any circumstances. Even teachers who had not been trained reported the use of puppets in a variety of curriculum areas and for a variety of purposes, although they tended to use them somewhat less often than those teachers who had been trained. It is possible that additional exposure to the many ways in which puppetry may be used in curriculum domains would increase the frequency and extent of use of puppets.

According to the findings from this survey, teachers reported that puppets were used most often in teaching language arts. Staging puppet shows can help develop both reading and speaking skills, as well as poise and timing. In addition, a puppet show allows students to experience the personality of their puppet character and it offers the students a chance to use language in ways which might be quite

different from their normal speech patterns. Modeling proper language usage can be especially helpful for students who are learning English as a second language and do not hear it used correctly at home.

Puppet characters make excellent surrogates for young children who may become anxious when speaking before an audience for the first time. Puppets can make mistakes and be corrected without embarrassing the student. Puppets can be used to introduce new words or concepts, they can also help children understand the meanings of some words by their actions. Puppets also add a strong measure of fun and adventure to every learning environment.

The second most frequently reported use of puppetry in the classroom was in teaching social studies. Teachers reported that puppets provide a vehicle for sparking interest and spontaneity in their classrooms. Historical characters and situations may be brought to life and be played out to young students through the use of puppets, simple props, backgrounds and music.

Geography lessons can be enhanced by simple puppets dressed in traditional costumes, performing dances and songs or telling stories and folklore from various countries.

While only 25% of the teachers reported using puppetry in the teaching of science and math, more uses may be found for the puppet in this curriculum domain. Puppets can be used to help explain or demonstrate many scientific principles. For example, puppets were used by modern television to simulate and explain the first moon landings and puppets have also been used to enact the lives and times

of famous scientists and their contributions to science. Also, the children's television program, Sesame Street, has successfully used puppetry to introduce number concepts to very young children. Puppets are especially good at relating facts regarding animals to young children. Life-like in appearance, but without teeth or claws, puppets in animal form can withstand rough handling by youngsters without fear of bites or scratches. Dens and lairs made from simple materials can add another layer of realism to the lesson. Puppets constructed with cast-offs and other used materials or "junk" give students the opportunity to think about their role in recycling. The many forms of plastic jugs and bottles available today can make interesting heads and bodies for such puppets. Students may use their imaginations when they construct puppets with so many types of odd materials. The puppet characters that they produce will be unique to each student.

The role of puppetry in the classroom is not limited to teaching specific curriculum topics, however. A majority of the teachers reported that they left children to play unattended with puppets for up to an hour a day. Puppets were also used occasionally by the children to present their own plays or to reenact a popular story or song. These presentations are cited by some educators as facilitative methods for instilling language arts, self confidence, socialization, and theater skills in children, and as a means for children to develop "audience skills" (attending, listening, staying seated, not interrupting).

Although puppets have been used in counseling settings as a vehicle for eliciting information during assessment interviews and in therapy sessions with young children, the teachers in this survey did not rate this activity as a frequently used one. This is an area of interest which could be expanded in the future. Counselors, psychologists and other professionals who work with traumatized children could be surveyed as to how puppetry can be best used during interviews and in therapy.

Although relatively few of these respondents indicated that they had seen professional puppetry programs in their classrooms, one particular program was seen fairly often. The National Dairy Council, which has taken the initiative in educating young children about good nutrition, sponsors a special puppet show featuring "Chef Combo". This informative program uses a puppet character to tell children about the benefits of eating the right foods and, of course, drinking milk.

Puppetry presentations are often used as vehicles for teaching children about alcohol and drug abuse and for providing highly sensitive information about physical, emotional and sexual abuse. With puppets, teachers are able to broach these most delicate topic areas with children when adult input might seem awkward. Only a few of the respondents, however, indicated that their students had seen programs on drug and alcohol abuse and only one teacher reported a puppet program on personal abuse. One respondent said that her students were too young for these topics. The value of puppets in these sensitive areas has yet to be explored fully.

Puppetry has been used successfully by teachers of children with special needs. Puppets, acting as teachers to these children, can display a relaxed, open and patient manner which is reassuring and encouraging to young students. The colorful personalities, life-like movements and antics of the puppet can help these students to focus, to maintain "eye" contact and to be entertained as they become educated. Special education teachers reported using puppets most often with children who are challenged by learning disabilities, retardation or emotional disturbances. Several teachers of children with special needs mentioned the power of the puppet which allows quiet, shy and nonverbal children to speak to an audience, and for physically disabled children to become involved in group activities through the use of simple stick puppets.

