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A Survey of Puppetry Utilization in Public Elementary School Library Media Centers in First and Third Kentucky Educational Districts

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A SURVEY OF PUPPETRY UTILIZATION IN PUBLIC ELEMENTARY
SCHOOL LIBRARY MEDIA CENTERS IN FIRST AND THIRD
KENTUCKY EDUCATIONAL DISTRICTS

A Thesis

Presented to

the Faculty of the Department of Library Science

Western Kentucky University

Bowling Green, Kentucky

In Partial Fulfillment

of the Requirements for the Education Specialist Degree

by

Vicki Minnix

June 1978

A SURVEY OF PUPPETRY UTILIZATION IN PUBLIC ELEMENTARY

SCHOOL LIBRARY MEDIA CENTERS IN FIRST AND THIRD

KENTUCKY EDUCATIONAL DISTRICTS

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ACKNOWLEDGEMENTS

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SCHOOL LIBRARY MEDIA CENTERS IN FIRST AND THIRD
KENTUCKY EDUCATIONAL DISTRICTS

Vicki Minnix   June 1978   93 pages

Directed by: Dr. Vera Guthrie, Dr. Jefferson Caskey, and
Dr. Eugene Harryman

Department of Library Science   Western Kentucky University

The purpose of this study has been to determine the
amount of utilization of puppetry including construction of
the puppets and development and presentation of puppet
programs and benefits derived from such programs in public
elementary, junior high school, and middle school libraries,
but excluding libraries which served schools with grades
one through twelve, in First and Third Kentucky Educational
Association School Districts. Data were collected through
a questionnaire which was developed and mailed to 132
schools served by 107 librarians. Ninety-three of the
librarians involved in the survey completed the questionnaire.

It was found that only a little over one-third
(39.8 percent) of the librarians were using puppetry as part
of their story hour program. The majority of respondents
who utilized puppetry in story hour programs were elementary
school media librarians. Only two middle school librarians
and one sixth grade center librarian were represented in
this group.

Of the librarians who utilized puppetry it was found
that the greatest number of respondents used puppets

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obtained from a commercial source. The commercial source which was mentioned most frequently was the Society for Visual Education. A significant number used librarian and student produced puppets. The classroom teacher and parents were seldom involved in the production of puppets or as sources of assistance in student construction.

The majority of respondents used hand puppets with fabric being the most frequently mentioned item utilized in puppetry construction. Paper sack puppets were used by a significant number of respondents.

The greatest number of respondents used puppets to tell the story with a significant number using puppets to accompany the story, to introduce the story, and to produce puppet shows. The greatest number of respondents used table or desk top stages for their productions. Scripts taken from play books and extemporaneously produced during the performance were used by the greatest number of respondents with a significant number using scripts written by the students and the librarian.

First, second, and third grades were most frequently involved as observers of puppetry performances. As participants in puppetry construction and production, fourth, fifth, and third grades, in rank order, were most frequently involved, but closely followed by librarians who reported utilizing second, sixth, and first grades.

The majority of respondents reported that they utilized puppetry ten or fewer times during the school year,

while librarians seldom reported using puppetry forty or more times during the school year.

The greatest number of respondents reported that puppetry added variety to the story hour. A significant number of respondents listed the following benefits: helped to develop better listening skills, helped to develop creativity, stimulated reading, introduced book characters and advertised books, and encouraged group-relatedness and cooperation.

In regard to puppetry workshop attendance, it was found that less than one-third of the respondents who utilized puppetry had attended some type of puppetry course or workshop.

CHAPTER I

INTRODUCTION

Puppetry has become a widely accepted means of
presenting stories to school children and pre-school children
in both public libraries and in school library media centers.
However, puppet performances are not new. Puppetry utili-
zation has been documented throughout recorded history.
Confino stated that "the popularity of puppets as entertain-
ment and educative media can be traced for centuries."[1] In
ancient Greece, Rome, and Egypt puppets were used in
religious rituals. Puppet figures with movable limbs were
found in Egyptian tombs over three thousand years old.[2]
Puppets were utilized not only by the ancient Egyptians in
their pagan religious rites, but also by the Christians.

Christians used puppets educationally to teach
religion, sometimes incorporating puppet plays into the
church service. Early Christians enacted Biblical stories
while they worshipped in the Roman catacombs. Puppets were
also used during the Middle Ages in religious services.
Medieval morality plays were performed by stringed puppets;

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[1]Roberta J. Confino, "Puppetry as an Educative Media,"
Elementary English 49 (March 1972):450.

[2]Myra Weiger, "Puppetry," Elementary English 51
(January 1974):55.

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these figures which were made to represent the Virgin Mary were called marionettes.[3]

During the Middle Ages puppets served not only in a religious capacity, but also for entertainment purposes. Puppets reenacted tales of chivalry and satirical plays. In Italy and Sicily puppet characters three to five feet tall, which were controlled by iron bars attached to the head and right hand, reenacted the escapades of the Crusaders.[4] Puppets became a popular form of entertainment throughout Europe.

In Europe the puppet tradition moved from country to country. The Italian Punchinello became Kasparek in Czeckoslovakia, Polichinello in France, and Petruchka in Russia. These characters were the predecessors of Punch in England.[5]

Many of the great European writers and composers showed the use of puppetry in their works. Shakespeare mentioned puppets in some of his plays; Ben Jonson ended one of his works with a puppet play in five scenes. Bach and Haydn composed music for marionette plays; Haydn wrote five operettas for the puppeteers of the Hungarian Prince Nicholas Esterhazy. In the 1800's Lewis Carroll and Hans Christian

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[3]Debra Taylor and May B. Ostrow, Puppetry in Compensatory Education (Bethesda, Md.: ERIC Document Reproduction Service, ED 118 702, 1976), p. 12.

[4]Ibid.

[5]Weiger, p. 55.

Andersen, two famous writers, constructed puppets and performed puppet plays.[6]

Puppetry was popular both in European and Asiatic countries. The puppetry history of the Asiatic countries of China, Japan, Siam, Burma, Java, India, Ceylon, and Bali showed the utilization of shadow puppets. These elaborate and intricately carved puppets were usually cut from stiffened animal hides and then mounted on rods. Some shadow puppets had movable parts which were controlled by sticks. Oriental shadow puppets were either translucent or opaque. Animal hides were made translucent by oiling.[7] Shadow puppets paved the way for the development of the magic lantern and cinematography.[8]

The puppet tradition has also flourished in America. Before the arrival of Columbus, puppets were used by the American Indians in religious ceremonies. Cortez, during his sixteenth century Mexican conquest, introduced the first European puppeteer to America. Spanish puppeteers spread throughout colonial America. Nineteenth century immigrants brought the influence of English, French, and Italian puppetry to America.[9]

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[6]Geoffrey Archbold, "Puppets through the Ages," in A Book of Puppetry, ed. Felix Payant (Columbus, Ohio: Design, 1936), p. 5.

[7]Ibid.

[8]Ibid., p. 12.

[9]Weiger, p. 56.

Some early twentieth century leaders in the field of American puppetry were Tony Sarg, Raymond O'Neil, Ellen Von Vochenburg, and Remo Bufano. Tony Sarg used puppetry in early motion pictures. Jointed puppet figures and time lapse photography were instrumental in producing The Lost World and King Kong.[10] In 1937 the puppeteers of America were organized. They produced puppet companies that entertained in theaters, motion pictures, and television.

Television has popularized puppetry. Some modern puppets are Edgar Bergen's Charlie McCarthy and Mortimer Snerd, Shari Lewis' Lamb Chop and Hush Puppy, Burr Tillstrom's Kukla and Ollie, and Jim Henson's Muppets. Puppets are today enjoying a popularity not only in television and other recreational areas, but also in the library and classroom.

Many public librarians and classroom teachers are successfully utilizing puppetry. According to Hunter "there are endless possibilities for using puppets in library programs. Puppetry requires very little money and very little space."[11] A multitude of inexpensive materials are readily available for use in puppetry construction.

What are puppets made of? Renfro answers:

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[10]Archbold, p. 12.

[11]Lynn S. Hunter, "Piscataway's Puppet Program," School Library Journal 23 (May 1977):33.

> Sticks and stones and chicken bones . . .
> Bottle caps, paper bags and bits of rags . . .
> Cardboard boxes and discarded soxes . . .
> Dried up weeds and sunflower seeds.[12]

Puppet bodies are made from gloves, cups, paper plates, plastic containers, paper bags, fabric scraps, socks, boxes, and wooden spoons; eyes, noses, and teeth from buttons, acorns, broken glass, beads, seashells, clothespins, lightbulbs, twigs, yarn, and spools; hair from cotton, doilies, fringe, yarn, and scrub pads.

Puppet stages vary from a simple box or desk top to elaborate wooden puppet theaters. Inexpensive puppet stages are constructed from cardboard boxes, chairs and doorways covered with sheets, windowsills, tables, and aprons.

In some situations the librarian, other staff members, or volunteers, construct the puppets and stage, but in other locations the children make the puppets and stage in workshops conducted by the librarians. Hunter, a public librarian, stated that "whether we are working directly with children or performing for them, the rewards are immense. The puppets become real for children--they speak to them (or through them) with heartwarming spontaneity."[13] Numerous other public librarians utilizing puppetry report valuable benefits derived from the program.

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[12]Nancy Renfro, Puppets for Play Production (New York: Funk & Wagnalls, 1969), p. 2.

[13]Hunter, p. 33.

Purpose of the Study

Opinions concerning the benefits of puppetry in the public library program and in the classroom have been found in many articles, but few research studies were found concerning puppetry usage in school libraries. The purpose of this study was to survey puppetry utilization in public elementary school libraries in First and Third Kentucky Educational Districts. More specifically the study was conducted to survey (1) the number of librarians who utilized puppetry in their library story hour programs; (2) sources of puppets including those commercially produced and those locally constructed; (3) types of puppets and stages utilized; (4) materials utilized in puppetry construction; (5) methods of using puppets; (6) frequency of utilization of puppets; (7) grade level most frequently involved as observers and as participants in puppetry productions; (8) books useful in producing puppetry presentations; (9) types of scripts; and (10) specific benefits derived from puppetry programs in public elementary school libraries in First and Third Kentucky Educational Association School Districts.

Rationale for the Study

Numerous public librarians, classroom teachers, and a few school librarians have reported benefits derived from puppetry programs. Andrew, one of the earliest proponents of puppetry usage in the public library, stated that "the

puppet is teeming with educational possibilities." He
believed that puppetry was a valuable educational medium
because it involved seeing, hearing, reading, and doing.[14]

Many public librarians including Stevens and Ward
reported increased attendance at puppetry story hour ses-
sions.[15] Alvarez, Spiker, and Tramontozzi also showed an
increase in children's book circulation statistics after
puppetry performances.[16]

Scott listed six educational benefits derived from
puppetry including development of creativity and better
listening habits, encouragement of cooperation, expression
of feelings, and improvement of reading and speech prob-
lems.[17] Scott and Weiger viewed puppetry as adaptable to
successful usage in all areas of the classroom curriculum,
language arts, foreign language, health, social studies,
science, math, speech therapy, and guidance counseling.[18]

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[14]Silowa H. Andrew, "Puppets in the Library," Wilson
Bulletin for Libraries 10 (June 1936):637.

