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

Vicki Minnix

Follow this and additional works at: https://digitalcommons.wku.edu/theses

Part of the Elementary Education Commons, and the Library and Information Science Commons

Recommended Citation

https://digitalcommons.wku.edu/theses/2065

This Thesis is brought to you for free and open access by TopSCHOLAR®. It has been accepted for inclusion in Masters Theses & Specialist Projects by an authorized administrator of TopSCHOLAR®. For more information, please contact topscholar@wku.edu.
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

Recommended July 11, 1978
Vera G. Guthrie
Director of Thesis

Approved July 18, 1978
Dean of the Graduate College

Eugene Kappes
Jefferson D. Carlay
ACKNOWLEDGEMENTS

The writer wishes to express appreciation to Dr. Vera Guthrie, chairman of the thesis committee; committee members, Dr. Jefferson Caskey and Dr. Eugene Harryman; and Dr. Charles Guthrie for their assistance during the preparation of this study.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS.</td>
<td>iii</td>
</tr>
<tr>
<td>LIST OF TABLES.</td>
<td>vi</td>
</tr>
<tr>
<td>ABSTRACT.</td>
<td>viii</td>
</tr>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Purpose of the Study.</td>
<td>6</td>
</tr>
<tr>
<td>Rationale for the Study</td>
<td>6</td>
</tr>
<tr>
<td>Definitions of Terms.</td>
<td>9</td>
</tr>
<tr>
<td>Delimitations of the Study.</td>
<td>11</td>
</tr>
<tr>
<td>Limitations of the Study.</td>
<td>11</td>
</tr>
<tr>
<td>Summary</td>
<td>11</td>
</tr>
<tr>
<td>II. REVIEW OF RELATED LITERATURE.</td>
<td>13</td>
</tr>
<tr>
<td>Methods of Using Puppets.</td>
<td>13</td>
</tr>
<tr>
<td>Script Production and Staging.</td>
<td>14</td>
</tr>
<tr>
<td>Puppetry Programs in Public Libraries</td>
<td>16</td>
</tr>
<tr>
<td>Puppetry Utilization in the School Library</td>
<td>24</td>
</tr>
<tr>
<td>Media Center</td>
<td></td>
</tr>
<tr>
<td>Puppetry in the Classroom</td>
<td>26</td>
</tr>
<tr>
<td>Summary</td>
<td>28</td>
</tr>
<tr>
<td>III. DESIGN OF THE STUDY</td>
<td>30</td>
</tr>
<tr>
<td>Sampling</td>
<td>30</td>
</tr>
<tr>
<td>Procedure</td>
<td>31</td>
</tr>
<tr>
<td>Data Analysis</td>
<td>33</td>
</tr>
<tr>
<td>IV. COLLECTION AND INTERPRETATION OF THE DATA</td>
<td>35</td>
</tr>
<tr>
<td>Responses of Librarians Who Did Not Utilize Puppetry in their Story Hour Programs.</td>
<td>35</td>
</tr>
<tr>
<td>Librarians Who Utilized Puppetry in their Story Hour Programs.</td>
<td>36</td>
</tr>
<tr>
<td>Sources of Puppets.</td>
<td>38</td>
</tr>
<tr>
<td>Types of Puppets Utilized</td>
<td>41</td>
</tr>
<tr>
<td>Types of Stages Utilized</td>
<td>43</td>
</tr>
<tr>
<td>Materials Utilized in Puppetry Constructions.</td>
<td>44</td>
</tr>
<tr>
<td>Methods of Using Puppetry</td>
<td>44</td>
</tr>
<tr>
<td>Frequency of Utilization of Puppets</td>
<td>47</td>
</tr>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>-----------------------------</td>
<td></td>
</tr>
<tr>
<td>Grade Level(s) Most Frequently Involved as Observers of Puppetry Productions</td>
<td>47</td>
</tr>
<tr>
<td>Grade Level(s) Most Frequently Involved as Participants in Puppetry Productions</td>
<td>49</td>
</tr>
<tr>
<td>Books Which Were Useful in Producing Puppetry Performances</td>
<td>50</td>
</tr>
<tr>
<td>Types of Scripts</td>
<td>50</td>
</tr>
<tr>
<td>Specific Benefits Which Were Derived from Puppetry Programs</td>
<td>52</td>
</tr>
<tr>
<td>College Courses or Special Workshops Where Puppetry Construction and Play Production Were Introduced</td>
<td>54</td>
</tr>
<tr>
<td>Additional Comments by Librarians Regarding Their Use of Puppets</td>
<td>55</td>
</tr>
</tbody>
</table>