Physical therapists can use puppets to stem boredom and to increase the opportunities to advance physically challenged students. Puppets have value for these children because they require finger, hand, wrist and arm movements which can, in turn, reflect human movements and emotions. Through puppetry children can practice their physical exercises while entertaining themselves or a small audience.

Certain puppets have been developed for blind and visually impaired children. These puppets are often life sized and may wear real clothes. Knees, elbows, wrists may move to resemble life-like actions. Faces are often molded so that they take on the personality of the child. These puppets are most often used in realistic settings. "Deaf Puppets" are body puppets, almost life-sized, cut from cardboard and hung from the child's neck. The deaf students

then use their own arms and hands to facilitate sign language. Story lines are usually presented in advance to prepare the children for the puppet play.

Overall, the survey has shown that puppetry has a universal appeal to both children and adults and it is very adaptable. Puppetry can be incredibly simple or incredibly complex, depending upon the puppeteer and the audience. The many forms of puppetry (hand, finger, shadow, rod/sock, marionette) allow for great variety in teaching styles and offer a wide range of options for young students. Hand and finger puppets are by far the most popular puppetry forms with teachers of young children, perhaps because of their ease of handling and familiarity. Young children readily accept these types of puppets, probably because they see them used on many television programs aimed at early childhood education.

Puppetry has an important adjunct to its classroom performances. Educational television has primed the young learner to accept the friendly puppet as a teacher. Children are predisposed to watching and listening to what the puppet will do and say.

The results of this study indicate that puppets are commonly available in the surveyed classrooms and that they are used frequently by young students.

Study Limitations

All of the respondents of this survey described themselves as Caucasian females. Other nationalities or ethnic groups were not represented. Responses from male teachers may also have altered the response rates in certain areas.

The subjects of this study were all teachers who were working in private nursery schools or public elementary schools in middle income areas. Different results may have been obtained from teachers working in other socio-economic areas. It is also likely that the sample size was distributed too widely. If only preschool and kindergarten teachers had been surveyed, the results about frequency and type of use may have been different.

If the sample size had been larger, however, it would have been possible to do an additional analysis by the grades taught which may have revealed some interesting differences between grades.

Many of the questions on the survey were limited by predetermined responses. More "open-ended" questions regarding the individual's use of puppetry as well as the limitations, distractions, and special abilities related to the use of puppets in the classroom may have furnished more in-depth information.

A majority of the respondents taught in either preschool or kindergarten classrooms. It may be that puppetry is best suited to teach children in these early grades. An expanded survey of these teachers requesting descriptions of successful puppetry experiences (for both teachers and students), may help define the types of puppets and the types of puppetry experiences that are ideal for this age group. In addition, it might be possible to identify certain curriculum areas which seem to lend themselves to teaching through puppetry.

The data from this study may not be totally representative of all of the methods in which puppets can be used for children with

special needs. The survey sample of special needs teachers was rather limited and the students described had all been mainstreamed into typical elementary schools. A more specialized survey and a broader range of teachers and educational settings might provide us with more relevant information on the use of puppetry for students with special needs.

Teachers of children in grades 4-6 may have special concerns, problems or success in the classroom use of puppetry. A more intensive survey of this group could lead to information that might help in the design of an effective puppetry-based curriculum or inservice training workshop for these particular teachers.

Future Research

Very little is known about the extent of puppetry use in a variety of educational or treatment-focused settings. To accomplish this goal, a number of surveys could be developed to ascertain how puppetry can best be used. For example, puppetry has been shown to be especially effective in therapy with young children. It might be of interest to examine how therapists are trained to use puppets during the course of their studies. In addition to training techniques for therapists, anecdotal reports on the response of children to the puppets and how children use puppets to demonstrate their concerns would be of interest.

Parents are sometimes overlooked in the rehabilitation process of children suffering from physical, mental or emotional abuse or trauma. A caring puppet can be a special friend to a child in this

situation. It might be therapeutically useful to train these parents in puppetry skills.