[15]"Plainfield Young Fry," Library Journal 76 (January
1, 1951):20; and Martha Ward, "Puppet in the Secret Room,"
Illinois Libraries 45 (June 1963):348.

[16]Robert S. Alvarez, "Marionettes Did it," Library
Journal 74 (March 15, 1949):456; Florence E. Spiker,
"Puppet Shows for the Story Hour," Texas Libraries 17
(January 1955):12; and Linda P. Tramonotozzi, "A Gift to
Children--With Strings Attached," Horn Book 48 (December
1972):642.

[17]Louise B. Scott, Marion E. May, and Mildred S. Shaw,
Puppets for All Grades (Dansville, N.Y.: Instructor Publi-
cations, 1972), p. 6.

[18]Weiger, p. 58.

In one of the few documented reports of puppetry in the school library, Bruner, a school media specialist, and Baggert, an art teacher, worked with students in producing successful puppetry performances.[19] There exists a need for reporting other instances of puppetry utilization in school libraries in order to determine the amount of utilization of this beneficial educational process and to assemble meaning-ful information relative to its utilization. There are presently no research studies regarding puppetry utilization in Kentucky school libraries.

In order to provide information relative to the school librarian's utilization of puppetry, a questionnaire was developed and mailed to elementary public school library media centers in First and Third Kentucky Educational Districts. A questionnaire was selected to gather the data in order to enable the researcher to include information from all the librarians in the designated area. Existing time and facilities limitations prohibited on-site visitation and personal interviews.

Data collected through the questionnaire were used to determine the percentage of elementary public school librarians in First and Third Districts who utilized puppetry in their story hour programs and the benefits which librari-ans felt were derived from the programs. The questionnaire

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[19]Katharine Bruner and Judy Baggett, "Repertory Puppets in the School Media Center," School Media Quarterly 3 (Winter 1975):170.

was also used to obtain data from school librarians con-
cerning specific aspects of puppetry utilization, including
methods of using puppets; types of puppets; materials used
in their construction, stages, and scripts; frequency of
utilization; grade levels involved as observers and parti-
cipants; and puppetry books.

Information obtained from this study will be utilized
in the puppetry program at White Plains Elementary School
Library. The materials recommended as useful in producing
puppetry productions and the listing of commercial sources
of puppets obtained through the survey questionnaire will
be used as buying guides for future acquisitions at White
Plains School Library. These data and additional information
obtained as a result of this study may be useful to other
librarians who already have puppetry programs or who are
considering the implementation of such a program.

Definitions of Terms

Puppets are classified in various ways. Philpott
classified puppets into six categories organized by method
of control,[20] while Renfro grouped puppets according to
materials used in their construction.[21] For this study
puppets are classified into the following categories, based
upon method of control:

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[20] A. R. Philpott, Modern Puppetry (Boston: Plays,
1967), p. 19.

[21] Renfro, p. 2.

Hand puppets are operated from below the stage and controlled by the puppeteer's hand movements inside the puppet. Included in this category are felt, paper sack, papier mache, box, styrofoam, and glove puppets.

Rod and stick puppets are operated from below, above, or the side of the stage. Movement is produced by the manipulation of the stick or rod attachments.

Finger puppets are fitted like rings around the fingers; these are used with small groups, not requiring any type of stage.

Shadow puppets are operated from below, above, or the side of the stage. Movement is produced in a similar manner as rod and stick puppets. A light source is required for a shadow production.

Marionettes or stringed puppets are operated from above. Movement is produced by the manipulation of a wooden cross with strings attached to it and various parts of the puppet.

Other terms that are used in the study are defined below:

Puppet is any type of animated doll or figure.

Puppet stage is the place where the puppet play takes place. A cardboard box, a sheet covering a doorway, or the top of a desk may be used as stages.

First District as defined by the Kentucky Educational Association includes school systems in the following counties: Ballard, Caldwell, Calloway, Carlisle, Crittenden, Fulton,

Graves, Hickman, Livingston, Lyon, McCracken, Marshall, and
Trigg.

Third District as defined by the Kentucky Educational
Association includes school systems in the following
counties: Allen, Barren, Butler, Cumberland, Edmonson, Logan,
Metcalfe, Monroe, Muhlenberg, Ohio, Simpson, Todd, and
Warren.

Delimitations of the Study

This study surveyed elementary and junior high school
librarians, excluding those serving twelve grade schools, in
the First and Third Kentucky Educational Association
School Districts. The study involved 132 schools served by
107 librarians.

Limitations of the Study

The reliability and validity of the questionnaire
were not empirically established, although the questionnaire
was developed using a review of the literature, criticisms
of authorities in the field of library science and educa-
tional research, and a field test of the instrument. To
increase the validity and reliability, ideas derived from
these sources were utilized in the development of the final
draft of the questionnaire.

Summary

Puppets have been utilized throughout history. The
ancient Greeks, Romans, and Egyptians used puppets in

religious ceremonies, and the early Christians used puppets in church services. Puppets were a popular form of entertainment in many European and Asiatic countries. The popularity of puppetry spread to America where puppets became not only a type of entertainment but also an educational aid in schools and libraries.

Puppetry has become a vital force in many public and school story hour programs. Inexpensive puppets and stages can be constructed from a wide variety of discarded materials for use in library puppet productions.

Reports of successful usage of puppetry programs in public libraries have been documented. Puppet programs have advertised books, stimulated reading, added variety to story hour programs, and increased book circulation in public libraries. Therefore, possible benefits may be derived from such programs in school libraries. Presently there is little existing research to substantiate the usage of puppetry in school libraries.

The purpose of this study was to determine the amount of utilization of puppetry including construction of the puppets and development and presentation of puppet programs and benefits derived from such programs in elementary public school library media centers in First and Third Kentucky Educational Association School Districts.

CHAPTER II

REVIEW OF RELATED LITERATURE

Very little material has been written regarding the
use of puppetry in the school library program. The majority
of material concerning puppetry in the library has been
written from the point of view of the public librarian.
Numerous other articles are related to the utilization of
puppetry by classroom teachers in various areas of the
school's curriculum. Since many aspects of puppetry programs
in the public library and in the classroom are adaptable to
puppetry programs in the school library, these are included
in the review of literature.

Numerous books have been written describing step by
step construction of various types of puppets and stages.
Several books, which can be utilized by school librarians
in their puppetry programs, are reviewed in an annotated
bibliography in the appendix.

Methods of Using Puppets

Numerous public libraries have successfully included
puppets as part of their storytelling program. Young stated
that "the puppet can be used to introduce a story hour, to
be part of a story, or it can be the center of action in its

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own story."[22] Hicks discussed a more informal or simplified use of puppets in storytelling, this method required no puppet stage. Hicks used one puppet character, held over the left arm, to tell stories in monologue, Potter's The Story of Peter Rabbit and Bright's Georgie. He also utilized a style of conversational dialogue between two hand puppets in presenting Rostrom's version of The Sorcerer's Apprentice and Slobodkin's Amiable Giant.[23]

Script Production and Staging

An important factor in puppet play productions is the script. Although numerous books are available which contain plays especially adapted for puppetry presentation, many librarians and students are adapting their own stories for puppetry performances. Ross suggested the value of writing the script first, then creating the puppet characters, although in creative dramatics the reverse procedure is frequently recommended.[24]

Johnson believed that the success of any puppet show depended upon the selection of the story.[25] In the selection of a story suitable for adaptation Wakefield recommended the

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[22] Diana Young, "People, Puppets, and You," Top of the News 31 (January 1975):219.

[23] Beulah Hicks, "Storytelling with Puppets," Illinois Libraries 44 (December 1962):680.

[24] Laura Ross, Hand Puppets: How to Make and Use Them (New York: Lothrop, Lee, & Shepard, 1969), p. 118.

[25] Victoria S. Johnson, "Story + Puppets = Enchantment," Illinois Libraries 51 (January 1969):5.

use of folk tales or contemporary stories with folk tale qualities.[26] Spiker found that the most successful shows are based upon stories with which the audience is already familiar, such as "Jack and the Beanstalk," "Cinderella," "Rapunzel," and "Snow White."[27] These stories all contained plenty of action, a basic ingredient for any successful puppet show.[28] Other components of a story with adaptability for puppetry performances are: exciting plot, extensive dialogue, simple settings, few scene changes, and a limited number of characters.[29]

After the play is written, the puppeteers either read, repeat from memory, verbalize extemporaneously, or pre-record the script. Johnson suggested prerecording the script for play during the actual performance when producing plays with young children, kindergarten and first grade.[30] Confino also recommended this method to give the child more freedom to concentrate on manipulating his puppet.[31]

Carlson described the method that she used with her students in adapting "Cinderella" into puppet play format.

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[26] J. M. Wakefield, "Puppetry: An Alternate Expression," California Librarian 36 (July 1975):42.

[27] Spiker, p. 9.

[28] Emily Cohen, "Puppets," Top of the News 26 (April 1970):284.

[29] Weiger, p. 56.

[30] Victoria S. Johnson, "Bring Books Alive through Puppetry," Elementary English 43 (October 1966):673.

[31] Confino, p. 454.

After the story was read and reviewed the principal charac-
ters, along with adjectives describing them, were listed on
the board. The class was divided into teams with each
group responsible for creating the dialogue for his assigned
character. Then, with some adaptations, the dialogue was
organized into the script for the play.[32]

Spiker suggested the use of flash-backs to fill in
the story if a scene was too difficult to stage. She also
recommended the use of music to fill in the program between
scene changes.[33] Confino suggested the use of other media
to enhance the performance; she used the slide projector
and opaque projector to project background scenery.[34]

Puppetry Programs in Public Libraries

Many public libraries, some with the assistance of
volunteer patrons, have produced formal puppet shows. Marcia
Brown developed a puppet presentation based upon her book
Dick Whittington for presentation at the New York Public
Library. Brown constructed the puppet heads of papier maché.
Her performances were so successful and popular that she
presented the puppet show for the American Library Associ-
ation Conference.[35]

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[32]Ruth K. Carlson, "Raising Self-Concepts of Disadvan-
taged Children through Puppetry," Elementary English 47
(March 1970):349.

[33]Spiker, p. 10.

[34]Confino, p. 454.

[35]Marcia Brown, "Dick Whittington and his Sensation
Cat," Horn Book 28 (December 1952):430.

Hurt prepared a puppetry show for Children's Book Week at the Denver Public Library. Hurt selected "The Three Wishes" for presentation because she felt that it would appeal to a wide age range of children. Bimbo the Clown and Christopher the Alligator introduced the story and gave the children an opportunity to participate conversationally with the puppets. Christopher and Bimbo shared four of their favorite books with the children, then taught them a song about storybooks. A formal puppetry dramatization of "The Three Wishes" followed the audience participation introduction.[36]

Ferrell stated that in the nineteen branches of the Dayton and Montgomery Public Library, Dayton, Ohio, a traveling marionette show, called "The Peppermint Palace," staged performances. Ferrell presented instructions for the construction of a portable marionette stage. The librarians purchased the marionettes, ranging in price from eight to fifteen dollars, at a toy shop and wrote original scripts for the puppet plays.[37]

Most public libraries utilizing formal puppetry performances have reported an increase in attendance at library story hours with the appearance of many new patrons. Galvin reported that over 1,500 people attended eight

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[36]Lois Hurt and Lucile Hatch, "Puppetry for Librarians," Library Journal 86 (September 15, 1961):3000.

