



WELCOME TO THE WONDERFUL WORLD OF PUPPETS

Caution! Puppets are contagious!! They appeal to all ages, children and adults alike, probably more to boys of Cub Scout age than any other. Puppetry is used effectively in education, entertainment, speech development, drama, therapy, music and advertising. It helps develop self-confidence, a positive self-image, social relationships, physical skills and, most of all, imagination. A shy boy is willing to participate in puppetry because the

focus of attention is on the puppet rather than on himself.

Puppets can open the door to an exciting, enchanting world of make-believe. They are a means of self-expression. The puppeteer can improvise and act out his feelings of the moment, often sharing thoughts, ideas and feelings he may be otherwise too shy or hesitant to express. Puppetry provides wonderful opportunities to develop and make use of skills.

What is this thing called a puppet? Simply explained, a puppet is a figure of a person, animal, or object that is made to move by the efforts of a human being -- child or adult. It gets its "life" and "personality" from that person's efforts and imagination.

Puppets belong in a child's world because they are --

- fun
- educational
- entertaining

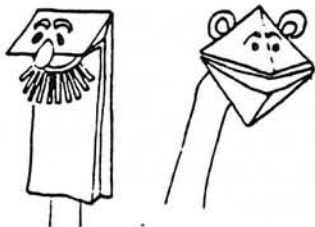
Puppets have the potential to --

- stimulate a child's imagination
- provide ways in which a child can express his creativity
- assist a child in expressing his thoughts and feelings
- help a child develop his listening and verbal skills
- give a child opportunities to use and develop his small muscles
- provide opportunities for socialization in which children are constructively planning, working, and playing together.



Puppets can be used specifically

- as an art or craft project
- to tell or dramatize a story
- to teach facts or concepts
- to play musical instruments or sing songs
- to recite poems, facts



- to ask or answer questions
- to impart information
- to make announcements
- to distribute prizes
- to give directions and/or instructions
- for role playing
- etc., etc., etc.

And, puppets can be made and used at

- home
- school
- church
- social functions
- recreation programs



CUB SCOUT PROGRAM USE AND RESOURCES

Themes during the next program year which are most adaptable to puppet plays and activities are: "What Will I Be?", "Tied Up In Knots", "Family Showtime", "Genius Night" and "America, the Beautiful". Many of the skits found in the Skits section can be adapted to puppets.



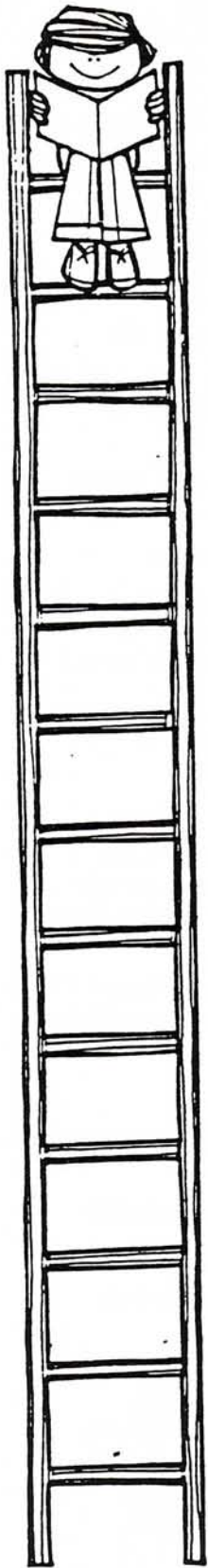
The Skits and Puppets book published by the Boy Scouts of America and their new "How To" and "The New Cub Scout Fun Book" are super resources for your fun with puppets. They include how-to's and patterns that will help you and your Cub Scouts put on a successful show.

Make use of the puppet sections in previous Pow Wow books and don't forget your school and public libraries, and the book stores.

Budgets or limitations of materials or working space do not offer obstacles to creating puppets. Anything that can be made to move becomes a potential puppet. All that is needed is an idea. The puppet will take on its own personality as it is constructed, decorated and developed. The following pages will be your springboard to a new and fascinating world - the world of puppets.

PUPPETS ARE ALIVE AND WELL IN CUB SCOUTING!

CLIMBING THE LADDER OF SUCCESS



Develop a concern for those things which are important to puppetry:

MOVEMENT: There must be movement!! When the puppet speaks it must move. The puppet speaks best through movement. It must relate to what the puppet is saying or doing. The audience should understand the movement even without words. Practice in front of a mirror!

SIMPLICITY: Puppetry can be very complex, but it is hoped that you will explore the use of simple puppets to tell simple stories.

HUMOR: There is humor in the puppet. The puppet is an exaggeration, and that is humorous in itself.

IDENTITY: The puppet has identity. It is a person, an animal, an object, a vice, a virtue. It projects this identity through its abstracted movement, its visual design, and voice (if one is necessary). If these three elements work together, the puppet is successful in its purpose.

FINALLY: The puppet tires easily. It likes to make short speeches (when it must talk). It likes to be on stage for only a short time. It likes to be in short plays. Consider its likes and dislikes - the puppet may "die" if its working hours are extended beyond its capabilities.

TEN MISTAKES TO AVOID AS YOU CLIMB THE LADDER

(There's probably more than ten, but it's a start)

1. Sinking - Be conscious of how high your puppet is at all times. Keep arm up.
2. Breaking Character - Be consistent, don't change voice or characterization half way through the show.
3. Weak Voice Projection - Speak up!
4. Poor Diction - Speak clearly.
5. Out of Sync Movement - Keep movement in sync with the action called for.
6. Wordy Scripts - More action, fewer words.
7. Complicated Plot - KISMIF
8. Poor Eye Contact - Control direction puppet looks.
9. Scene Changes: Too Long and Too Many - Don't take a long time, or plan too many. Boring.
10. Poor Finale - Don't treat your audience to a lively, entertaining show and spoil it with a poor finale.



TIPS - PERSONALITY, PERFORMANCE, PRODUCTION

Keep In mind

Puppets will be more appealing if given a definite personality, his own special character which is unlike any other puppet on stage.

Make him an outstanding individual with his own mannerisms, with his special way of dressing, and with his own way of walking and talking.

Facial features of the puppet will help make him outstanding in appearance. Give him a face that will attract attention.

Facial features should be exaggerated... an extra big nose or a crooked mouth, so the audience can recognize him easily.

Let the puppet speak and act according to the kind of person that he represents.

When putting on a puppet show, keep actions clear and simple.

Be sure the audience can tell which puppet is doing the talking. Jiggle the talking puppet a little as he talks, nod his head or move slightly forward. Other puppets on stage should remain still until their turn to speak.

Be sure to speak clearly. It is harder to understand a person's voice when you can't watch his face and lips while he talks.

Do not hide one puppet behind the other.