Hospitals sometimes use puppets to help prepare young children for medical treatment and to overcome fear of a hospital stay. A survey could be developed and a workshop designed to help hospital outreach personnel to desensitize young children to medical procedures. Videos which depict puppet characters undergoing procedures and becoming healthy again could be viewed by the young patients at home in order to prepare them for their hospital stay.

Dentists who specialize in working with children might benefit from the use of a toothy mascot puppet at the office. Children can be entertained and reassured by such a puppet, while an oversized, talking toothbrush puppet might demonstrate proper brushing technique.

Physical therapists can use puppets in ways that entertain young clients while they exercise muscles and joints. Certain puppets are especially suited for these intricate and long-term manipulation exercises. A survey of physical therapists would tell us what puppets have been found to be especially useful in therapy and if puppet skills are a part of their training.

A workshop in puppet techniques designed for members of agencies that work with young abused and/or neglected children might help those adults to better interact with children who are afraid of strangers or who find it difficult to speak to adults in a meaningful way. Gaining rapport with children is one of the puppet's greatest

strengths, as is eliciting responses to difficult questions in a non-threatening manner.

Speech therapists can sometimes use puppets to entice shy children to speak out, and they can be used to model correct placement of tongue and teeth in order to form certain sounds. A study of the types of specialty puppets made for this purpose would be of interest to some. Short plays for one or two puppets could be helpful for this group. Suggestions as to what types of puppets work best and what speech therapists would like to see in such puppets would be of interest to aspiring speech therapists and to puppet makers who specialize in educational puppets of this type.

Puppets have been used to model correct language use for children who speak English as a second language. A survey of teachers of ESL might reveal types of puppets, puppet plays and puppet interactions between teacher and student which are especially beneficial to these students.

Puppets have been used to introduce young children to disabilities. The Kids on the Block puppetry troupe helps to explain disabilities in a open, non-threating manner. Children see devices such as wheelchairs, canes, and hearing aids in actual use, while the difficulties of living with certain disabilities are explained to them. The children are encouraged to ask questions of the puppet with a handicap in order to become more familiar with disabilities in general and to encourage interaction between able and disabled peers.

Librarians sometimes use puppets during storytime. The results of a survey of librarians as to favorite stories and the puppets that

compliment those stories might be of interest to childrens'
librarians.   A workshop on types of puppets, hand puppet
manipulation and puppet/story combinations might also be of interest
to this group.

Special education teachers might be surprised at the number and
type of puppets that are available to them. A survey of special
education teachers might reveal a lack of experience with puppets in
general and specific classroom use of puppetry by children with
various disabilities. Research could help us to design various
workshops in the use of puppets with special needs students.

A survey could be designed to help us to develop a workshop in
the classroom use of puppets, not only by teachers, but also by
students. A series of workshops could be developed for teachers in
every grade level from preschool to grade six across the curriculum
areas.

A look at the professional puppet programs (Chef Combo, Project
DARE, etc), to assess such things as age appropriateness, types of
puppets used, grade level, puppeteer training, script writing, goals,
could help us to focus on specialty puppet programs.

It might also be important to determine the courses in puppetry
available to college students. What do theater programs offer in the
area of puppetry training? Is puppetry offered as a specialized
course of study at any college? If so, what texts are used, what
specific skills are taught, and how is the puppetry process
presented? Does college training lead to professional level jobs.
Where does one find entry level professional puppetry employment?

How is puppetry presented in teacher training programs? Is the educational use of puppetry offered as a total course of study at any college or university? What is covered in such a course of study? Is the focus on theoretical issues or practical "hands on" experience?

What books and video tapes are available to individuals who wish to learn the various puppetry skills? Are specialty workshops available, and is college or inservice credit offered for these workshops?

Another area of needed research is that of determining whether or not puppet-facilitated education is effective in reaching goals established in each educational program. That central question has not yet been satisfactorily answered.

Overall, puppetry has been shown to be an effective and engaging method of reaching both typical and special needs children across a variety of educational and therapeutic settings. The ability to use puppets effectively is directly related to the frequency of use by the professionals (teachers, counselors, therapists, medical personnel), who work with these children.

Puppetry skills and self-confidence can be readily developed to a level which will allow these professionals to use puppets successfully. Becoming aware of the possibilities to use puppets and learning the basic movements to bring a puppet to life could enhance the ability of the professionals to work with young children.