[37]Carolyn Ferrell, "Peppermint Palace Curtains Go Up," Top of the News 31 (January 1975):225.

performances of Christmas puppet shows at the North East Branch, Seattle Public Library. She discussed the two to three months of activities in preparing for the performances. Librarians constructed part of the puppets from styrofoam and papier maché and adapted others from puppet characters in a repertory company of four previously produced puppet shows. According to Galvin the program was very successful; enthusiastic patrons were requesting more puppet shows. Galvin stated that plans for more productions were beginning.[38]

Stevens presented a puppetry performance for Children's Book Week at the Plainfield Public Library in New Jersey. She produced "The Frog Prince," using puppets borrowed from a New York Public Library branch and a stage constructed with the help of the janitor. The twenty minute show attracted more than five hundred children, requiring seven performances. "The program attracted many who were not regular library patrons and proved a more successful competitor to television than the traditional story hour."[39]

Knauer included puppetry as one of the storytelling aids at the Mead Public Library in Sheboygan, Wisconsin. She used paper bag, sock, and commercially purchased puppets in performances. Children reenacted "The Three Little Pigs" using life-sized cut out characters. Although no statistics

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[38] Mary Galvin, "Puppet Theater in Repertory," Top of the News 31 (January 1975):220.

[39] "Plainfield Young Fry," p. 20.

were available concerning the number of patrons attending performances, the program was so successful that the refrigerator carton puppet stage was replaced with a new table-top puppet stage from a library supply company.[40]

Ward discussed her repertory company of fourteen puppets, some librarian produced and others ordered commercially, which she used in staging ten puppet plays at the free Public Library, Quincy, Illinois. Ward produced "Cinderella," "Pinocchio," "Snow White," and other fairy tales. She used the fourteen puppets interchangeably, transforming Tom Sawyer into Pinocchio's Geppetto by the addition of cotton for white hair, wax for wrinkles, and paper clips for spectacles. Cinderella attracted six hundred children and increased circulation for the day of performance. "The day of the puppet show is a big day for circulation, and, as we librarians say: large circulation means good reading habits."[41]

In addition to an increase in attendance at library story hour sessions, some public libraries have even documented an increase in book circulation which was correlated to the puppetry performances. Spiker reported circulation statistics for the Denison Public Library in Texas. He attributed the 250 percent increase in circulation for the four-year period following their introduction of puppetry

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[40] Kay Knauer, "Tell it Again--In Many Ways," Wisconsin Library Bulletin 72 (July 1976):163.

[41] Ward, p. 348.

shows, as due, in part, to these performances. Average attendance at marionette performances of "The Frog Prince," "Snow White," "Rapunzel," and "Jack and the Beanstalk" increased from approximately twenty to over three hundred people. Spiker suggested that all libraries in Texas should include puppet performances as part of their story hour in order to make the public more library conscious.[42]

The Nashville Public Library has utilized puppetry in the story hour program for many years. Tom Tichenor, a puppeteer, joined the staff in 1947. One of his earliest marionette shows, "Cinderella," ran for four months.[43] According to Alvarez, former director of the Nashville Public Library, Tichenor's marionette shows contributed to a 44 percent increase in circulation in the Children's Department, 1947-1949. The puppet shows attracted over seven thousand children who had never been inside the library before. Many of these children applied for library cards and became regular patrons. Alvarez believed that puppet shows provided excellent publicity for the total library program.[44]

Tramontozzi also reported an increase in children's book circulation of 50 percent after each puppetry performance at a branch of the Boston Public Library. Tramontozzi

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[42]Spiker, p. 12.

[43]Tom Tichenor, "Library Puppeteer Markets Originals," Wilson Library Bulletin 47 (October 1972):123.

[44]Alvarez, p. 456.

sponsored the North End Puppeteers, a group of children ranging in age from eight to twelve, who met at library workshops to make puppets, adapt scripts, design scenery, and read for parts. Children were on a waiting list to participate in the puppetry group. Performances were given four times a year and on special occasions. The puppeteers produced "Cinderella," "Snow White," "Pinocchio," and other familiar stories.[45]

Schwalb not only used puppets in the story hour program, but also inaugurated in July, 1977, a circulating collection of 132 puppets at Tredyffrin Public Library in Strafford-Wayne, Pennsylvania. The program was financed with donations from local businesses and civic groups. All puppets were purchased from Nancy Renfro, puppeteer and author. These hand-made puppets were constructed of durable, washable fabrics and each seam was double-stitched. A tag was sewed on each puppet, including the name and accession number. Puppets were clipped on a clothesline in the library. Because of their popularity, circulation restrictions of two puppets per child and no more than four per family were developed. Length of loan was limited to seven days. Schwalb encouraged other public librarians to begin circulating puppet collections.[46]

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[45]Tramontozzi, p. 642.

[46]Ann Weiss Schwalb, "Puppets for Loan," School Library Journal 24 (February 1978):27.

Several other public libraries have conducted workshops to teach patrons how to construct their own puppets and produce their own shows. Andrew presented one of the earliest defenses of puppetry construction workshops in the library. He commended the activities of Lackawanna Public Library's Biblio Club. The club, composed of junior high school girls, staged two very successful performances of "Cinderella." The two shows attracted over two hundred people.[47]

Hendrix started an eight-week puppetry program, "Rated K for Kicks," at the Harrisburg, Pennsylvania, Public Library. She taught the children how to construct simple paper bag puppets and gave them an opportunity to create their own puppets. Hendrix narrated the story as the children presented "Rumpelstiltskin." The puppeteers received an invitation to present performances at a nearby mall. The program helped tremendously to publicize the library.[48]

Hunter developed a puppetry program at two branches of the Piscataway Public Libraries in New Jersey. Children, ages eight to twelve, attended puppetry workshops once a week for six weeks. The children constructed the puppets at the first two sessions then rehearsed and worked on

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[47]Andrew, p. 638.

[48]Margaret Hendrix, "How a Simple Idea Has Mushroomed Into . . ." Top of the News 31 (January 1975):232.

scenery and props at the remaining sessions. Folk and
fairy tales with familiar plots were used so that scripts
were not needed. Each workshop group gave a public per-
formance of two plays. More than one hundred people
attended each performance.[49]

Duff helped to found puppetry workshop programs in
branches of the Cuyahoga County Public Library in Cleveland,
Ohio. The program lasted three weeks with a two-hour
session each week; the participants ranged in age from six
to fourteen. During the first session, Duff demonstrated
various methods of puppetry construction, followed by a
puppetry presentation of "The Three Billy Goats Gruff."
Then each of the children made his/her own puppet from
wooden spoons, cloth scraps, and papier mache. After com-
pleting the puppets, rehearsing the scripts, and making
scenery, the children presented their plays to appreciative
audiences of parents and friends.[50]

Duff viewed puppetry as a valuable component of the
public library program. During the puppetry workshops she
observed an increased interest in reading. Puppetry provided
a creative activity to introduce children to folklore and
invited children to explore all kinds of literature in their
search for stories suitable for "puppetizing."[51]

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[49]Hunter, p. 32.

[50]Maggie Duff, "What about Puppets?" Top of the News
27 (April 1970):429.

[51]Duff, p. 428.

There are many other valuable benefits which can be derived from a puppetry program in the public library. "Puppetry used correctly can become an integral part of the library scheme and a force of immense value in the guidance of children's reading."[52] Johnson believed that puppets helped bring book character to life.[53] Hicks stated that "there is no better method of advertising the library, a special week, the opening of story hour, or any other special occasion than the puppetry show."[54] Puppetry added variety to the library program, advertised the library, and promoted good reading.

Puppetry Utilization in the School Library Media Center

The majority of recorded information regarding puppetry usage in the library was written by public librarians. Some of the public library programs served as instigators for the introduction of puppetry in the school library. Kuran, a school librarian, participated in a puppetry workshop sponsored by the Woodbridge, New Jersey, Free Public Library. Participants made paper sack, shadow, and stick puppets. She used ideas from the public library workshop as a basis for an in-school workshop for librarians

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[52] Leonard Wall, The Complete Puppet Book (London: Faber, 1951), p. 54.

[53] Johnson, "Bring Books Alive," p. 673.

[54] Hicks, p. 679.

in the school district. Kuran experimented with student film making based on puppet animation.[55]

A few other school librarians reported the use of puppets in the school media center. Bruner, a media specialist, and Baggett, an art teacher, collaborated to help a group of eight-and nine-year olds produce a cardboard puppet stage and fabric gingerbread man puppets. These constituted a repertory theater where the puppets changed their appearance and personality to represent various characters. The puppeteers dramatized several stories in this manner.[56]

Bellon used puppets and other visual aids in the library with small children during their first few story-telling sessions to help the students focus their attention and visualize the action. Puppets acted as narrators to introduce stories. Bellon suggested the preparation of a story file of stick puppets, including the puppets, book, and tape of the story, for use by both teachers and students in the media center.[57]

Pollette and Hamlin also suggested another way to use puppets in the school library. During story hour they gave

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[55]Elizabeth C. Morse, "Puppets and Independent Learning in the Elementary School Library Media Center," New Jersey Libraries 4 (Spring 1971):35.

[56]Bruner and Baggett, p. 170.

[57]Elner C. Bellon, "Language Development through Storytelling Activities," School Media Quarterly 3 (Winter 1975):155.

manipulative finger puppets of book characters to children
with short attention spans to help improve their listening
skills.[58]

Puppetry in the Classroom

Numerous teachers discussed the many and varied uses
of puppetry in all areas of the classroom curriculum.
Weiger stated that:

> The use of puppets in the curriculum is endless, as
> it cuts across all facets of education and life. . . .
> Puppetry encompasses all of the language arts--
> experience, listening, speaking, reading, and
> writing. It is a summing up of the use of the lan-
> guage arts tools in every facet of life's experiences.
> It is a curriculum in its production.[59]

Weiger recommended using puppets in all areas of the
curriculum, reading, history, creative writing, mathematics,
community life, and ecology. She used puppets to dramatize
books, music selections, and events in history.[60]

Renfro outlined specific plans for the use of puppetry
in the science, social studies, language arts, music, and
math curriculum. Puppets portrayed inventors, scientists,
and historical figures.[61] Confino added speech therapy and

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[58]Nancy Pollette and Marjorie Hamlin, Reading Guidance
in a Media Age (Metuchen, N. J.: Scarecrow, 1975), p. 162.

[59]Weiger, p. 58.

[60]Ibid.

[61]Renfro, p. 123.

guidance counseling to the list of areas where puppetry could be utilized.[62]

Galarcep discussed the use of puppets in teaching English grammar. She used conversatioral dialogue between puppets or between puppets and students to teach prepositions, comparatives, and superlatives. Galarcep also used puppets to dramatize the lives of famous people. The narrator read the biography, while the puppets acted their parts.[63] This idea could be utilized in advertising the biographical collection of a school library.