Puppets feelings and actions should be exaggerated. An excited puppet would be wildly excited, while a tired puppet should groan and sag so wearily that the audience knows instantly how tired he is.

Often it is a good idea to have the puppet speak aloud to himself as he goes about his act. For example, he might say while looking "I'll look under this tree for a rock."

Think of actions a puppet can do best and include them.

Be sure there is plenty of room behind the scenes for all puppeteers. Crowding will inhibit spontaneity.

Practice...practice...practice! Get comfortable with the puppet.

Look for ways to heighten suspense in the play.

Utilize opportunities for the puppets to exchange repartee with the audience.

Plan frequent entrances and exits - it holds the audience interest and avoids too many on stage.

Teach puppeteers to wait for laughs.

Have good prompters.

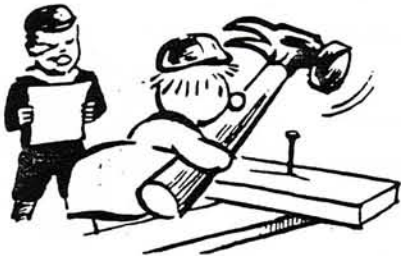
Enjoy what you are doing -- HAVE FUN!



WRITING THE SCRIPT

BSA's Skits and Puppets has a super page of guidelines for writing scripts for your productions. Let us present that to you here in hopes that repeating it will encourage you to use puppets in your den program more often by showing you that it is not a complicated process. The key is still KISMIF - "Keep It Simple, Make It Fun."

"Puppet Playwriting



A simple comic story is best for Cub Scouts, particularly one that is written in the boys' own way of speaking, with conversations that can be made up easily if a part is forgotten. It is best to plan your first play so that one person tells the story and the boys only have to act the part with their puppets. It is difficult to remember lines, use the proper voice, and operate a puppet all at the same time.

Exaggerated actions and slapstick comedy make the most interesting plays for the boys to present. A few misplaced lines or mistaken actions may help rather than hinder the play.

Adaptations of common fairy tales or children's stories are a fine basis for your hand-puppet play.

Plays written about den or pack activities can be very interesting. The play "Sonny Makes a Kite," *How Book of Cub Scouting*, is excellent material for a puppet play. Just imagine Sonny, a Cub Scout, pounding on a piece of 1 x 2 lumber with a full-sized hammer. The exaggerated size of the properties compared with the character brings a big laugh from anyone with a sense of humor. If Sonny should drag in a full-sized saw to use, that, too, will surely entertain your audience.

One professional puppeteer decided to have his puppets set up the scenery for a play; and by the time the stage was finally ready, the puppets were completely exhausted and the play itself was not necessary.

Grunting, groaning, sniffing, wheezing, and coughing in large quantities add to the value of the play.

Use any subject you wish for your play, but remember that boys will not learn parts and have trouble when required to do more than one thing at a time.

There is no established time for a play to run. It is interesting as long as it holds your audience. Practice your play with a small audience before presenting it to a large group.

Your library has many books with prepared plays, but study them carefully so you don't discourage the boys before the play is ready to present.

When properly selected, music adds much to your puppet play. It sets the mood for the characters and adds a professional touch. Your record player or even an old-style phonograph will do.

Have the puppets dance, hug each other, jump together, and, in general, clown all over the stage. The audience can't stand for more than several minutes of this type of antics.

Another very interesting action is to have the villain come up in back of the puppet hero and follow him around. In this sequence the hero should ask the audience if they have seen the villain. The villain can be dodging around in back all the time; and, if children are in the audience, they certainly will enjoy the chase.

Try to get the audience to help the characters whenever possible; this adds to their enjoyment of the show.

— from Skits and Puppets, BSA

CAUTION: Never make a puppet play too long - 5 or 10 minutes. If a longer time is needed, divide into two acts, have an intermission. Puppets cannot sustain long, talky material. They require brief appearances and lots of action.

IT'S SHOWTIME.....

It is important that every boy in the den have a specific job in the production -- if not "on stage" he should have duties as part of the "technical crew" -- in charge of lighting, sound effects, or other duties necessary to the show.

An organization chart is an important item in "getting it all together" and in the right place, at the right time, with the right "stuff". This is an example of a simple chart that you may find helpful. Rehearsals are necessary of course, but so is knowing the who, what, when, where and why.

DEN NO. _____

AUDIENCE GROUP _____

OCCASION _____

DATE _____

NAME OF SKIT OR SONG _____

PUPPETS REQUIRED

_____	_____
_____	_____
_____	_____

PROPS REQUIRED

_____	_____
_____	_____
_____	_____

SCENERY REQUIRED

_____	_____
_____	_____

LIGHTING

_____	SOUND EFFECTS
_____	_____
_____	_____



LET'S TALK PUPPETS

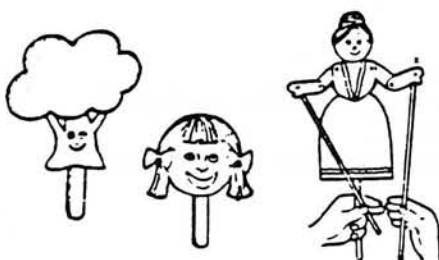
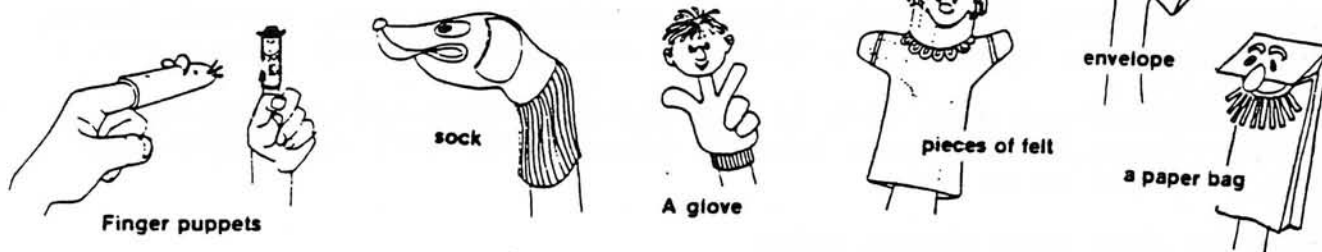
Puppets are categorized on the basis of how they move. Generally speaking, puppets are moved by a person's fingers or hands, or by strings or rods. Miscellaneous puppets that do not fit into the general categories are referred to as "novelty puppets" and are a great deal of fun too.

There are three criteria in making puppets:

1. **Durability:** basically the strength of the material used in construction.
2. **Mobility:** action of which it is capable.
3. **Flexibility:** the ease with which it may become more than one character.

HAND PUPPETS

The hand puppet is the most immediate of the puppets. There is no string or rod between the puppet and the puppeteer. It is also easily carried about and takes up little room. It is so simple, yet so capable of registering many emotions. There are many kinds of hand puppets made with different materials and techniques.