CHAPTER 6

CONCLUSIONS

> "Puppetry occupies a strangely
> dichotomous position in our
> culture. It is highly popular,
> but often lowly regarded; it can
> be a serious art, but has long
> remained fixed at the level of a
> craft activity. In the educational
> context, its power and appeal are
> recognized but its potential seldom
> realized" (Currell, 1980, p.8).

The enthusiasm that children demonstrate for even brief and informal puppet shows clearly indicates that the use of puppets can be an effective strategy for engaging, motivating, and teaching young students in a wide variety of curriculum areas. In addition, puppetry can help to develop effective problem-solving skills, to model appropriate behavior, and to rehearse potentially embarrassing situations in a clear and non-threatening manner. Puppets can be used to introduce a variety of issues important to young children, with a sense of fun which both entertains and educates.

Although puppetry is considered to be a basic, effective and essential tool in early childhood education, teachers without training in puppet skills may feel quite incompetent in the total use of puppetry. Often, simple puppet making experiences must suffice as the only real attempt to integrate puppetry into the curriculum. In order to realize a puppet's full potential as an educational device, teachers must become aware of both the mechanical intricacies of movement, which breathe both life and personality into the puppet, and the many options that the puppet affords the teacher in terms of classroom applications. Students in college level education courses

may learn these skills as a part of their teacher preparation.
Established teachers can improve their knowledge of techniques and
become more skillful in creating the special puppet "magic" which
touches a child's imagination through intensive inservice training.

Effective Inservice Training For Teachers

From 1973 through 1978, the Rand Corporation, under the
sponsorship of the United States Office of Education, conducted a
national study of programs which were intended to introduce and
support innovative practices in the public schools. Part of the Rand
Study focused on the factors found to be associated with effective
staff development and teachers' positive sense of efficacy. These
factors include ongoing assistance, structures that promote
collegiality, concrete training and follow-through and principal
support and encouragement (Lieberman and Miller, 1991).

Majoy (1991) points out that public school administrators are
responsible for providing appropriate and meaningful opportunities
for professional staff development. Inservice training is often the
method of choice for providing that staff development.

Inservice teacher training should provide both formal and
informal procedures to develop educators as knowledgeable people and
professionals. Inservice training should increase the teachers
competence to carry out their assigned roles, develop better learning
situations for students and foster continuous, responsible self-
renewal for educators and schools.

The findings of a study on the perceptions of teacher's
inservice needs as seen by both teachers and principals suggest that

teachers should be involved in the selection, planning, implementation, and the evaluation of all professional renewal activities and that staff development/inservice education activities need to be considered as a critical part of an organizational development design (Davis, 1984).

According to Madriz (1987), the goal of a successful inservice training module is an increase in the teacher's knowledge, attitudes and skills about particular subject matter. In addition, the immediate application of these newly acquired or reviewed skills indicate that the inservice training module has been successful.

With regard to the format for inservice training, a recent study in North Dakota concluded that educators preferred conference/workshop courses (Eckart, 1993). Salary step credit or continuing education units were selected by educators as incentives for participation in inservice training, and one to three hours per month was the length of time they preferred to devote to inservice training outside of the regular work schedule.

According to Krammer (1987) some of the important elements of an effective inservice education program include immediate applicability, long-term duration, and active participation in the planning, the implementing, and the evaluation of the inservice by the classroom teachers. Inservice programs conducted during the participants' normal working hours, programs aimed at improving the instructional program, and programs in which each teacher sets individual goals are also characteristics of effective inservice education.

The inservice trainer should have a background or training in adult learning theory and be knowledgeable regarding strategies that are appropriate for the adult learner (Helms, 1993). In addition, inservice trainers should demonstrate training expertise in three dimensions; knowledge of content, social/affective skills and planning/organizational abilities (McKeon, 1993).

A good inservice program will include a good evaluation system. The evaluation procedure allows for the determination of the program's strengths and weaknesses, the achievement of its stated goals, and it allows evaluators to make recommendations concerning the improvments of the training program. According to Kohler (1993) four questions are relevant for the evaluation of inservice training programs: (1) What were the reactions of the participants to the program? (2) What behaviors and levels of behaviors were attained from the training program? (3) What were the patterns of on-the-job use of topics addressed in the program? (4) On which course topics would the participants like additional information?

Barriers to inservice training development include limited fiscal and personnel resources for training, previously established policies, crises orientation as the mode of operation, lack of evidence of effectiveness of inservice training, and the poor example of unqualified personnel in existing programs (Gallagher & Shields, 1990).