Carlson discussed the psychological and therapeutic value of puppetry in helping build healthy, positive self-concepts. Carlson gave remedial reading students puppets to hold while they were reading. Mistakes in pronunciation were blamed on the puppet rather than the child.[64] Chase reported that he had successfully used puppetry to help improve reading comprehension and problem solving skills.[65]

Vittner, a guidance counselor, reported his successful use of puppets in helping nonverbalizing children to

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[62]Confino, p. 453.

[63]Marietta F. Galarcep, "Puppets in Teaching English," English Language Teaching 25 (February 1971):165.

[64]Carlson, p. 355.

[65]Cheryl M. Chase, Learning with Puppets: Activity Ideas for Grades 1-4 (Bethesda, Md.: ERIC Document Reproduction Service, ED 103 898, 1975), p. 19.

express themselves more easily.[66] Reich also used puppetry to help improve the speaking skills of her class of visually handicapped and disadvantaged students. One student, who did not project her voice, began to speak with increased volume after her work in a puppet play.[67]

Remsburg believed that puppetry was the most effective of all visual aids in helping students retain information. She described puppetry as "the perfect educational medium."[68] Remsburg reported that her students remembered slogans and responses from puppet shows even over a time lapse of a year.[69]

Laughlin listed several other benefits of puppetry in the classroom: helping shy students gain confidence in themselves, providing an opportunity for students to work together, increasing the student's powers of observation, and producing an environment for creative thinking.[70]

Summary

The preceding review of the literature began with a discussion of methods of using puppets, script production,

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[66]Donald Vittner, "Structured Puppet Play Therapy," Elementary School Guidance and Counseling 4 (October 1969): 68.

[67]Rosalyn Reich, "Puppetry--A Language Tool," Exceptional Children 34 (April 1968):622.

[68]Ann Remsbury, "Oral Method through Puppetry," English Language Teaching 26 (June 1972):252.

[69]Ibid., p. 254.

[70]Mildred Laughlin, "Puppetry," Learning Today 5 (Fall 1972):75.

and staging. This introduction to puppetry in general was followed by a description of puppetry programs in public libraries, in school library media centers, and in the classroom. In discussing their puppetry programs, both librarians and teachers enumerated the benefits that had been derived from puppetry usage. The relatively small number of research studies concerning puppetry utilization in the school library media center pointed to a need for more research in this area.

CHAPTER III

DESIGN OF THE STUDY

The basis of the study was a survey of elementary
public school librarians, including middle school and
junior high school librarians, but excluding those serving
twelve-grade schools, in the First and Third Kentucky
Educational Association School Districts. A questionnaire
was developed and utilized for the survey (Appendix A).
The information collected was tabulated to determine the
amount of utilization of puppetry including construction
of the puppets, development and presentation of puppet
programs, and benefits derived from such programs in
elementary public school library media centers in the
above Districts.

Sampling

The subjects of the study were the elementary, middle
school, and junior high public school librarians in the
First and Third Kentucky Educational Association School
Districts excluding the librarians who served schools which
included grades one through twelve. The study included 107
librarians serving 132 schools. First District included
school library media centers in thirteen southwestern
Kentucky counties. Third District, as defined by the

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Kentucky Educational Association, included school library
media centers in thirteen counties in southcentral Kentucky.

Procedure

The initial step in conducting the survey involved
a thorough review of the literature pertaining to puppetry
utilization by school and public librarians and by class-
room teachers. The review of the literature identified
major points of concern regarding puppetry utilization in
public and school libraries and in the classroom. In the
review of the literature, librarians and classroom teachers
were concerned with sources of puppets including commercially
produced and locally constructed, types of puppets and
stages, materials utilized in puppetry construction, methods
of using puppets, grade levels most frequently involved as
observers and as participants in puppetry productions,
books which were useful in producing puppetry presentations,
types of scripts, and specific benefits which were derived
from puppetry programs. The first draft of the survey
instrument, a questionnaire, was developed by using these
points of concern as major topics.

The questionnaire was critiqued by Dr. Vera Guthrie
and Dr. Jefferson Caskey of the Department of Library Science
and Instructional Media and by Dr. Eugene Harryman of the
Department of Educational Leadership of Western Kentucky
University. Using their editorial suggestions the author
revised the questionnaire twice.

The field-testing involved mailing the questionnaire and the cover letter (Appendix B) to three elementary school librarians, to a high school librarian, and to an academic librarian, both of whom had formerly worked as elementary school librarians, and to a library science student in a school library program of a graduate school.

The participants were asked to complete the questionnaire based upon their use or observed usage of puppetry and to comment upon the clarity of the questions. Several useful suggestions were provided. Final drafts of the cover letter (Appendix C) and questionnaire (Appendix A) were developed.

A mailing list of all the school librarians in the state of Kentucky was obtained from Dr. Vera Guthrie, Department of Library Science and Instructional Media. To determine the librarians included in First and Third Educational Districts, a map was obtained from the Kentucky Educational Association. A listing was compiled of all the elementary, junior high, and middle school public school librarians in the First and Third Districts. The grade levels of each school included in the listing were determined by using the Department of Education's Kentucky School Directory. Librarians serving twelve-grade schools were excluded from the sampling.

During February 1978, copies of the cover letter and the questionnaire were mailed to all the elementary, junior high, and middle school public school librarians in the

sample. In order to obtain a large return, librarians were requested to sign their questionnaire; through this process it was possible to determine the librarians who had failed to return their questionnaires.

During March 1978, a follow-up letter (Appendix D) was mailed to the librarians who had not responded.

Data Analysis

A questionnaire was utilized to collect data for the study. Data were tabulated and listed in tables according to the individual items in the questionnaire; and where applicable percentages were computed.

Percentages were used to describe the data in regard to the number of librarians who utilized puppetry in their story hour program. The sources of puppets, including both those commercially produced and those locally constructed, those utilized and most frequently utilized; the sources of assistance in the construction of student-produced puppets; the types of puppets and stages utilized and those most frequently utilized; the materials utilized in puppetry construction; the methods of using puppets in story hour programs utilized and those most frequently utilized; the frequency of utilization of puppets in story hour programs; the grade levels of students most frequently involved as observers of and as participants in puppetry productions; the types of scripts utilized and those most frequently utilized; the specific benefits which were derived from

puppetry programs; and the number of respondents who
attended college courses or special workshops on puppetry
construction and play production were tabulated.

CHAPTER IV

COLLECTION AND INTERPRETATION OF DATA

The data presented in this chapter consist of
information obtained through a questionnaire which was
completed by 93 of the 107 public school librarians employed
in the elementary schools, middle schools, and junior high
schools in the First and Third Kentucky Educational
Association Districts. Responses to each item on the
questionnaire have been compiled and presented in tables in
order to promote a clearer understanding of the data.

Responses of Librarians Who Did Not Utilize Puppetry In Their Story Hour Programs

Fifty-six librarians (60.2 percent) of the ninety-
three librarians who responded to the questionnaire reported
that they were not using puppetry as part of their story
hour program.

Three junior high librarians, who reported that
puppetry was not utilized in their story hour program,
commented that there was no story hour program in their
junior high school libraries. One junior high librarian
stated that "the students come from study halls to use
library facilities and materials and scheduling just
doesn't permit such a program, although I would love to
use it if I were in an elementary situation."

Four of the 56 librarians who reported that they had
not utilized puppetry commented on their future plans for
puppetry utilization. One librarian had just received,
processed, and shelved puppet kits from the Society for
Visual Education. These kits were just then ready for
circulation. Another librarian planning to integrate
puppetry into her library program had just purchased three
puppet kits and had ordered a small stage from Gaylord.

In summary, three of the respondents indicated that
they were not utilizing puppetry because they were involved
in junior high school libraries where there were no story
hour programs. Four respondents not presently utilizing
puppetry had just ordered or just received puppets and
indicated plans for future puppetry utilization.

Librarians Who Utilized Puppetry In
Their Story Hour Programs

Thirty-seven (39.8 percent) of the ninety-three
librarians who responded to the questionnaire reported that
they used puppetry as part of their story hour program.
Only two middle school librarians and one sixth-grade
center librarian were represented in the group of librarians
who utilized puppetry. The sixth-grade center librarian
utilized puppetry with a kindergarten class housed in the
same building. Table 1 shows the grade levels of the schools
that were involved in the survey. There were seventeen
different grade level combinations.

TABLE 1

ELEMENTARY LIBRARIANS SURVEYED IN FIRST AND THIRD
DISTRICTS, CATEGORIZED BY GRADE LEVELS OF THE
SCHOOLS SERVED, WHETHER THEY UTILIZED
PUPPETRY, AND WHETHER THEY RESPONDED
TO THE QUESTIONNAIRE

| Grade Levels | Number Responding* | | No Response |
	Using Puppetry	Not Using Puppetry	
1-2	0	1	1
1-3	2	0	0
1-4	3	1	0
1-5	3	5	0
1-6	14	17	7
1-7	5	1	0
1-8	12	16	13
1-9	2	1	1
3-6	1	1	0
4-5	0	1	0
4-6	1	0	0
5-8	0	2	0
6	1	2	0
6-8	0	1	1
7-8	2	7	0
7-9	0	6	0
8-9	0	1	0
Total	46	63	23

*Several librarians served more than one school with
different grade levels.

The 107 librarians involved in the survey served
132 different school libraries. Seven of the librarians
using puppetry served two or more school libraries. Table
2 shows the number of schools served by all the librarians
involved in the survey.

TABLE 2

ELEMENTARY LIBRARIANS SURVEYED IN FIRST AND THIRD
DISTRICTS, CATEGORIZED BY THE NUMBER OF SCHOOLS
SERVED, WHETHER THEY UTILIZED PUPPETRY, AND
WHETHER THEY RESPONDED TO
THE QUESTIONNAIRE

| Number of Schools Served | Number Responding | | No Response |
	Using Puppetry	Not Using Puppetry	
One	30	47	8
Two	5	9	4
Three	2	0	2
Total	37	56	14

Sources of Puppets

Librarians acquired puppets from many places. Some
were commercially produced and some constructed locally by
classroom teachers, students, and parents. The greatest
number of respondents, twenty-nine librarians, obtained

puppets from a commercial source. Almost as many librarians, twenty-three, reported that puppets were produced by the librarian. A significant number of respondents, seventeen librarians, indicated that students produced puppets. Respondents reported that classroom teachers and parents were seldom involved in the production of puppets, with four or fewer respondents indicating these sources.

The greatest number of respondents, twenty-two librarians, indicated that a commercial source was most frequently utilized. These were closely followed by seventeen respondents who most frequently utilized librarian-produced puppets. A significant number, thirteen respondents, most frequently utilized students as a source of puppets. Classroom teachers and parents were seldom reported as being a most frequently utilized source.

Table 3 shows the number of respondents who utilized each source.

Several commercial puppetry sources were mentioned by the twenty-nine respondents. Some commercial sources were mentioned more than once. The Society for Visual Education was listed by fourteen respondents, Central School Supply by four, Leswing Press by two, and Guidance DUSO Kit by two. All sources mentioned are listed in Appendix E.