ROD PUPPETS

Any object you can attach a stick or rod to can become a rod puppet. It can be flat or 3-dimensional. It can be an ordinary object without adornment, or it can be an object personalized with features, costume, etc. It can be simple with no moving parts or can be very complicated.

SHADOW PUPPETS

Anyone who has ever cast a shadow on a wall and made their hands and fingers form a dog or rabbit will understand the fascination of the shadow puppet show. It differs from other puppet forms in that the audience does not see the puppet -- only its shadow cast on the screen.



Coat hanger & Post-its
Puppet in Cup

Stuffed paper bag & paper towel tubes
Small cereal boxes

Meat trays & paint stirrers

LET'S GET STARTED

There are plays to be written, stages to be designed and built, costumes to be created and made, and lines to be spoken. Puppets can make your amazing ideas come true. With puppets, anything can happen. Houses can fly, elephants can disappear, and even cats and dogs can sing. Each performance calls on all creative efforts, not the least of these being the making of the puppets themselves.

The magic ingredients you need for making puppets are all around you. Get a big box or an old trunk and start to assemble an odds and ends collection. The boys in your den should be encouraged to bring items from home and add to the collection. Look in drawers, cupboards, and even wastebaskets for items like:



buttons, beads, balls (ping pong, rubber, tennis), baskets (wooden, plastic), bottle brushes, boxes, broom handles, curlers, coat hangers, containers, chop sticks, corks, caps, costume jewelry, cloth, cotton, dowels, fly swatters, fishing floats, felt, feathers, fur bits, fringe. Also, glitter, gloves, hats, kapok (other stuffing materials), lace, lids, leather, material, mittens, nails, net, newspaper, novelties, odds and ends, polyfoam, popsicle sticks, pom pom balls, pipecleaners, socks, stockings, styro-foam balls, sheets, sponges, spools. And maybe some

sequins, string, trimmings, tinsel, toothpicks, trays, thread, tacks, umbrella parts, wood, wire, weights, and yarn, to name only a few.

BUT... before you drop this all in the box willy-nilly, separate similar items into plastic bags or boxes. You will not regret the time you take to do this.

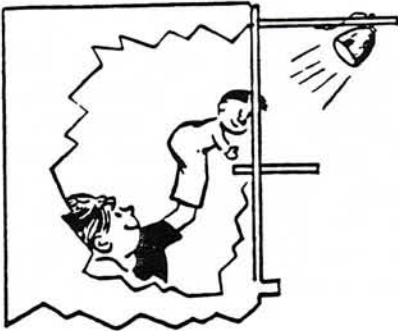
You will also need things like:

- pencils
- glue
- tape
- scissors
- a stapler
- felt pens
- crayons
- rubber bands
- paint
- brushes
- patience
- pins (straight and safety)
- paper clips
- other craft-type supplies



You can make many different kinds of puppets from all sorts of material. You can put a lot of effort into making splendid puppets and a very fine theater - you can also make exciting puppets and a theater quickly with inexpensive materials.

PRODUCTION POINTERS



When planning the production of a puppet show, it is important to always remember that no one element of the show can be planned without considering all the other elements. Each part is dependent on the others. If you keep this in mind, you will be well on your way to good planning.

The puppets and the puppet stage are the first two elements of a puppet production. The others are scenery, props, lighting, sound, music, and script. Give each equal consideration.



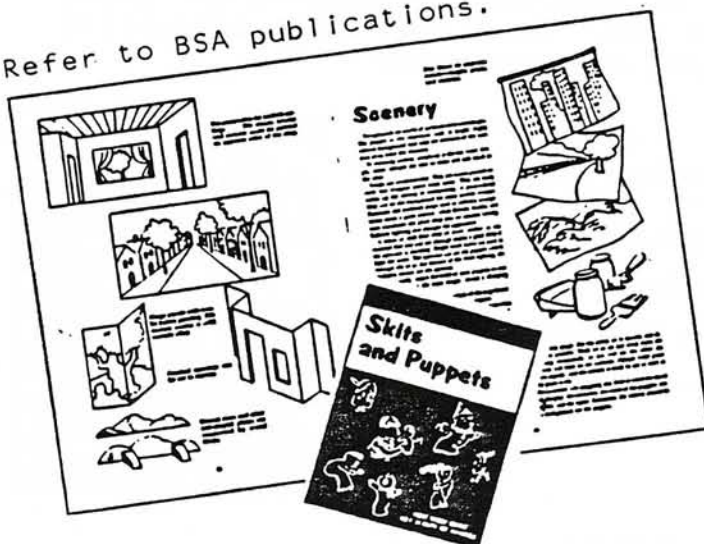
Production: SCENERY

Scenery enhances the puppet production. Take care that the scenery is not distracting. It should assist and support the production. As a general rule, the shorter the script, the less scenery is necessary. In longer productions the scenery will add visual interest and help hold the interest of the audience.

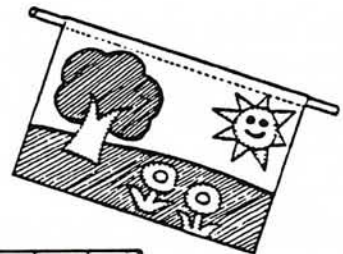
Here are some general guidelines....

- ... Plan for all background scenes to hang approximately one inch below the stage opening.
- ... Keep the number of scenes to a minimum. (Changing scenery slows down the pace of the show.)
- ... When the scenery is completed hold puppets up to the scenery -- do they stand out? If the answer is no, change scenery to provide contrast.

Refer to BSA publications.



Paint.
Glue.
Applique.



Hang on
backdrop.

Flat scenery.





Production: PROPS AND COSTUMES

The appearance of a puppet can be changed by the use of props and costumes. Hair, beards, moustaches, glasses, clothing, jewelry, and many other things may be added to the basic puppet for character. How about hair bows, musical instruments, other hand props, shirts, ties, purses, etc. One of the best sources of props is the local party supply store or the toy counter at the drug or variety store. The imagination and creativity of the puppeteer are the only limits to the use of props and costumes.

Props can be a very nice addition to a puppet production when properly handled. When selecting and building props, consider the following:

1. They should be lightweight.
2. Should be properly supported.
3. Simplicity is important.



Before starting your show be sure that all props are on hand and ready for use. Store props carefully so they will be ready (and unbroken) when you are ready for them.



Production: STAGES

"The majority of puppet stages are portable. Portable is a very broad word, and can mean anything not nailed down. For our purposes, when we use the term 'portable', we mean easily portable.

Portable stages are desirable because you can go where the audience is.