With these requirements as a guideline, inservice training for early childhood educators in the area of puppet skills and curriculum

integration could be successfully developed, presented, implemented and evaluated.

Inservice Program in Puppetry Manipulation

The purpose of this inservice training is to increase teacher attitudes towards, knowledge of, familiarity with, and the use of puppetry in early childhood educational settings.

The program should begin with a pretest (survey) on attitudes, general knowledge, classroom use (by teacher, by students) and it should end with a post test (survey) on attitude towards, knowledge of, classroom use (by teacher, by students), and the perceived value and classroom effectiveness of the puppet program. Also, the presenter's knowledge of the topic area and the presentation style, the value of handouts (references, suppliers, lesson plans) should also be evaluated.

A post inservice questionnaire would also seek to determine what teachers found to be most useful to them and which sections of the inservice were not effective.

The puppetry skills inservice for preschool, kindergarten and primary grade teachers would consist of three, one and one-half hour workshops which would include coverage of the following topics: the process of making and using puppets with early elementary school aged children; hand puppet manipulation for beginners; making a simple stage; the use of props, sound effects and character voices; the applicability of puppetry to the problems of the special needs child. The format of the inservice program would include lecture, video, demonstrations, practice and performance.

In addition to the formal inservice training, the service provider would make two on-site visits in order to advise and involve the teachers with hands-on puppetry activities. Teachers would be encouraged to work together in teams to develop puppets and puppet presentations which would teach lessons of interest and importance to their students. Educators would share their puppetry experiences with colleagues in an informal and supportive way in order to develop appropriate methods and materials for teaching various academic and social topics. The overall goal of this type of inservice/workshop is to develop skills, to increase both effectiveness and frequency of use, and to instill a sense of the pedagogical power of the puppet!

APPENDIX A

ORIGINAL PUPPETRY SURVEY

I. Background Information

1. Age _____

2. Sex _____M _____F

3. Ethnic background _____ White _____ Afr.Amer.

   _____ Asian-Amer. _____ Hispanic _____ Other

4. What grade are currently teaching? _____

5. What subjects are you currently teaching?

   _____ Religion   _____ Health

   _____ Math   _____ Science

   _____ Language Arts   _____ Speech

   _____ Social Studies _____ Physical Ed.

6. With what grades have you had teaching experience?

   _____ Pre-K   _____ 3rd

   _____ K   _____ 4th

   _____ 1st   _____ 5th

   _____ 2nd   _____ 6th +

7. How many years have you been a teacher?

   _____ Years.

8. Level of education:

   _____ Associate's degree

   _____ Bachelor's degree

   _____ Credits towards Master's degree

   _____ Master's degree

   _____ Credits towards Doctorate

   _____ Doctorate

   _____ Other

9. Approximately how many children in your classroom are:

Physically challenged   _____ %

Emotionally disturbed   _____ %

Developmentally delayed   _____ %

Learning disabled   _____ %

"Typical"   _____ %

II. Knowledge About Puppetry

10. Where puppetry styles and techniques presented as a part of your teacher training?

  _____ Yes   _____ No

11. If yes, was the amount of training in puppetry

1	2	3	4	5
None		Adequate		Intensive

12.

1	2	3	4	5
Very bad		So-so		Enjoyable

13.

1	2	3	4	5
Not Meaningful		So-so		Very Meaningful

14. Have you ever attended a workshop on puppetry?

  _____ Yes   _____ No

15. If yes, was the workshop:

1	2	3	4	5
Ineffective				Effective

16. 1   2   3   4   5

Not useful for my teaching	Moderately useful for teaching	Very useful for my teaching

17. Have you read any books on puppetry skills?

_____ Yes   _____ No

18. Are you aware of any puppetry organizations?

_____ Yes   _____No

19. If yes, which ones?

_____

III. Experiences with Puppetry

20. My experience with puppets has been:

1   2   3   4   5

Minimal	Moderate	Extensive

21. 1   2   3   4   5

Based on observation only	Based on both practice and observation	Based on hands on work