Others commented on commercial sources by saying that they purchased them at the Kentucky Educational Association conference, the Kentucky School Media Association Fall

TABLE 3

SOURCES OF PUPPETRY UTILIZED AND MOST FREQUENTLY
UTILIZED BY FIRST AND THIRD DISTRICT
ELEMENTARY SCHOOL LIBRARIANS

Sources of Puppets	Number Utilizing this Source*	Number Most Frequently Utilizing this Source**
Commercial	29	22
Librarian	23	17
Students	17	13
Classroom teacher	4	2
Parents	3	1
Bought at library workshop	1	1
Other people	1	1

*Total number of respondents were 37.

**Some librarians listed more than one source as being most frequently utilized.

Workshop, Opryland, and Myrtle Beach, without specifying the specific company producing the puppets.

Fourteen of the seventeen respondents utilizing students in puppetry construction reported that the librarian assisted in student construction. The librarian was by far the most frequently utilized source of assistance. The classroom teachers, parents, and art teachers were

infrequently mentioned, although they were listed as sources

of assistance in student puppetry construction by five,

three, and two respondents respectively. Table 4 shows the

sources of assistance in student production and construction

of puppets.

TABLE 4

SOURCES OF ASSISTANCE IN THE CONSTRUCTION OF STUDENT
PRODUCED PUPPETS AS INDICATED BY FIRST AND THIRD
ELEMENTARY SCHOOL LIBRARIANS

Sources of Assistance	Number Reporting This Source*
Librarian	14
Classroom teacher	5
Parents	3
Art teacher	2

*The total number of respondents was 17. Some
librarians listed more than one source of assistance.

Types of Puppets Utilized

Sixty-seven librarians reported using hand puppets,

the most frequently used type. Thirty-four of these used

those made of cloth and twenty, those made of paper sacks.

Other types of puppets were used by ten or fewer respondents.

Thus, cloth and paper-sack hand puppets were used more than

all the other types of hand puppets, and more than all other

types of puppets together. Table 5 shows the number of respondents who utilized each type of puppet.

TABLE 5

TYPES OF PUPPETS UTILIZED AND MOST FREQUENTLY
UTILIZED BY FIRST AND THIRD DISTRICT
ELEMENTARY SCHOOL LIBRARIANS

Type of Puppet	Number Utilizing This Type*	Number Most Frequently Utilizing This Type**
Hand Puppets		
Cloth	34	29
Paper sack	20	13
Papier mache	6	4
Box	3	2
Sock	2	2
Coat hanger	1	1
Fleece	1	1
Total	67	52
Finger Puppets	10	4
Rod and stick puppets	8	5
Marionettes or stringed puppets	5	1
Shadow puppets	1	1
Foam balls on drink bottles	1	1

*The total number of respondents was 37.
**Some librarians listed more than one type of puppet
as being most frequently utilized.

Types of Stages Utilized

Table or desk-top stages were used by twenty-six respondents. Puppet theater and box stages were mentioned by eleven and ten respondents, respectively. The other types of stages were mentioned by two or fewer respondents.

The greatest number of respondents, twenty-two librarians, indicated that they most frequently utilized a table or desk-top stage. The other types of stages were mentioned by eight or fewer respondents as being most frequently utilized.

Table 6 shows the number of respondents who utilized each type of stage.

TABLE 6

TYPES OF PUPPET STAGES UTILIZED AND MOST FREQUENTLY
UTILIZED BY FIRST AND THIRD DISTRICT
ELEMENTARY SCHOOL LIBRARIANS

Types of Stages	Number Utilizing This Type*	Number Most Frequently Utilizing This Type**
Table or desk top	26	22
Puppet theater	11	8
Box	10	5
Doorway draped with a sheet	2	1
Room divider	1	1
Lap	1	1
Bulletin board	1	1

*The total number of respondents was 37.
**Some librarians listed more than one type of stage as being most frequently utilized.

Materials Utilized in Puppetry Construction

The most frequently mentioned item used in puppetry construction was fabric (including cotton, woolen, and linen cloth, felt, flannel, burlap, or polyester). Fabric was listed by twenty respondents. Much less frequently used were paper (including construction or typing paper), paper sacks, yarn or string, and popsicle sticks; these items were listed by twelve, ten, nine, and seven respondents respectively. All other materials were mentioned by four or fewer respondents. Table 7 lists all the materials that were utilized by respondents, including the number of times each item was mentioned.

Methods of Using Puppetry

The greatest number of respondents, twenty-seven librarians, used puppets to tell the story. This number was closely followed by twenty-one who used puppets to accompany the story and nineteen who used them to introduce the story and used puppets in puppet shows. The other methods were used by ten or fewer librarians.

The greatest number of respondents, nineteen, most frequently utilized puppets to tell the story. Puppets were also used most frequently by a significant number of respondents to accompany the story, to introduce the story, and to create puppet shows. These methods were used most frequently by thirteen, twelve, and eleven respondents, respectively. Table 8 shows the number of respondents who utilized the various methods of using puppets.

TABLE 7

MATERIALS UTILIZED IN PUPPETRY CONSTRUCTION BY FIRST
AND THIRD DISTRICT ELEMENTARY SCHOOL LIBRARIANS

Materials	Number Utilizing This Material*
Fabric (Cloth, felt, flannel, burlap, or polyester)	20
Paper (Construction or typing paper)	12
Paper sacks	10
Yarn or string	9
Popsicle sticks	7
Paints (Acrylic, liquid enamel, or tempera)	4
Socks	4
Cardboard or poster board	3
Glue or paste	3
Markers (magic markers or felt tip pens), buttons, coat hangers, crayons, styrofoam	2
Balloons, beads, boxes, chenille balls, colored chalk, curtain fringe, drink bottles, gesso, light bulbs, newspapers, paper plates, pipe cleaners, plastic, pulp, rick-rack, rubber balls, sequins, spackle compound, tongue depressors	1

*The total number of respondents was 37.

**Some librarians listed more than one material as
being utilized in puppetry construction.

TABLE 8

METHODS OF USING PUPPETS IN STORY HOUR PROGRAMS UTILIZED
AND MOST FREQUENTLY UTILIZED BY FIRST AND THIRD
DISTRICT ELEMENTARY SCHOOL LIBRARIANS

Methods	Number Utilizing This Method*	Number Most Frequently Utilizing This Method**
Puppet used to tell the story	27	19
Puppet used to accompany the story	21	13
Puppet used to introduce the story	19	12
Puppet show	19	11
Puppet used for diversion or relaxing activity between stories	10	7
Demonstrate the use of puppets for young children	1	0
Checked out with a book	1	0
P.T.A. Program	1	0
Teach unit on creative dramatics	1	0

*The total number of respondents was 37.

**Some librarians listed more than one method as being most frequently utilized.

Frequency of Utilization of Puppets

Twenty-five (67.6 percent) of the respondents reported that they utilized puppets ten or fewer times during the school year, while only three respondents (8.1 percent) indicated that they utilized puppetry forty or more times during the school year. Table 9 shows the frequency of utilization.

TABLE 9

FREQUENCY OF UTILIZATION OF PUPPETS IN STORY HOUR
PROGRAMS BY FIRST AND THIRD DISTRICT
ELEMENTARY SCHOOL LIBRARIANS

Frequency	Number of Respondents
10 times or less during the school year	25
11-20 times during the school year	8
21-39 times during the school year	1
40 or more times during the school year	3
Total	37

Grade Level(s) Most Frequently Involved as Observers of Puppetry Productions

First, second, and third grades were most frequently involved as observers of puppetry performances. These grades were mentioned by thirty-three, thirty, and twenty-

three respondents respectively. The next three most
frequently listed grade levels were fourth, kindergarten
and headstart, and fifth. These levels were mentioned by
fourteen, thirteen, and eight respondents respectively.
The other grade levels were mentioned by four or fewer
respondents. Table 10 shows the grade levels most
frequently involved as observers of puppetry performances.

TABLE 10

GRADE LEVEL(S) MOST FREQUENTLY INVOLVED AS OBSERVERS
OF PUPPETRY PRODUCTIONS AS INDICATED BY FIRST AND
THIRD DISTRICT ELEMENTARY SCHOOL LIBRARIANS

Grade Level(s)	Number of Respondents*
Kindergarten and Headstart	13
1st	33
2nd	30
3rd	23
4th	14
5th	8
6th	4
7th	3
8th	3
9th	1
Special Education Classes	1

*The total number of respondents was 37. Some
librarians listed more than one grade level as being the
most frequently involved.

Grade Level(s) Most Frequently Involved as Participants in Puppetry Productions

Fourth, fifth, and third grades were most frequently involved as participants in puppetry construction and production. These grades were listed by fourteen, thirteen, and ten respondents respectively. This was closely followed by respondents who utilized second, sixth, and first grades. These grades were mentioned by eight, seven, and six respondents respectively. All other grade levels were mentioned by four or fewer respondents. Table 11 shows the number of respondents most frequently utilizing each grade level as participants in puppetry productions.

TABLE 11

GRADE LEVEL(S) MOST FREQUENTLY INVOLVED AS PARTICIPANTS IN THE CONSTRUCTION AND PRODUCTION OF PUPPETRY PERFORMANCES AS INDICATED BY FIRST AND THIRD DISTRICT ELEMENTARY SCHOOL LIBRARIANS

Grade Level(s)	Number of Respondents*
Kindergarten and Headstart	1
1st	6
2nd	8
3rd	10
4th	14
5th	13
6th	7
7th	4
8th	4
9th	1

*The total number of respondents was 37. Some librarians listed more than one grade level as being most frequently involved.

Books Which Were Useful in Producing
Puppetry Performances

Respondents listed several books as having been helpful in adapting puppetry for use in their school libraries. Some respondents listed not only puppetry books, but also books or stories which could be adapted for puppetry productions.

Nine of the books were mentioned more than once. Pel's _Easy Puppets_, Williams' _More Paper-Bag Puppets_, and Keat's _The Snowy Day_ were listed three times each. Lewis' _Making Easy Puppets_, Ross's _Hand Puppets_ and _Holiday Puppets_, Williams' _Paper-Bag Puppets_, Steig's _Sylvester and the Magic Pebble_, and Hogrogian's _One Fine Day_ were mentioned twice each. The remainder of the books were mentioned once each.

Sources concerning puppetry construction and play production are listed in Appendix F. Books and stories which can be adapted for puppet productions are listed in Appendix G.

Types of Scripts

The greatest number of respondents used scripts taken from play books and those extemporaneously produced during the performance; both types of scripts were used by seventeen respondents. This was closely followed by fifteen respondents who used plays written by the students and eleven respondents who used plays written by the librarian. Five or fewer used other types of scripts.

The greatest number of respondents, fourteen librarians, most frequently utilized scripts taken from play books. Other types of scripts were utilized most frequently by a significant number of respondents. Scripts extemporaneously produced during the performance were used most frequently by twelve respondents, scripts written by the students by ten respondents, and scripts written by the librarian by seven respondents. Other types of scripts were most frequently utilized by four or fewer respondents. Table 12 shows the number of respondents who utilized each type of script.

TABLE 12

TYPES OF PUPPETRY SCRIPTS UTILIZED AND MOST
FREQUENTLY UTILIZED BY FIRST AND THIRD
DISTRICT ELEMENTARY SCHOOL LIBRARIANS

Types of Scripts	Number Utilizing This Type*	Number Most Frequently Utilizing This Type**
Taken from play books	17	14
Extemporaneously produced during the performance	17	12
Written by the students	15	10
Written by the librarian	11	7
Followed story line of a book	5	4
Followed tapes of books	3	3
Adapted library book to performance	1	1

*The total number of respondents was 37.
**Some librarians listed more than one type of script as being most frequently utilized.