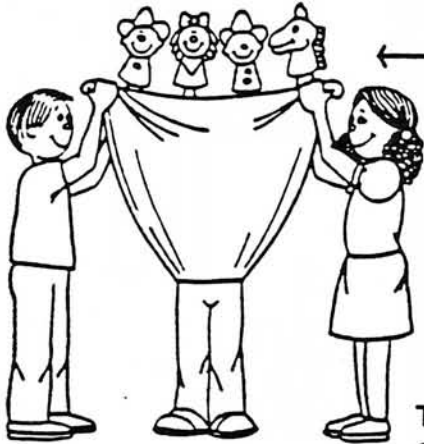
The main purpose of a puppet stage is to direct the attention of the audience to the puppets. It does this by masking off areas you don't want the audience to see. There are three categories of stages: makeshift, temporary, and permanent.

Consider the following in planning your stage:

- .. what type of puppet will you be using?
- .. what is the size of the puppet?
- .. how many puppeteers will be backstage?
- .. will puppeteer be standing, sitting, or kneeling?

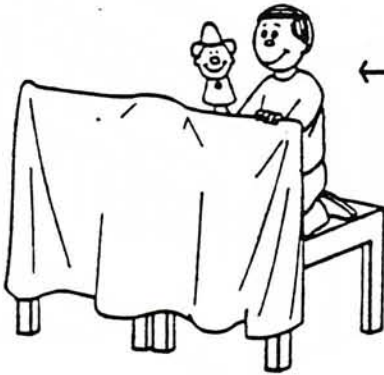
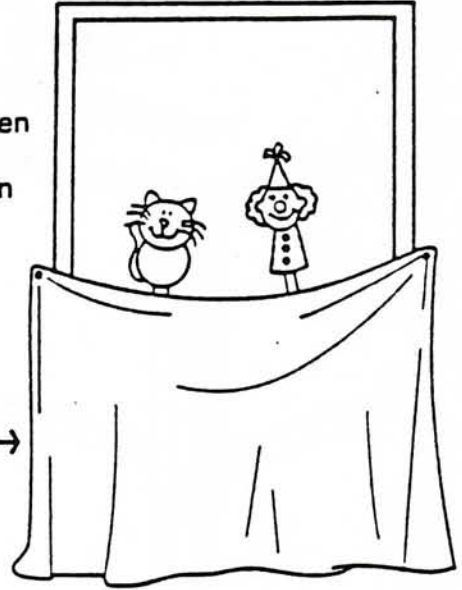


How To Make Instant Puppet Stages

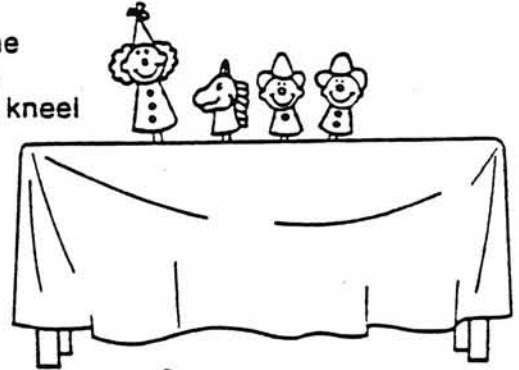


Place a child wearing a large open apron between two other children. The children on the ends can hold the edges of the apron and one puppet each. The child in the middle can hold two puppets.

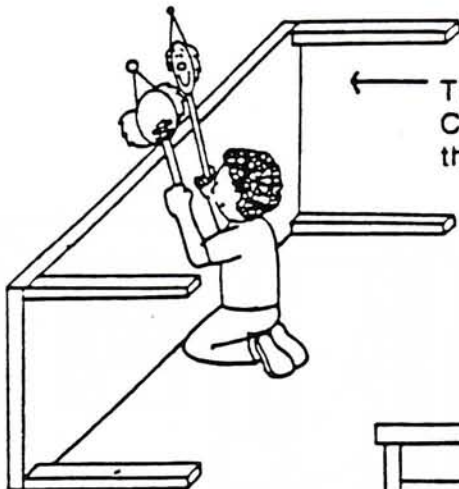
Tack a sheet across a doorway. Place the sheet high enough for children to stand behind.



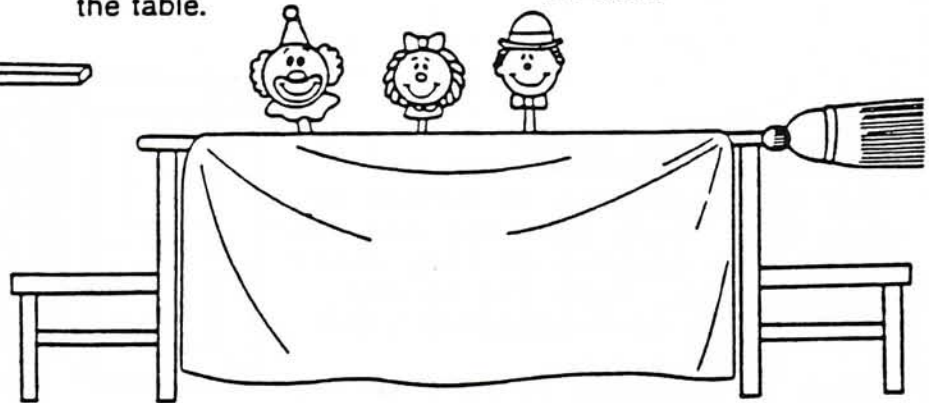
Hang a cloth over the back of one or more chairs. Children can kneel on the chair seats.