| V. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS OF THE STUDY | 57 |
|-------------------------------------------------------------|
| Summary of Review of Related Literature | 58 |
| Summary of the Findings | 59 |
| Conclusions | 62 |
| Recommendations | 63 |

| APPENDICES | 66 |
|-------------|
| Appendix A--Puppetry Usage Survey Questionnaire | 67 |
| Appendix B--Field Test Cover Letter | 72 |
| Appendix C--Survey Cover Letter | 74 |
| Appendix D--Survey Follow-Up Cover Letter | 76 |
| Appendix E--Commercial Sources Utilized by Respondents | 78 |
| Appendix F--Books Regarding Construction and Play Production Utilized by Respondents | 80 |
| Appendix G--Books and Stories Which Can Be Adapted for Puppet Productions Utilized by Respondents | 83 |
| Appendix H--Annotated Bibliography of Puppetry Books | 85 |

| SOURCES CONSULTED | 90 |
LIST OF TABLES

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 .................................................. 37

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 .................................................. 38

3. Sources of Puppets Utilized and Most Frequently Utilized by First and Third District Elementary School Librarians .................................................. 40

4. Sources of Assistance in the Construction of Student Produced Puppets as Indicated by First and Third District Elementary School Librarians .................................................. 41

5. Types of Puppets Utilized and Most Frequently Utilized by First and Third District Elementary School Librarians .................................................. 42

6. Types of Puppet Stages Utilized and Most Frequently Utilized by First and Third District Elementary School Librarians .................................................. 43

7. Materials Utilized in Puppetry Construction by First and Third District Elementary School Librarians .................................................. 45

8. Methods of Using Puppets in Story Hour Programs Utilized and Most Frequently Utilized by First and Third District Elementary School Librarians .................................................. 46

9. Frequency of Utilization of Puppets in Story Hour Programs by First and Third District Elementary School Librarians .................................................. 47
<table>
<thead>
<tr>
<th>Table</th>
</tr>
</thead>
<tbody>
<tr>
<td>10. Grade Level(s) Most Frequently Involved as Observers of Puppetry Productions as Indicated by First and Third District Elementary School Librarians.</td>
</tr>
<tr>
<td>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.</td>
</tr>
<tr>
<td>12. Types of Puppetry Scripts Utilized and Most Frequently Utilized by First and Third District Elementary School Librarians.</td>
</tr>
<tr>
<td>13. Specific Benefits Which Were Derived from Puppetry Programs as Indicated by First and Third District Elementary School Librarians.</td>
</tr>
<tr>
<td>14. College Courses or Special Workshops Where Puppetry Construction and Play Production Were Introduced Which First and Third District Elementary School Librarians Attended.</td>
</tr>
</tbody>
</table>
ABSTRACT
A SURVEY OF PUPPETRY UTILIZATION IN PUBLIC ELEMENTARY SCHOOL LIBRARY MEDIA CENTERS IN FIRST AND THIRD KENTUCKY EDUCATIONAL DISTRICTS

Vicki Minnix June 1978

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
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 utilization has been documented throughout recorded history. Confino stated that "the popularity of puppets as entertainment 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;

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 Czechoslovakia, Polichinello in France, and Petrouchka 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

---

4Ibid.
5Weiger, 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.\(^9\)


\(^7\) 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 Vochemburg, 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. 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." A multitude of inexpensive materials are readily available for use in puppetry construction.

What are puppets made of? Renfro answers:

---

10Archbold, p. 12.

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, light-
bulbs, 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 work-
shops conducted by the librarians. Hunter, a public librar-
ian, 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.

12Nancy Renfro, Puppets for Play Production (New
13Hunter, 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.\(^\text{14}\)

Many public librarians including Stevens and Ward reported increased attendance at puppetry story hour sessions.\(^\text{15}\) Alvarez, Spiker, and Tramontozzi also showed an increase in children's book circulation statistics after puppetry performances.\(^\text{16}\)

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 problems.\(^\text{17}\) 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.\(^\text{18}\)


\(^{17}\) Louise B. Scott, Marion E. May, and Mildred S. Shaw, Puppets for All Grades (Dansville, N.Y.: Instructor Publications, 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. 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 meaningful 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 librarians felt were derived from the programs. The questionnaire

was also used to obtain data from school librarians concerning 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 participants; 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:


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 educational 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
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

---


use of folk tales or contemporary stories with folk tale qualities. 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." These stories all contained plenty of action, a basic ingredient for any successful puppet show. 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.