Specific Benefits Which Were Derived From
Puppetry Programs

The greatest number of respondents, thirty-four librarians, reported that puppetry added variety to the story hour. This was closely followed by thirty respondents who indicated that puppetry helped develop better listening skills. The next four benefits mentioned by the greatest number of respondents were (1) helped to develop creativity, (2) stimulated reading, (3) introduced book characters and advertised books, and (4) encouraged group-relatedness and cooperation; these benefits were listed by twenty-four, twenty-three, twenty-one, and eighteen respondents respectively. Other benefits were reported by the thirteen or fewer respondents

The greatest number of respondents, twenty-five, reported that added variety to the story was the most beneficial aspect of their puppetry program. The next four items mentioned by the greatest number of respondents as being the most beneficial aspects of their puppetry program were (1) helped to develop better listening skills, (2) stimulated reading, (3) helped to develop creativity, and (4) introduced book characters and advertised books. These were listed by eighteen, fourteen, fourteen, and twelve respondents respectively. Other items were listed as being most beneficial by ten or fewer respondents.

Table 13 shows the number of respondents who reported each benefit and the number of respondents who reported each item as most beneficial.

TABLE 13

SPECIFIC BENEFITS WHICH WERE DERIVED FROM PUPPETRY
PROGRAMS AS INDICATED BY FIRST AND THIRD
DISTRICT ELEMENTARY SCHOOL LIBRARIANS

Benefits	Number Reporting This Benefit*	Number Reporting This as Most Beneficial**
Added variety to the story hour	34	25
Helped to develop better listening skills	30	18
Helped to develop creativity	24	14
Stimulated reading	23	14
Introduced book characters and advertised books	21	12
Encouraged group-relatedness and cooperation	18	10
Increased book circulation	13	8
Developed interest in play viewing and script writing	11	8
Aided in improving speech difficulties of inarticulate children	9	7
Helped children with reading problems	9	5
Improved self-concept of slow readers	1	1
Increased interest and enjoyment of stories	1	1

*The total number of respondents was 37.

**Some librarians listed more than one benefit as being most beneficial.

College Courses or Special Workshops Where Puppetry
Construction and Play Production Were Introduced

Twelve of the thirty-seven respondents (32.4 percent) reported that they had attended some type of puppetry course or workshop. Storytelling courses and the Kentucky School Media Association (KSMA) Workshop at Ken Lake State Park, Murray, Kentucky, in 1976, were mentioned most frequently, four times each. Table 14 shows the type of course or workshop and the number of respondents who attended each.

TABLE 14

COLLEGE COURSES OR SPECIAL WORKSHOPS WHERE PUPPETRY
CONSTRUCTION AND PLAY PRODUCTION WERE INTRODUCED
WHICH FIRST AND THIRD DISTRICT ELEMENTARY
SCHOOL LIBRARIANS ATTENDED

Workshop or College Course	Number Attending*
Storytelling (College courses)	4
KSMA Workshop, Ken Lake State Park, Murray, Kentucky, 1976	4
KSMA Workshop	1
Workshop at Ky. Dam Village	1
Workshop at Peabody College	1
Creative experiences course at Western Kentucky University	1
Student teaching in library science under Miss Thurman	1
Art class	1

*The total number of respondents was 37.

Additional Comments by Librarians Regarding
Their Use of Puppets

The librarians were asked to include any additional information about their use of puppets in their library program. Their comments are listed below:

This is the first year I have used puppets and the children really enjoy it.

Puppets are excellent for the restless and hyperactive student who usually has a great deal of hidden creativity.

My puppets were used mainly with children from the remedial reading program, for which I offered an enrichment class in addition to their reading class and library period.

Very helpful as attention getter, creates enthusiasm, very rewarding for my students and myself.

Puppets were used to show an additional method of bringing a story to life for a young audience. I share a class period with the eighth grade home economics classes each year.

This is my first year in the library. I plan to do a great deal more with puppets the rest of this year. They are fun for everyone. I hope to have students construct a theater as well as puppets next year.

They're fun and I'd do more if I just had a little more space. In twenty minutes it's so hard to get organized, materials cut, tell story or have story and get materials put up before another grade arrives.

I plan to use more noncommercial puppets in the future. My plans include getting language arts classes in sixth grade to write a puppet play and present it to the kindergarten. Any information that you receive from the questionnaire would be greatly appreciated. I could sure use some ideas!

Puppets are my thing in our library. The children at my school had never worked with puppets before I became librarian. It took only a short period of time before they became eagerly involved. Each week I have volunteers who have skits ready for production. Puppets are a very important part of my library program at Cooper.

Most puppetry is handled in the classrooms and art classes. The students make puppets, write their own plays, and perform before the elementary school body from art classes and the classroom.

In their comments most of the librarians indicated that pupppetry was an important part of their library program. Several librarians had just started using puppetry, and the comments given by these librarians included plans for an expanded puppetry program in the future. Many of the librarians again enumerated the benefits of a puppetry program, such as being an attention getter, a creator of enthusiasm, an enjoyable activity for the students, and as being valuable for use with hyperactive and remedial students.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS OF THE STUDY

The purpose of this study has been to determine the
amount of utilization of puppetry including construction of
the puppets, the development and presentation of puppet
programs, and the benefits derived from such programs in
public elementary, junior high school, and middle school
libraries, but excluding libraries which served schools with
grades one through twelve, in the First and Third Kentucky
Educational Association School Districts. More specifically,
the study was conducted to survey (1) the number of
librarians who utilized puppetry in their story hour pro-
grams; (2) sources of puppets including those commercially
produced and those locally constructed; (3) types of
puppets and stages utilized; (4) materials utilized in
puppetry construction; (5) methods of using puppets;
(6) frequency of utilization of puppets; (7) grade levels
most frequently involved as observers and as participants
in puppetry production; (8) books useful in producing
puppetry presentations; (9) types of scripts; and (10)
specific benefits derived from puppetry programs.

In order to provide information relative to the
school librarian's utilization of puppetry, a questionnaire

was developed and mailed to 132 schools served by 107 librarians. The questionnaire was developed using a review of the literature and criticisms from authorities in the field of library science and educational research. It was validated through a field test of the instrument. The questionnaire was completed by ninety-three of the 107 librarians included in the survey.

This chapter summarizes the review of the related literature and the principal findings of the survey, offers conclusions regarding the data, and presents recommendations and implications of the study.

Summary of Review of Related Literature

The authors reviewed stressed that puppets have been utilized throughout history in religious ceremonies and services and as a form of entertainment. They agreed that today puppets have become an educational aid in many schools and libraries.

The review of related literature included descriptions of various successful puppetry programs in public libraries, in school library media centers, and in the classroom. The authors reviewed discussed types of puppets and stages, methods of using puppets, sources of puppets including commercially produced and locally constructed, stories which were adapted for puppet performances, and script production techniques which were utilized in thier puppetry programs.

The majority of available literature concerned puppetry utilization in public libraries and in the classroom. Few research studies were found concerning puppetry usage in school libraries. All of the authors stressed the many valuable benefits derived from puppetry programs. Puppetry helped to advertise books, stimulate reading, add variety to story hour programs, increase attendance at story hour presentations, increase book circulation, develop creativity and better listening habits, encourage cooperation, and improve reading and speech problems.

Several of the authors who were classroom teachers stressed the many benefits derived from puppetry programs in all areas of the classroom curriculum. Puppets were successfully used by teachers in science, social studies, language arts, music, mathematics, speech therapy, guidance, and in remedial programs.

Summary of the Findings

Thirty-seven (39.8 percent) of the ninety-three librarians who responded to the questionnaire reported that they used puppetry as part of their story hour program. The majority of respondents who utilized puppetry in story hour programs were elementary school media librarians. Only two middle school librarians and one sixth grade center librarian were represented in this group.

The greatest number of respondents indicated that puppets which were used and most frequently utilized in

their story hour programs were obtained from a commercial source. The commercial source which was mentioned most frequently was the Society for Visual Education. This was closely followed by respondents who utilized librarian-produced puppets. A significant number of respondents utilized students as a source of puppets; the majority of these respondents reported that the librarian assisted in student construction. The classroom teacher and parents were seldom involved in the production of puppets or as sources of assistance in student construction.

The majority of respondents used and most frequently utilized hand puppets with fabric being the most frequently mentioned item utilized in puppetry construction. Paper sack puppets were used by a significant number of respondents. Cloth and paper sack puppets were used more than all the other types of hand puppets and all the other types of puppets together.

The greatest number of respondents used and most frequently utilized table or desk top stages.

The greatest number of respondents used and most frequently utilized puppets to tell the story. This was closely followed by respondents who indicated that they used puppets to accompany the story, to introduce the story, and to produce puppet shows. The majority of respondents reported that they utilized puppetry ten or fewer times during the school year, while librarians seldom reported using puppetry forty or more times during the school year.

First, second, and third grades were most frequently involved as observers of puppetry performances. Fourth, fifth, and third grades were, in that order, most frequently involved as participants in puppetry construction and production, but were closely followed by librarians who reported utilizing second, sixth, and first grades.

Thirty-six different titles were mentioned by librarians as having been helpful in adapting puppetry for use in their school library.

The greatest number of respondents used and most frequently used scripts taken from play books and those extemporaneously produced during the performance. This was closely followed by respondents who used plays written by the students. A significant number used plays written by the librarian.

The greatest number of respondents reported that puppetry added variety to the story hour. This was closely followed by respondents who indicated that puppetry helped to develop better listening skills. A significant number of respondents listed the following benefits: helped to develop creativity, stimulated reading, introduced book characters and advertised books, and encouraged group-relatedness and cooperation.

Less than one-third of the thirty-seven respondents reported that they had attended some type of puppetry course or workshop.

Conclusions

Based on the findings the following conclusions can be drawn regarding the sample group.

Although only a little over one-third (39.8 percent) of the whole sample group are utilizing puppetry, this percentage appears rather high compared to the small number of reported instances of puppetry utilization by elementary school media librarians as documented in the review of the literature.

Puppetry utilization appears more widespread in school library media centers than was evident from the review of the literature. Librarians appear to be utilizing puppetry, but not very frequently during the school year. Few librarians appear to be using puppetry over ten times during the school year.

Elementary school media librarians appear to be utilizing puppetry in their library story hour programs more than junior high or middle school librarians. This may be due partially to the lack of any type of story hour program in many junior high school libraries.

Librarians appear to be more frequently involving primary grade levels (first through third grades) than upper grade levels (fifth through ninth) as observers of puppetry performances. This may be due partially to the fact that very few middle school and junior high school librarians are utilizing puppetry.

The librarians who are using puppetry appear to be relying more heavily on commercially produced puppets than those locally constructed by the librarian and the students. Society for Visual Education appears to be the most widely utilized commercial source; this may be due in part to the librarian's greater familiarity with this company. Classroom teachers and parents appear to be neglected in the production of puppets and as sources of assistance in student puppetry construction.