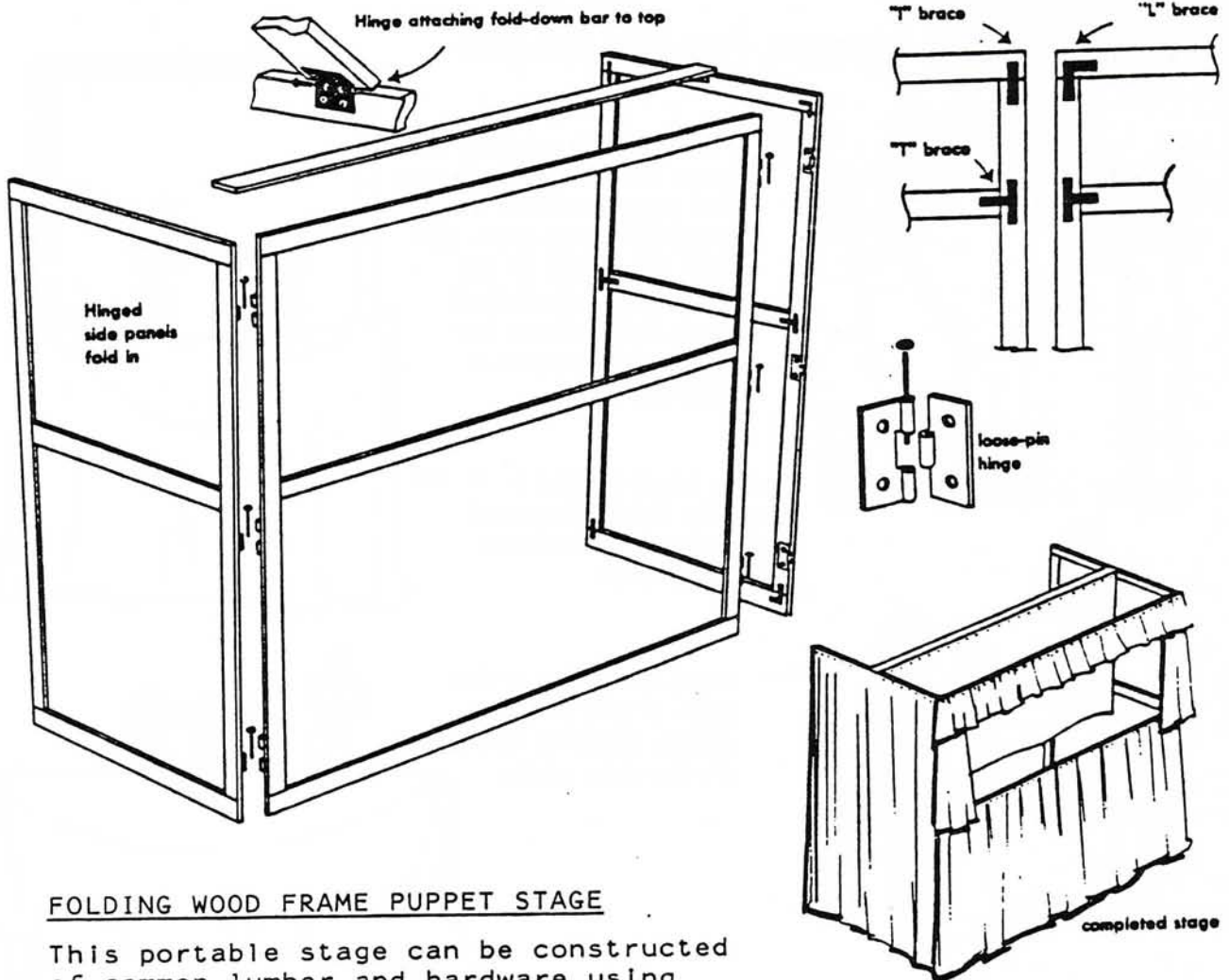
Place a cloth over a table. Children can kneel behind the cloth.



Tip a table on its side. Children can kneel behind the table.



Balance a broomstick on top of two chairs. Drape a cloth over the broomstick. Children can kneel behind the cloth.



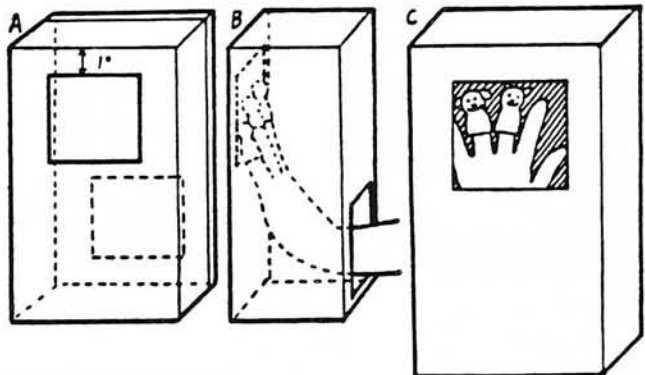
FOLDING WOOD FRAME PUPPET STAGE

This portable stage can be constructed of common lumber and hardware using ordinary hand tools. The lightweight frame consists of three flat panels with a fold-down bar at the top which doubles as a brace and drape hanger.

FINGER PUPPET STAGE

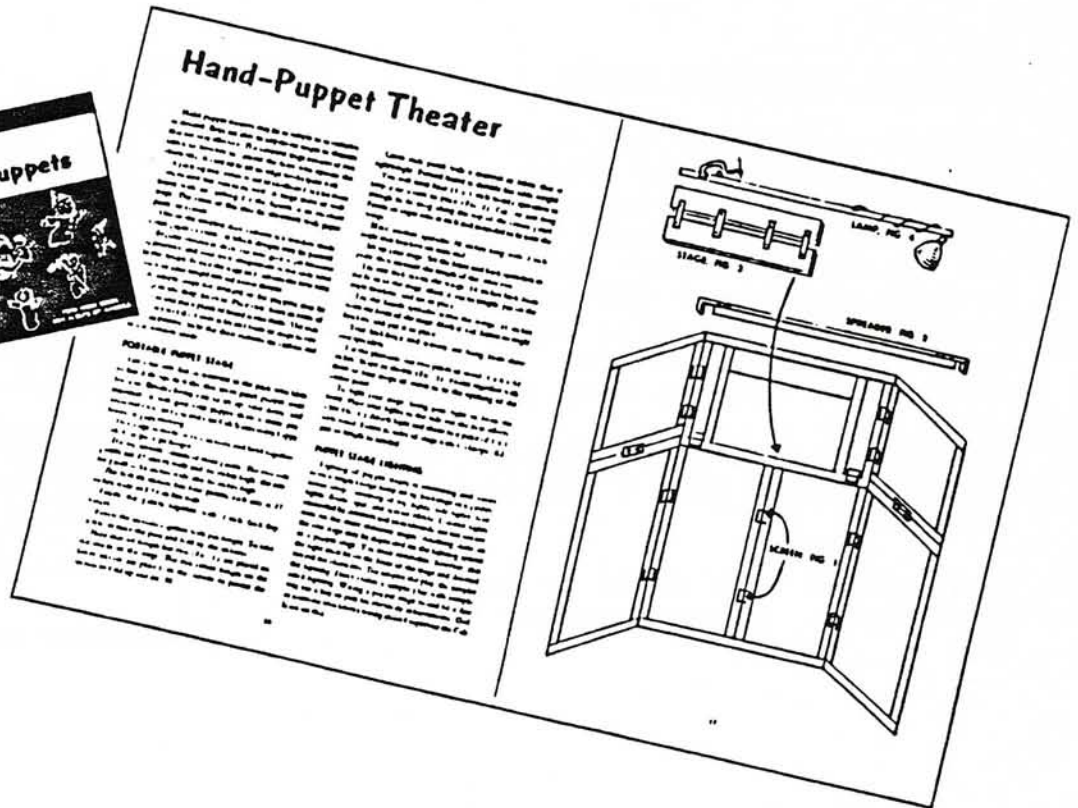
Cut 4"x 4" opening in bottom of box (A). Turn box over and cut same size opening on lid, other end of box. Tape lid to box. Cover with self-adhesive vinyl.