22. 1   2   3   4   5

Very Negative	Neutral	Very Positive

23. I use puppets:

1   2   3   4   5

Infrequently (1-2 times per year)	Moderately (1 time per month)	Very frequently

24. Rate your ability as a puppeteer.

1	2	3	4	5
Clumsy	Poor	Average	Somewhat skilled	Polished

25. How did you develop your puppetry style?

_____ Intuitively

_____ In a course

_____ In a workshop

_____ On the job training

IV. Applications in Your Classroom

26. How are puppets used in your classroom? (Check all that apply)

_____ During free time in a designated area.

_____ Children present plays and skits.

_____ Teacher presents lessons with them.

_____ Counseling children.

_____ Teacher introduces new information.

_____ As reinforcement for good work.

_____ As a training device for the disabled.

_____ Other _____

27. How many puppets are available in your classroom?

_____ Puppets.

28. What types of puppets do you use in your classroom?

_____ Hand puppets

_____ Shadow puppets

_____ Finger puppets

_____ Sock/rod puppets

_____ Marionette puppets

29. Are your classroom puppets:

_____ Hand made by teacher

_____ Hand made by students

_____ Commercially purchased

30. If you have purchased puppets, are they puppets

_____ With a specific personality (e.g. Sesame Street characters)

_____ Generic

_____ Both

31. Do you have a specific puppetry area in your classroom?

_____ Yes   _____ No

32. On average, how much time do students spend with the puppets each week?

_____ Minutes

33. In the left hand column, indicate in which of the following curriculum areas you have used puppetry.

_____ Language Arts _____

_____ Socialization _____

_____ Science/Math _____

_____ Holidays/Social

customs   _____

_____ Entertainment _____

_____ Other   _____

34. In the right hand column, please rate the effectiveness of the puppetry to the curriculum area from 1 (ineffective) to 5 (very effective).

35. Have you ever used puppets effectively with a child who suffers from: (Check all that apply).

_____ Developmental delays

_____ Physical disability

_____ Visual impairment

_____ Hearing loss

_____ Emotional disturbance

_____ Learning disability

_____ Autism

_____ Other

36. Have your students ever seen a presentation of the Kids on the
    Block puppets?

    _____ Yes   _____ No

    If yes, was the program effective in:

37. Increasing knowledge of disabilities?

    _____ Yes   _____ No

38. Increasing knowledge of aids (wheelchairs, communication
    boards, hearing devices, etc.)?

    _____ Yes   _____ No

39. Increasing socialization between disabled and non-disabled
    children?

    _____ Yes   _____ No

40. Increasing acceptance of disabled people?

    _____ Yes   _____ No

41. Have your students seen presentations of any of the following
    puppets:

    _____ DUSO
    _____ Big Nazo
    _____ Sesame Street
    _____ Muppets
    _____ Other

42. Have your students seen puppetry presentations on:
    _____ Physical/emotional/sexual abuse
    _____ Alcohol or drug use
    _____ Religious rites or customs
    _____ Increasing academic skills
    _____ Food/nutrition
    _____ Other _____

43. Please rank order from 1 (least useful) to 8 (most useful) the

    following reasons for using puppets:

    _____ Presenting new information

    _____ Reviewing lessons

    _____ Modeling behavior

    _____ Explaining customs/holidays/religious

    _____ Counseling for emotional problems

    _____ Encouraging social interaction

    _____ Helping the class to come together as a group

44. Overall, I feel that puppetry is effective in the classroom:

    1   2   3   4   5

    _____

    Not at   Sometimes   Always
    all

45. Rank order the effectiveness of the following attributes of

    puppetry from 1 (least effective) to 4 (most effective).

    _____ Ability to hold the attention of young child.

    _____ Establish rapport with children.

    _____ Creates a "bridge" between reality and imagination.

    _____ Easy and fun to use by both teachers and students.

46. What's wrong with using puppets in the classroom?

    _____ Children can't get past hitting with hand puppets.

    _____ "Known" puppets have built-in personalities (Ninja
            Turtles, Big Bird) and are of limited use.

    _____ Usually difficult for children to handle

    _____ Children think that puppets are only for entertainment
            and can't get past that.

47. Do you feel that you could teach student interns to make good

    use of puppetry in the classroom?