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

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

27 Spiker, p. 9.
29 Weiger, p. 56.
31 Confino, p. 454.
After the story was read and reviewed, the principal characters, 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.  

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. Confino suggested the use of other media to enhance the performance; she used the slide projector and opaque projector to project background scenery.

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 mache. Her performances were so successful and popular that she presented the puppet show for the American Library Association Conference.

---


33 Spiker, p. 10.

34 Confino, p. 454.

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 pc·table 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


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 mache 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


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

41Ward, 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.  

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. 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.

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. 

---

42 Spiker, p. 12.


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

45 Tramontozzi, p. 642.

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

47 Andrew, p. 638.

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 performance 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 completing 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

49 Hunter, p. 32.
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.

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 storytelling 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

56Bruner and Baggett, p. 170.
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 language 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

---

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 conversational 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

62 Confino, p. 453.
64 Carlson, p. 355.
express themselves more easily. 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.

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." Remsburg reported that her students remembered slogans and responses from puppet shows even over a time lapse of a year.

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.

Summary

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

---


69 Ibid., p. 254.

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
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 classroom 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

<table>
<thead>
<tr>
<th>Grade Levels</th>
<th>Number Responding*</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Using Puppetry</td>
<td>Not Using Puppetry</td>
<td>No Response</td>
</tr>
<tr>
<td>1-2</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>1-3</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>1-4</td>
<td>3</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>1-5</td>
<td>3</td>
<td>5</td>
<td>0</td>
</tr>
<tr>
<td>1-6</td>
<td>14</td>
<td>17</td>
<td>7</td>
</tr>
<tr>
<td>1-7</td>
<td>5</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>1-8</td>
<td>12</td>
<td>16</td>
<td>13</td>
</tr>
<tr>
<td>1-9</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3-6</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>4-5</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>4-6</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>5-8</td>
<td>0</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>6</td>
<td>1</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>6-8</td>
<td>0</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>7-8</td>
<td>2</td>
<td>7</td>
<td>0</td>
</tr>
<tr>
<td>7-9</td>
<td>0</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>8-9</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>46</td>
<td>63</td>
<td>23</td>
</tr>
</tbody>
</table>

*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**

<table>
<thead>
<tr>
<th>Number of Schools Served</th>
<th>Number Responding</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Using Puppetry</td>
<td>Not Using Puppetry</td>
</tr>
<tr>
<td>One</td>
<td>30</td>
<td>47</td>
</tr>
<tr>
<td>Two</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>Three</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>37</td>
<td>56</td>
</tr>
</tbody>
</table>

**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 DUO 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**

<table>
<thead>
<tr>
<th>Sources of Puppets</th>
<th>Number Utilizing this Source*</th>
<th>Number Most Frequently Utilizing this Source**</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commercial</td>
<td>29</td>
<td>22</td>
</tr>
<tr>
<td>Librarian</td>
<td>23</td>
<td>17</td>
</tr>
<tr>
<td>Students</td>
<td>17</td>
<td>13</td>
</tr>
<tr>
<td>Classroom teacher</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Parents</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Bought at library workshop</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Other people</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

*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**

<table>
<thead>
<tr>
<th>Sources of Assistance</th>
<th>Number Reporting This Source*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Librarian</td>
<td>14</td>
</tr>
<tr>
<td>Classroom teacher</td>
<td>5</td>
</tr>
<tr>
<td>Parents</td>
<td>3</td>
</tr>
<tr>
<td>Art teacher</td>
<td>2</td>
</tr>
</tbody>
</table>

*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**

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

*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**

<table>
<thead>
<tr>
<th>Types of Stages</th>
<th>Number Utilizing This Type*</th>
<th>Number Most Frequently Utilizing This Type**</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table or desk top</td>
<td>26</td>
<td>22</td>
</tr>
<tr>
<td>Puppet theater</td>
<td>11</td>
<td>8</td>
</tr>
<tr>
<td>Box</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>Doorway draped with a sheet</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Room divider</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Lap</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Bulletin board</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