Hand is inserted in hole in lid and is seen in the opening in bottom of box.





Use your
BSA
resources

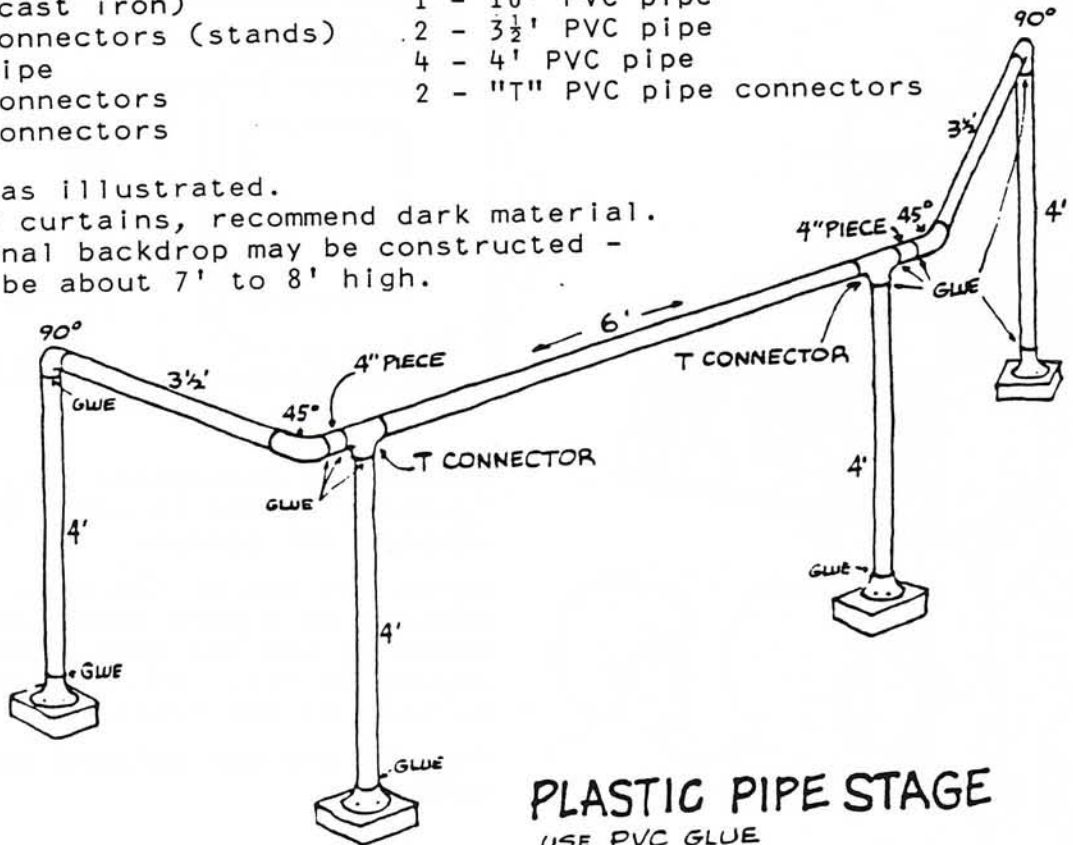


PLASTIC PIPE STAGE

Materials needed:

- | | |
|---------------------------------|-----------------------------|
| 4 - 4" wood blocks (stands) | 2 - 4" pieces PVC pipe |
| 4 - flanges (cast iron) | 1 - 10' PVC pipe |
| 4 - plastic connectors (stands) | 2 - 3 1/2' PVC pipe |
| 1 - 1 1/2" PVC pipe | 4 - 4' PVC pipe |
| 2 - 90° PVC connectors | 2 - "T" PVC pipe connectors |
| 2 - 45° PVC connectors | |

1. Construct as illustrated.
2. Cover with curtains, recommend dark material.
3. An additional backdrop may be constructed - it should be about 7' to 8' high.



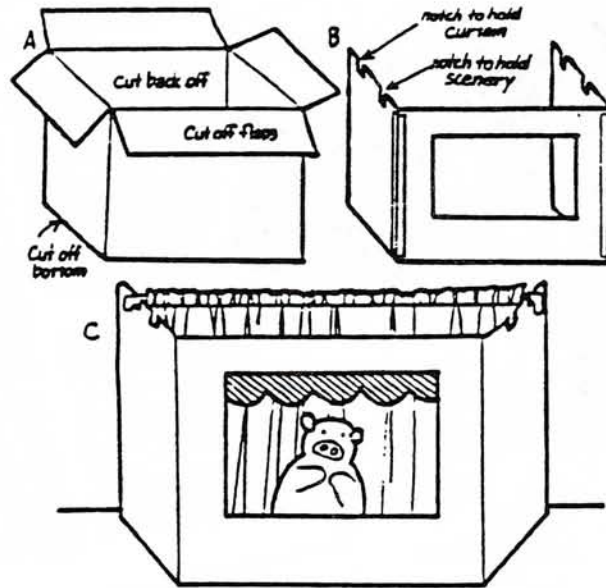
PLASTIC PIPE STAGE
USE PVC GLUE

TABLETOP CARDBOARD STAGE

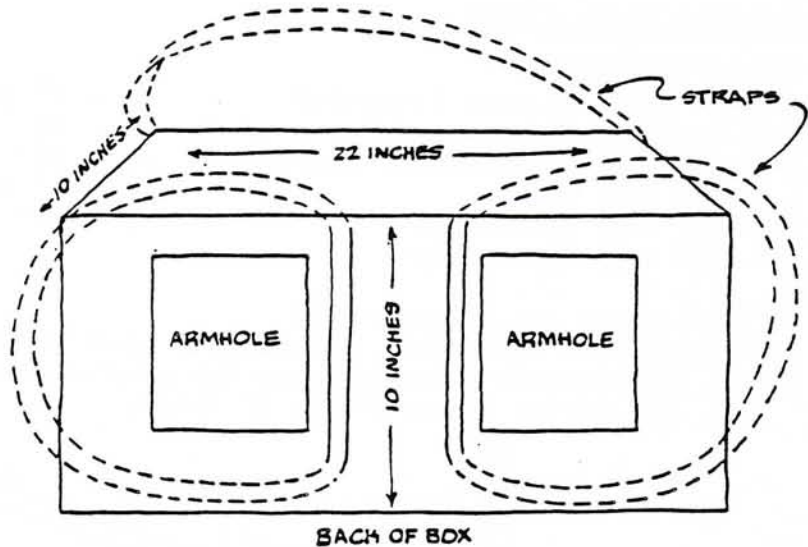
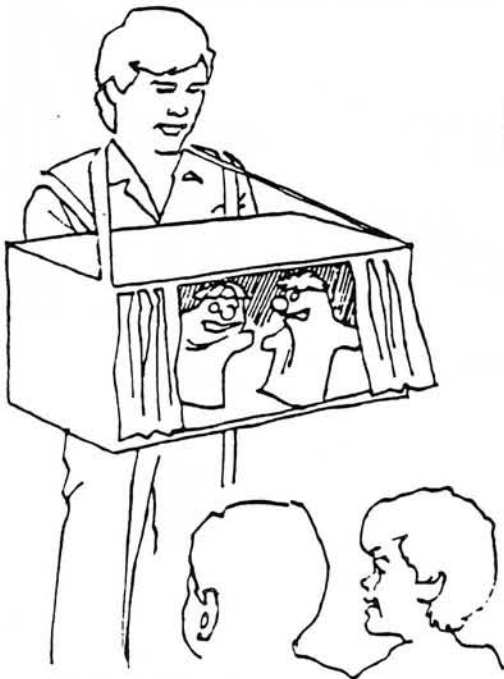
Using a corrugated box, cut off bottom, one side and flaps - three sides remain (A). Cut opening in front panel (B), should be nearer the top than bottom. Cut a notch on each side panel (B) to hold a curtain rod. Rod will keep sides stable and hold curtain. Other rods may be used to hold scenery.