The librarians who are using puppetry appear to be primarily utilizing cloth and paper sack hand puppets. This may be due partially to the fact that cloth and paper sacks are inexpensive and readily available for use in puppetry construction. Since table and desk tops are easily converted to puppet stages, the majority of the librarians were utilizing them more frequently than other types of stages.

The majority of librarians appear to lack college or workshop training in puppetry construction and play production. This may be due partially to the lack of availability of puppetry courses and workshops.

Recommendations

Based on the preceding conclusions the following recommendations are made concerning puppetry utilization:

More extensive research studies should be conducted concerning puppetry utilization in school library media

centers in the state. This study could serve as a basis for similar studies utilizing all the public and private media school librarians in the state of Kentucky as a sample group. A documentation and comparison of puppetry utilization in school library media centers in various parts of the state would be helpful.

The thirty-seven librarians who utilized puppetry in this study could serve as a basis for a more thorough study to determine the present effectiveness of their puppetry programs and ways to make puppetry more effective in school library programs. A random sample of students at these schools could be interviewed to determine student reaction and response to puppetry programs.

Puppetry programs should be incorporated into more elementary, junior high school, and middle school library programs because of the low percentage of librarians who are utilizing puppetry and the many benefits which can be derived from puppetry programs. The fifty-six librarians who were not utilizing puppetry in this study could serve as a basis for a study in greater depth to determine reasons for not utilizing puppetry in library programs. A personality study of a random sample of these librarians could be helpful in determining factors which influence a librarian's decision not to utilize puppetry in the library program.

Librarians should involve more students in the upper grade levels (fifth through ninth) as observers of puppetry

productions. A study could be conducted to determine the types of puppet productions which appeal to each grade level.

In schools where puppetry has been incorporated into the library programs, puppets should be utilized more frequently during the school year. A study could be conducted to determine the optimum number of times puppetry should be utilized for maximum effectiveness with students.

More puppetry courses and workshops should be made available to librarians to demonstrate puppetry construction and play production. Universities; the State Department of Education, Division of Instructional Media; and the administration of local school systems should be involved in the development and implementation of these courses and workshops.

After attending these workshops, the librarian should conduct workshops in the school for students, classroom teachers, and parents to demonstrate puppetry construction and play production. Under the supervision and guidance of the librarian, classroom teachers and parents should be more frequently involved in the production of puppets and as sources of assistance in student puppetry construction.

APPENDICES

APPENDIX A

PUPPETRY USAGE SURVEY QUESTIONNAIRE

PUPPETRY USAGE
SURVEY QUESTIONNAIRE

Name of Librarian_____
School or Schools Served and Grade Levels of Each:

_____
_____
_____

I. Number of librarians who utilized puppetry in their
    story hour program
    A. Have you used puppets in any capacity as part of
        your story hour program? (Circle one) Yes or No

    If the answer to the first question was no, disregard
    the following questions and please return the
    questionnaire in the enclosed self-addressed, stamped
    envelope.

    If the answer to the first question was yes, please
    complete the rest of the questionnaire.

II. Sources of puppets
    A. Puppets were constructed by: (Circle the number of
        one or more sources of puppets and place a check
        in the blank preceding the one or ones most
        frequently utilized.)
        _____1. Librarian
        _____2. Classroom Teacher
        _____3. Parents
        _____4. Students
        _____5. Commercial Source*
        _____6. Other (Please specify) _____
                 _____

    *If a commercial source, such as SVE (Society for
    Visual Education), was utilized, please identify.

    _____

    _____

    _____

B. If you indicated that students were involved in the construction of puppets, who in general assisted them? (<u>Circle</u> one number)
1. Librarian
2. Classroom Teacher
3. Parents
4. No adult assistance
5. Other (Please specify)_____

III. <u>Types of puppets and stages utilized</u>
A. (<u>Circle</u> the number and letter of the types of puppets utilized. Place a <u>check</u> in the blank preceding the one or ones most frequently utilized.)
1. Hand Puppets
____ a. Cloth
____ b. Papier mache
____ c. Paper sack
____ d. Box
____ e. Other (Please specify)_____
____ 2. Finger Puppets
____ 3. Rod and Stick Puppets
____ 4. Shadow Puppets
____ 5. Marionettes or Stringed Puppets
____ 6. Other (Please specify)_____

B. Types of puppet stages utilized (<u>Circle</u> the number of the types utilized. Place a <u>check</u> in the blank preceding the one or ones most frequently utilized.)
____ 1. Puppet Theater
____ 2. Box
____ 3. Table or desk top
____ 4. Doorway draped with a sheet
____ 5. Other (Please specify)_____

IV. <u>Materials utilized in puppetry construction</u>
A. List up to five materials that were utilized in puppet construction for noncommercially produced puppets.

1. _____

2. _____

3. _____

4. _____

5. _____

V. Methods of using puppets
    A. How are puppets utilized in your story hour
        program? (Circle the number of one or more
        methods utilized. Place a check in the blank
        preceding the one or ones most frequently uti-
        lized.)
    _____ 1. Puppet used to introduce the story
    _____ 2. Puppet used to accompany the story
    _____ 3. Puppet used to tell the story
    _____ 4. Puppet used for diversion or relaxing
              activity between stories
    _____ 5. Puppet show
    _____ 6. Other (Please specify)_____

    _____

VI. Frequency of utilization of puppets
     A. How frequently are puppets used in the library
         program? (Circle one number)
         1. 10 times or less during the school year
         2. 11-20 times during the school year
         3. 21-39 times during the school year
         4. 40 or more times during the school year

VII. Grade levels most frequently involved as observers
      and as participants in puppetry productions
      A. The students of what grade level(s) are
          frequently involved as observers of puppetry
          productions? (Please circle appropriate level
          or levels)
          Kindergarten and Headstart 1st 2nd 3rd 4th
          5th 6th 7th 8th 9th

      B. The students of what grade level(s) are
          frequently involved as participants in the
          construction and production of puppetry perfor-
          mances? (Please circle appropriate level or
          levels)
          Kindergarten and Headstart 1st 2nd 3rd 4th
          5th 6th 7th 8th 9th

VIII. Books which were useful in producing puppetry
       productions
       A. List books which you feel have been helpful to
           you in adapting puppetry for use in your school
           library?
           1. _____
           2. _____
           3. _____
           4. _____
           5. _____
If additional space is needed, please use the back of page.

IX. Types of scripts
A. How are scripts derived? (Circle the number of
one or more methods of script preparation. Place
a check in the blank preceding the one or ones
most frequently utilized.)
____1. Taken from play books
____2. Written by the librarian
____3. Written by the students
____4. Extemporaneously produced during the
performance
____5. Other (Please specify)_____

X. Specific benefits which were derived from puppetry
programs
A. Circle the number of benefits that have resulted
from your puppetry program. Place a check in
the blank preceding the one or ones that you felt
were the most beneficial.)
____1. Increased book circulation
____2. Added variety to the story hour
____3. Stimulated reading
____4. Introduced book characters and advertised
books
____5. Helped to develop better listening skills
____6. Helped children with reading problems
____7. Aided in improving speech difficulties of
inarticulate children
____8. Developed interest in play viewing and
script writing
____9. Helped to develop creativity
____10. Encouraged group-relatedness and cooperation
____11. Other (Please specify)_____

XI. Have you taken a college course or special workshop
where puppetry construction and play production was
introduced? (Circle one) Yes or No
(Please identify)_____
_____
_____

Additional information about your use of puppets:
_____
_____
_____
_____
_____

APPENDIX B

FIELD TEST COVER LETTER

Route 4, Box 35
Scottsville, Kentucky 42164
January 27, 1978

Dear Librarian:

As part of my graduate specialist project in library science
at Western Kentucky University, I am surveying puppetry
utilization in elementary public school library media centers
in First and Third Kentucky Educational Districts.

As part of a field test of the survey instrument would you
please complete the attached questionnaire, placing an X
in front of any questions which you feel are unclearly
stated. Please make specific comments concerning the
clarity of the questions marked and suggestions for im-
provement.

Return the completed questionnaire and suggestions for
improvement in the enclosed self-addressed, stamped envelope,
before February 7, 1978.

Thank you for your cooperation.

Sincerely,

Vicki Minnix

Enclosure

APPENDIX C

SURVEY COVER LETTER

Route 4, Box 35
Scottsville, Kentucky   42164
February 9, 1978

Dear Librarian:

As part of my graduate specialist project in library science
at Western Kentucky University, I am surveying puppetry
utilization in elementary public school library media
centers in First and Third Kentucky Educational Districts.

Enclosed is a questionnaire covering the major areas of
consideration. Please return the completed questionnaire
in the enclosed self-addressed, stamped envelope, before
March 1, 1978.

Any additional information and suggestions you can give
concerning puppetry will be greatly appreciated.

Sincerely,

Vicki Minnix

Enclosure

APPENDIX D

SURVEY FOLLOW-UP COVER LETTER

Route 4, Box 35
Scottsville, Kentucky   42164
February 17, 1978

Dear Librarian:

I have failed to receive your completed puppetry utilization
questionnaire. I may have overlooked your name when
addressing my envelopes or your questionnaire may have been
lost in the mail. Your response is very important to my
study.

For your convenience another questionnaire is enclosed.
Please complete and return in the enclosed self-addressed,
stamped envelope, before March 20, 1978.

Any additional information and suggestions you can give
concerning puppetry will be greatly appreciated.

Thank you for your cooperation.

Sincerely,

Vicki Minnix

Enclosure

APPENDIX E

COMMERCIAL SOURCES UTILIZED BY RESPONDENTS

SVE
Society for Visual Education
1345 Diversey Parkway
Chicago, Illinois

Central School Supply (Distributor of Instructo Puppets)
4100 Eastmoor Road
Louisville, Kentucky 40232

American Guidance Service (Distributor of DUSO Kit Puppets)
Publisher's Building
Circle Pines, Minnesota 55014

Leswing Press, Inc.
The Puppet Shop
750 Adrain Way
San Rafael, California 94903

Acme School Supply Co.
1807-A 21st Avenue South
Nashville, Tennessee

Bathtique
Rivergate Mall
Goodlettsville, Tennessee

J. C. Penney
Rivergate Mall
Goodlettsville, Tennessee

Ben Franklin
Westmoreland, Tennessee

Developmental Learning Materials
7440 Natchez Avenue
Niles, Illinois 60648

Nancy Renfro Studios
1117 West Ninth Street
Austin, Texas 78703

Kentucky School Service (Distributor of Sesame Street Puppets)
P. O. Box 886
Elizabethtown, Kentucky 42701

F. A. O. Schwartz

Happy Hollow Puppets

APPENDIX F

BOOKS REGARDING PUPPETRY CONSTRUCTION AND PLAY
PRODUCTION UTILIZED BY RESPONDENTS

BOOKS REGARDING PUPPETRY CONSTRUCTION AND PLAY

PRODUCTION UTILIZED BY RESPONDENTS

Adair, Margaret W. Do-It-In-A-Day Puppets for Beginners: How to Make Your Puppets, Create Your Script, and Perform--All in One Day. New York: John Day, 1964.

Boyland, Eleanor. How to Be a Puppeteer. New York: McCall, 1970.