*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

<table>
<thead>
<tr>
<th>Materials</th>
<th>Number Utilizing This Material*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fabric (Cloth, felt, flannel, burlap, or polyester)</td>
<td>20</td>
</tr>
<tr>
<td>Paper (Construction or typing paper)</td>
<td>12</td>
</tr>
<tr>
<td>Paper sacks</td>
<td>10</td>
</tr>
<tr>
<td>Yarn or string</td>
<td>9</td>
</tr>
<tr>
<td>Popsicle sticks</td>
<td>7</td>
</tr>
<tr>
<td>Paints (Acrylic, liquid enamel, or tempera)</td>
<td>4</td>
</tr>
<tr>
<td>Socks</td>
<td>4</td>
</tr>
<tr>
<td>Cardboard or poster board</td>
<td>3</td>
</tr>
<tr>
<td>Glue or paste</td>
<td>3</td>
</tr>
<tr>
<td>Markers (magic markers or felt tip pens), buttons, coat hangers, crayons, styrofoam</td>
<td>2</td>
</tr>
<tr>
<td>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</td>
<td>1</td>
</tr>
</tbody>
</table>

*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

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

*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

<table>
<thead>
<tr>
<th>Frequency</th>
<th>Number of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 times or less during the school year</td>
<td>25</td>
</tr>
<tr>
<td>11-20 times during the school year</td>
<td>8</td>
</tr>
<tr>
<td>21-39 times during the school year</td>
<td>1</td>
</tr>
<tr>
<td>40 or more times during the school year</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>37</td>
</tr>
</tbody>
</table>

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

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

*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

<table>
<thead>
<tr>
<th>Grade Level(s)</th>
<th>Number of Respondents*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kindergarten and Headstart</td>
<td>1</td>
</tr>
<tr>
<td>1st</td>
<td>6</td>
</tr>
<tr>
<td>2nd</td>
<td>8</td>
</tr>
<tr>
<td>3rd</td>
<td>10</td>
</tr>
<tr>
<td>4th</td>
<td>14</td>
</tr>
<tr>
<td>5th</td>
<td>13</td>
</tr>
<tr>
<td>6th</td>
<td>7</td>
</tr>
<tr>
<td>7th</td>
<td>4</td>
</tr>
<tr>
<td>8th</td>
<td>4</td>
</tr>
<tr>
<td>9th</td>
<td>1</td>
</tr>
</tbody>
</table>

*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**

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

*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

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

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

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

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

III. Types of puppets and stages utilized
A. (Circle the number and letter of the types of puppets utilized. Place a check 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 (Circle the number of the types utilized. Place a check 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. Materials utilized in puppetry construction
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 utilized.)
   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 performances? (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
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 improvement.

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  42161  
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
Goodletsville, Tennessee

J. C. Penney
Rivergate Mall
Goodletsville, 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


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


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


APPENDIX H

ANNOTATED BIBLIOGRAPHY OF PUPPETRY BOOKS
ANNOTATED BIBLIOGRAPHY OF PUPPETRY BOOKS


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 emphasized utilization of puppetry in the classroom curriculum with various age groups. Beresford showed how to make glove, papier mâché, 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 written by children themselves.


Boylan stressed hand puppet play production, the script, scenery, props, voice, and puppet construction. 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 included instructions for the construction of one hundred and one hand puppets beginning with instant puppets, such as Thumbelina and Instant Bunny both of which were constructed from a handkerchief in a matter of minutes, progressing to more complicated puppets, such as the papier mâché Little Red Riding Hood and the latex frog. Also included were instructions on stage construction and several short puppet plays.
Currell discussed the use of puppetry in nursery school through junior high. He also included instructions for writing scripts and constructing glove, papier mache, rod, and stringed puppets.

Basic traceable patterns for use in the construction of felt puppets, Claudie Clown, Ferdie Froggie, Marvey Mouse, Henry Hippo, Bonnie Bunny, Bossy Beulab, and Silly Santa were included. The basic materials used in construction of these characters were felt and glue.

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 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 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 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 photographs.

Pels included instruction for the construction of potato, carrot, apple, peanut shell, eggshell, sock, wooden spoon, and papier mache puppets.


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 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 Licken."

---


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.

---


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 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, and Marco Polo Bear.


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."


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 costumes.
SOURCES CONSULTED
SOURCES CONSULTED


Scott, Louise B.; May, Marion E.; and Shaw, Mildred S. *Puppets for All Grades*. Dansville, New York: Instructor Publications, 1972.