    _____ Yes   _____ No

48. I could use puppets more effectively if I _____

_____

49. Puppets are of little or no value when it comes to:

_____

50. In what ways has puppetry been disappointing?

_____

51. What has been your best experience using puppets?

_____

52. What has been your worst experience using puppets?

_____

FINAL PUPPETRY SURVEY

I. Background Information

1. Age _____

2. Sex M _____   F _____

3. Ethnic Background: _____ White _____ African American

   _____ Asian American _____ Hispanic _____ Other

4. Level of education:

   _____ Associate's degree

   _____ Bachelor's degree

   _____ Credits towards master's degree

   _____ Master's degree

   _____ Credits towards doctoral degree

   _____ Doctoral degree

   _____ Other _____

5. Were puppetry styles and techniques presented as a part of

   your teacher training?

   (check) _____ Yes _____ No

6. Have you ever attended a workshop on puppetry?

   (check) _____ Yes _____ No

7. Approximately how long has it been since you have had training

   in puppetry? _____ years.

8. How would you rate that training?

   1. _____ Minimal 2. _____ Moderate 3. _____ Extensive

9.

   1. _____ Effective

   2. _____ Moderately effective

   3. _____ Very effective

10. 1. _____ Not useful in my teaching

2. _____ Moderately useful in my teaching

3. _____ Very useful in my teaching

11. Have you read any books on puppetry skills and/or using puppets in the classroom?

(check) _____ yes _____ no

II. Experiences With Puppetry

12. My experience with puppets has been:

1. _____ Minimal 2. _____ Moderate 3. _____ Extensive

13. I use puppets:

1. _____ Very infrequently (1-2 times/year)

2. _____ Infrequently (3-10 times per year)

3. _____ Moderately (at least once per month)

4. _____ Somewhat frequently (2-4 times/week)

5. _____ Very frequently (daily)

14. Rate your ability as a puppeteer.

1. _____ Clumsy and ineffective

2. _____ Average

3. _____ Somewhat skilled

15. My experience with puppets has been:

1. _____ Very negative

2. _____ Somewhat negative

3. _____ Neutral

4. _____ Somewhat positive

5. _____ Very positive

III. Applications In Your Classroom

16. How are puppets used in your classroom?

(check all that apply)

1. _____ During free time

2. _____ Children present plays or skits

3. _____ Teacher presents lessons with them

4. _____ Counseling children

5. _____ Professional programs

6. _____ As a training device for disabled children

7. _____ Other (specify) _____

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17. How many puppets are avaliable in your classroom? _____

18. What types of puppets do you use in your classroom?
    (check all that apply)
    1. _____ Hand puppets
    2. _____ Finger puppets
    3. _____ Shadow puppets
    4. _____ Sock/rod puppets
    5. _____ Stick puppets
    6. _____ Marionette puppets

19. Do you have a specific puppetry area in your classroom?
    (check)   _____ Yes _____ No

20. On average, how much time do students spend with the puppets
    each week?   _____ minutes.

21. In which of the following curriculum areas have you used
    puppetry?
    1. _____ Language arts
    2. _____ Socialization
    3. _____ Science/mathematics
    4. _____ Holidays and/or social customs
    5. _____ Other (specify) _____

22. Have you ever used puppets effectively with a child who
    exhibits symptoms of (check all that apply)
    1. _____ Mental retardation
    2. _____ Physical disability
    3. _____ Visual impairment
    4. _____ Hearing loss
    5. _____ Emotional disturbance
    6. _____ Learning disability
    7. _____ Autism
    8. _____ Other (specify) _____

23. Have your students seen puppetry presentations on: (check all that apply)
    1. _____ Physical/emotional/sexual abuse
    2. _____ Alcohol or drug use
    3. _____ Religious rites or customs
    4. _____ Food/nutrition
    5. _____ Other (specify) _____

24. Overall, I feel that puppetry in the classroom is:
    1. _____ Not at all effective
    2. _____ Somewhat ineffective
    3. _____ Somewhat effective
    4. _____ Effective
    5. _____ Very effective

25. What's wrong with puppetry in the classroom?
    1. _____ Children can't get past hitting with hand puppets.
    2. _____ "Known" puppets have built-in personalities (Ninja turtles, Big Bird) and are limited in use.
    3. _____ Usually difficult for young children to handle and manipulate.
    4. _____ Children think that puppets are only for entertainment and cannot get beyond that.
    5. _____ Other (specify)_____

26. I could use puppets more effectively if I

    _____

27. What has been your best experience using puppets?

    _____

    _____

28. What has been your worst experience using puppets?

    _____

    _____

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