Decorate stage, make curtain. The curtain should hang 2" below the opening.

Cover table with sheet to conceal puppeteers. Place stage on table (C).



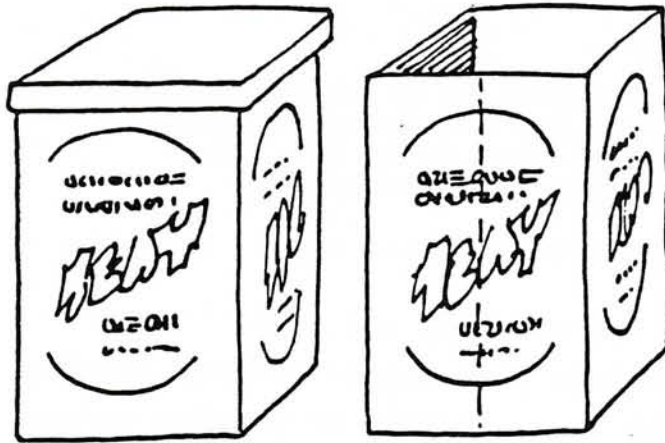
SHOULDER STRAP STAGE



Materials: corrugated box, material or "contact" paper to cover box, material webbing for straps.

Using the box at the size it is, or cutting to a more convenient size, cut holes in box for arms. Attach straps, adjust to fit. You may want to hang a curtain on the front.

Puppets are manipulated through the holes.



REFRIGERATOR BOX STAGE

Cut down center of one side.
Turn carton inside out.

Using a refrigerator box, or other large appliance box, cut it down the center of one side, not the corner. This cut will make a large screen, with a narrow panel on each end and three wider panels between.

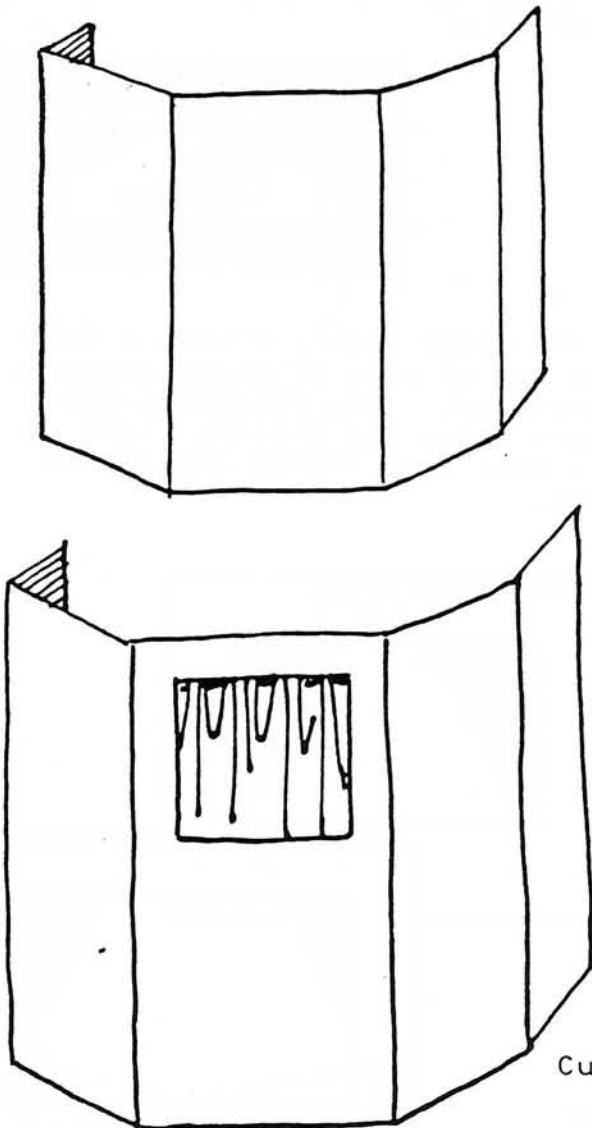
Turn the box inside out to conceal the printing.

In the center wide panel, elbow high, cut a window, 2" from the top and 2" from the fold at the sides.

On the inside (printed side) hang a curtain made from a yard of dark material, strung on a wire and fastened above the window with copper brads.

The puppet acts in front of the curtain.

Decorate the box in any way you like. This simple stage may be folded to carry or store. When it wears out, remove the curtain to a new carton.



Cut window. Hang curtain inside.

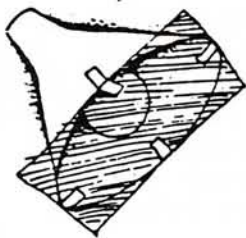


Production: LIGHTING

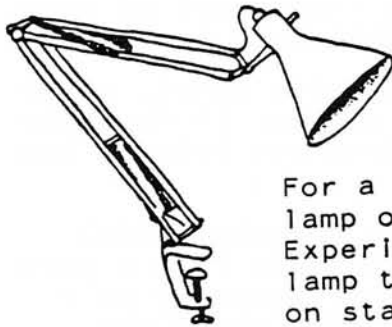
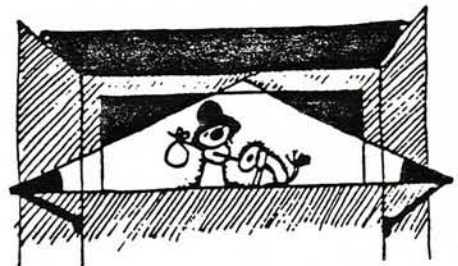
The chief function of lights is to illuminate the puppets so the audience can see them. Lighting is used to create moods, as well as to help the audience see the action taking place.