Cummings, Richard. 101 Hand Puppets; A Guide for Puppeteers of All Ages. New York: David McKay, 1962.

Felt Puppets. Omaha, Nebraska: Harold Mangelsen and Sons, 1973.

Hopper, Grizella H. Puppet Making Through the Grades. Worcester, Massachusetts: Davis Publications, 1966.

Howard, Vernon. Puppet and Pantomime Plays. New York: Sterling, 1969.

Jagendorf, Mortiz A. First Book of Puppets. New York: Franklin Watts, 1952.

_____. Penny Puppets, Penny Theatre, and Penny Plays. Boston: Plays, Inc., 1941.

_____. Puppets for Beginners. Boston: Plays, Inc., 1952.

Know How Book of Puppets. New York: Sterling, 1976.

Lewis, Shari. Making Easy Puppets. New York: E. P. Dutton, 1958.

Mahlmann, Lewis, and Jones, David C. Puppet Plays for Young Players. Boston: Plays, Inc., 1974.

Pels, Gertrude. Easy Puppets; Making and Using Hand Puppets. New York: Crowell, 1951.

Philpott, A. R. Let's Look at Puppets. Chicago, Illinois: A. Whitman, 1966.

Renfro, Nancy. Puppets for Play Production. New York: Funk and Wagnalls, 1969.

Ross, Laura. Hand Puppets: How to Make and Use Them. New York: Lothrop, Lee, and Shepard, 1969.

_____. _Holiday Puppets_. New York: Lothrop, Lee, and Shepard, 1974.

_____. _Puppet Shows Using Poems and Stories_. New York: Lothrop, Lee, and Shepard, 1970.

Scott, Louise B.; May, Marion E.; and Shaw, Mildred S. _Puppets for All Grades_. Dansville, New York: Instructor, 1972.

Tichenor, Tom. _Tom Tichenor's Puppets_. Nashville, Tennessee: Abingdon, 1971.

Williams, DeAtna M. _More Paper-Bag Puppets_. Palo Alto, California: Fearon, 1968.

_____. _Paper-Bag Puppets_. Palo Alto, California: Fearon, 1968.

APPENDIX G

BOOKS AND STORIES WHICH CAN BE ADAPTED FOR
PUPPET PRODUCTIONS UTILIZED BY RESPONDENTS

BOOKS AND STORIES WHICH CAN BE ADAPTED FOR

PUPPET PRODUCTIONS UTILIZED BY RESPONDENTS

Andersen, Hans Christian. The Ugly Duckling. Translated by R. P. Keigwin. New York: Scroll Press, 1971.

Bishop, Claire H. The Man Who Lost His Head. New York: Viking, 1942.

Grimm, Jacob. The Shoemaker and the Elves. New York: Scribner, 1960.

Heide, Florence P., and Van Clief, Sylvia W. That's What Friends Are For. New York: Four Winds, 1968.

Hogrogrian, Nonny. One Fine Day. New York: Macmillan, 1971.

Irving, Washington. Legend of Sleepy Hollow and Other Stories. Bridgeport, Connecticut: Airmont, 1964.

Jacobs, Joseph. Jack the Giant Killer. New York: Walck, 1971.

Keats, Ezra Jack. The Snowy Day. New York: Viking, 1962.

Kellogg, Steven. There Was an Old Woman Who Swallowed a Fly. New York: Parents, 1974.

Kent, Jack. Fat Cat; A Danish Folktale. New York: Parents, 1971.

Margolis, Richard. Wish Again, Big Bear. New York: Macmillan, 1972.

Ross, Ramon. Storyteller. Columbus, Ohio: Merrill, 1972.

Steig, William. Sylvester and the Magic Pebble. New York: Simon and Schuster, 1969.

Zion, Gene. The Sugar Mouse Cake. New York: Scribner, 1964.

APPENDIX H

ANNOTATED BIBLIOGRAPHY OF PUPPETRY BOOKS

ANNOTATED BIBLIOGRAPHY OF PUPPETRY BOOKS

Adair, Margaret W. Do-It-In-A-Day Puppets for Beginners;
How to Make Your Puppets, Create Your Script, and
Perform--All in One Day. New York: John Day Company,
1964.
Adair discussed very simplified construction of
puppets from inexpensive materials, paper sacks,
gloves, and styrofoam, which can be constructed and
utilized in a puppet play within the time span of a
single school day. Adair included the basic story
line for her version of "Three Billy Goats Gruff,"
"Three Little Pigs," and "King Midas and the Golden
Touch."

Beresford, Margaret. How to Make Puppets and Teach Puppetry.
London: Mills and Boon Limited, 1966.
Beresford emphasized utilization of puppetry in
the classroom curriculum with various age groups.
Beresford showed how to make glove, papier maché,
shadow, and stringed puppets, and included a listing
of stories suitable for adaptation for use with young
children, junior age, and seniors. Beresford also
incorporated a section of puppet play scripts writ-
ten by children themselves.

Boylan, Eleanor. How to be a Puppeteer. New York: McCall
Publishing, 1970.
Boylan stressed hand puppet play production, the
script, scenery, props, voice, and puppet construc-
tion. Included were six puppet plays, "The Three
Billy Goats Gruff," "The Prince and the Dragon,"
"The Runaway Pancake," "Jack the Giant Killer," "Rip
Van Winkle," and "Gulliver's Travels," which were
mostly one-act plays not requiring numerous scene
changes.

Cummings, Richard. 101 Hand Puppets; A Guide for Puppeteers
of All Ages. New York: David McKay, 1962.
Cummings included instructions for the construc-
tion of one hundred and one hand puppets beginning
with instant puppets, such as Thumbelina and Instant
Bunny both of which were constructed from a handker-
chief in a matter of minutes, progressing to more
complicated puppets, such as the papier maché Little
Red Riding Hood and the latex frog. Also included
were instructions on stage construction and several
short puppet plays.

Currell, David. <u>Puppetry for School Children</u>. Newton,
Massachusetts: Charles T. Branford, 1969.
Currell discussed the use of puppetry in nursery
school through junior high. He also included instruc-
tions for writing scripts and constructing glove,
papier mache, rod, and stringed puppets.

<u>Felt Puppets</u>. Omaha, Nebraska: Harold Mangelsen & Sons,
1973.
Basic traceable patterns for use in the
construction of felt puppets, Claudie Clown, Ferdie
Froggie, Marvey Mouse, Henry Hippo, Bonnie Bunny,
Bossy Beulah, and Silly Santa were included. The
basic materials used in construction of these
characters were felt and glue.

Jagendorf, Moritz. <u>Puppets for Beginners</u>. Boston:
Franklin Watts, 1952.
Jagendorf gave instructions for making puppets,
both hand and marionette, creating the stage and
scenery, arranging lighting, and seating the audience.
He presented an excellent simplified introduction to
puppetry.

Lewis, Shari. <u>Making Easy Puppets</u>. New York: E. P.
Dutton, 1958.
Lewis started with a brief simplified history of
puppetry, followed by well illustrated instructions
for the creation of handkerchief, paper bag, fruit,
box, ball, spoon, paper plate, and folded paper
(origami) puppets. She included directions for making
four stages; apron, doorway, tray, and cardboard
stage, and a listing of stories that were adaptable
for puppetry presentations.

Mahlmann, Lewis, and Jones, David C. <u>Puppet Plays for Young
Players</u>. Boston: Plays, Inc., 1974.
Mahlmann and Jones presented twelve puppet plays
for children. Plays varied from those requiring three
puppets to those needing thirteen characters, from
three scenes to ten, and from a playing time of ten
to twenty minutes. Some plays included were "The
Frog Prince," "Snow White," and "Pinocchio." The
authors also incorporated one short chapter on
puppet construction and play production.

Paludan, Lisa. <u>Playing with Puppets</u>. Translated by
Christine Crowley. London: Mills & Boon, 1974.
Paludan included sections on finger, glove, rod,
wood, and animal puppets, stages, scenery, lighting,
music, and play adaptations of "The Ugly Duckling,"
"The Tinder Box," and "Numbskull Jack." This book was
effectively illustrated with sketches and color photo-
graphs.

Pels, Gertrude. Easy Puppets; Making and Using Hand Puppets. New York: Crowell, 1951.
  Pels included instruction for the construction of potato, carrot, apple, peanut shell, eggshell, sock, wooden spoon, and papier mache puppets.

Philpott, A. R., ed. Eight Plays for Hand Puppets. Boston: Plays, Inc., 1968.
  Philpott presented a collection of short puppetry plays, including "Punch and the Heartless Giant," "Owl's Birthday," "The Gingerbread Boy," and "The Lonely Giant."

Renfro, Nancy. Puppets for Play Production. New York: Funk & Wagnalls, 1969.
  Renfro noted methods to be used in production of paper bag, paper plate, envelope, box, tube, and nature puppets. She also included a chapter on teaching puppetry in the classroom with a curriculum guide and lesson plans.

Ross, Laura. Finger Puppets; Easy to Make, Fun to Use. New York: Lothrop, Lee & Shepard, 1971.
  Ross showed how to construct simplified finger puppets including thumb-and-first finger, construction paper wrap around, cardboard cutout, and shadow. Ross included patterns for the main characters in "Little Red Riding Hood" and "Chicken Lichen."

_____. Hand Puppets; How to Make and Use Them. New York: Lothrop, Lee, & Shepard, 1969.
  Ross presented patterns and instructions for the construction of paper sack characters in the story "Rumpelstiltskin," rod puppets for a shadow play of "Peter and the Wolf," and papier mache puppets for "Punch and Judy," which were constructed by students in the author's school library.

_____. Holiday Puppets. New York: Lothrop, Lee & Shepard, 1974.
  Ross included details for puppet construction and plays for various holidays, Lincoln's and Washington's Birthday, Easter, Halloween, Christmas, and Valentine's Day.

Tichenor, Tom. Tom Tichenor's Puppets. Nashville: Abingdon, 1971.
  Tichenor gave instructions for the creation of simple sock and cloth hand puppets and marionettes. He included three hand puppet plays; his own version of "Jack and the Beanstalk," "Why the Bear Has a Stumpy Tail," and "Christmas at Creepy Castle," and four marionette plays. Tichenor also presented a

short biography of some famous members of his
puppetry family, Poindexter, Felicia Fieldmouse,
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Williams, DeAtna M. More Paper-Bag Puppets. Palo Alto,
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Williams presented additional patterns for
story hour favorites, seasonal characters, and
community helpers in this sequel to her first book.
She included the characters for "Little Red Riding
Hood," "The Three Billy Goats Gruff," "The Little
Red Hen," and "Jack and the Beanstalk."

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Williams included patterns for the basic charac-
ters in "Goldilocks and the Three Bears," "The
Gingerbread Man," and "The Three Little Pigs," and
miscellaneous holiday, farm, and zoo puppet patterns.

Worrell, Estelle A. Be a Puppeteer! The Lively Puppet
Book. New York: McGraw-Hill, 1969.
Worrell presented material on play selection and
adaptation, puppet construction, and stage design.
She also included the script for three puppet plays,
"Little Red Riding Hood," "The Lion and the Mouse,"
and "The Three Little Pigs," along with numerous
patterns for puppet heads, faces, hair, bodies, and
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