Color, too, plays an important part in creating mood. Note the following:

- Blue light on white scenes.. ice and cold
- Red light on white scenes .. suggests warmth; mystery
- Yellow or green light spring or growing things
- Pink light fun and comedy



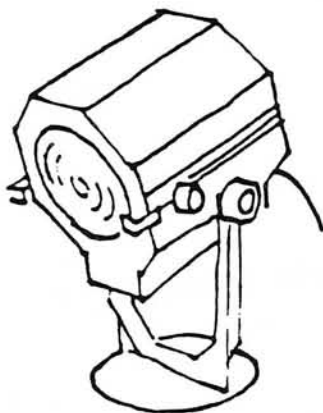
Colored cellophane taped to the front of a lamp produces exciting effects.



For a simple, inexpensive stage light, attach a desk lamp or bed lamp to the top or side of stage opening. Experiment with lamp placement. Try attaching the lamp to the bottom of the stage and shining light up on stage opening. Make sure your lights are not in the eyes of the audience.

Lights should support story and action.

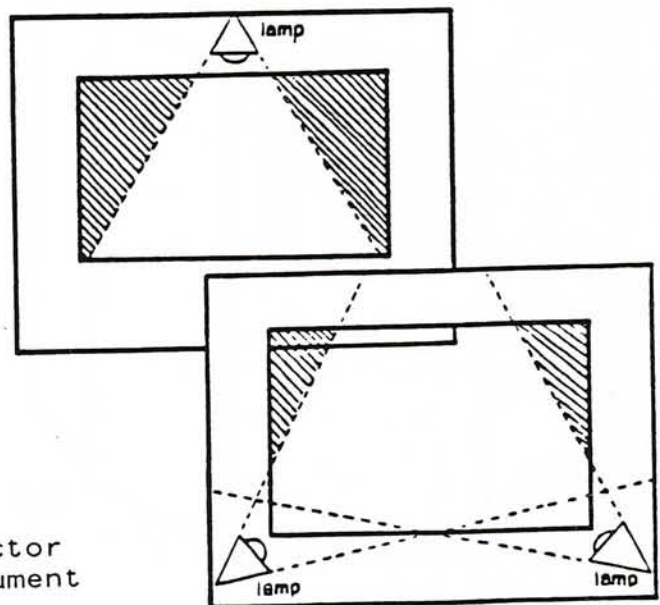
Peewee or
Pinpoint



Flood



Reflector
Instrument





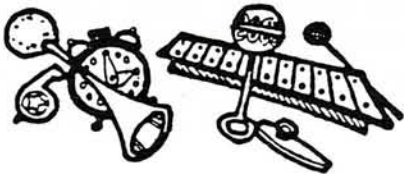
Production: SOUND/MUSIC

Sound can include three separate things: voice, sound effects and music. The primary concern is that the audience is able to hear the show clearly. For beginners a narrator can stand in front of the stage and "tell" the story to the audience. Have the boys speak their lines loudly and project their voices beyond the stage area. This will take practice. You may consider the use of a microphone back stage but p.a. systems are not always available (and sometimes they don't work).

By using a tape recorder it is possible to pre-record the entire production. The advantages of a pre-recorded show is that you can do special effects -- the disadvantage is that you can't play off audience reaction and if anything goes wrong you can't ad-lib -- and it takes a lot of practice.

SOUND EFFECTS AND SPECIAL EFFECTS

Both sound effects and special effects will add another dimension to the play. Be creative, but keep effects subtle. Do not over-use any one effect.



Whistles, horns, clocks, rattles, and musical instruments add interesting sounds to a puppet show. You can also use a record player or tape recorder.



You can make lots of sounds with a kazoo.

Make bubbling sounds by blowing through a straw into a cup of water.



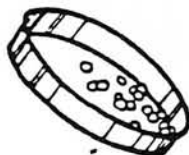
Use a cap gun for loud bangs.

To make a tremendous crash, drop a pan full of metal jar lids.



Hit 2 cups on a table top to make a sound like a running horse.

Shake and squeeze a plastic bottle of baby powder to make a puff of smoke.



Rolling dried peas in a pan can sound like rain.



Slam 2 books together to make the sound of a door closing.



In a dark room, use a flashlight to make lightning.

Match the appropriate sound to your needs and situation. Timing is important.

MUSIC

Every puppet play can be improved with just the right music.

Music -- sets the mood

- begins the play and ends the play
- shows passage of time
- bridges the scenes during scenery/prop changes
- should be simple

There are many ways in which music can become part of your show. Here are the areas you should consider when planning:

- Music To Be Seated By - before the show starts. Should have some relevance to the show.
- Overture - can be a special song or medley of songs that will be in the show.
- Background Music - to provide atmosphere.
- Show Tunes - when songs are part of the script.
- Musical Bridges - between the end of one scene (or act) and the beginning of the next.
- Intermission Music - use the same music used to seat the audience or the overture.
- Finale - end with an exciting finale (unless it was a serious show and you want to maintain a special feeling).
- Music to Exit By - exit music should not start until the lights are fully on.

Your personal tastes will probably determine what you choose, but you should consider the audience and situation of the show.

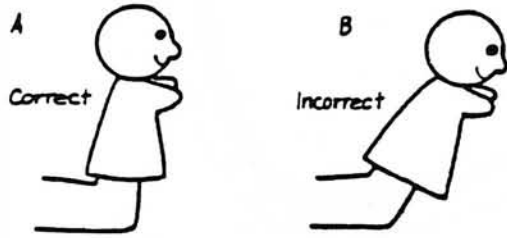
The following music is suggested for use:

Carnival of Animals (Saint-Saens)
Mother Goose Suite (Ravel)
Surprise Symphony (Haydn)
Waltzes (Brahms)
Chopsticks (Wilson)
76 Trombones (Wilson)
Flight of the Bumble Bee (Rimsky-Korsakov)
Syncopated Clock (Anderson)
March of the Toys (Herbert)
The Doll Dance (Poldini)
Parade of the Wooden Soldiers (Jessel)
Peter and the Wolf (Prokofiev)



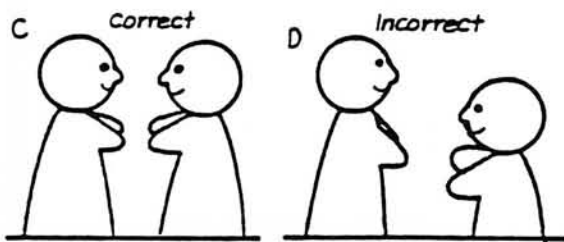
BRING THE PUPPET TO LIFE

It is the puppeteer who gives the puppet "life". These are some suggestions to help.



Keep the following information in mind when manipulating hand puppets:

1. Puppet should be kept straight. Do not lean puppet. See sketches A and B.

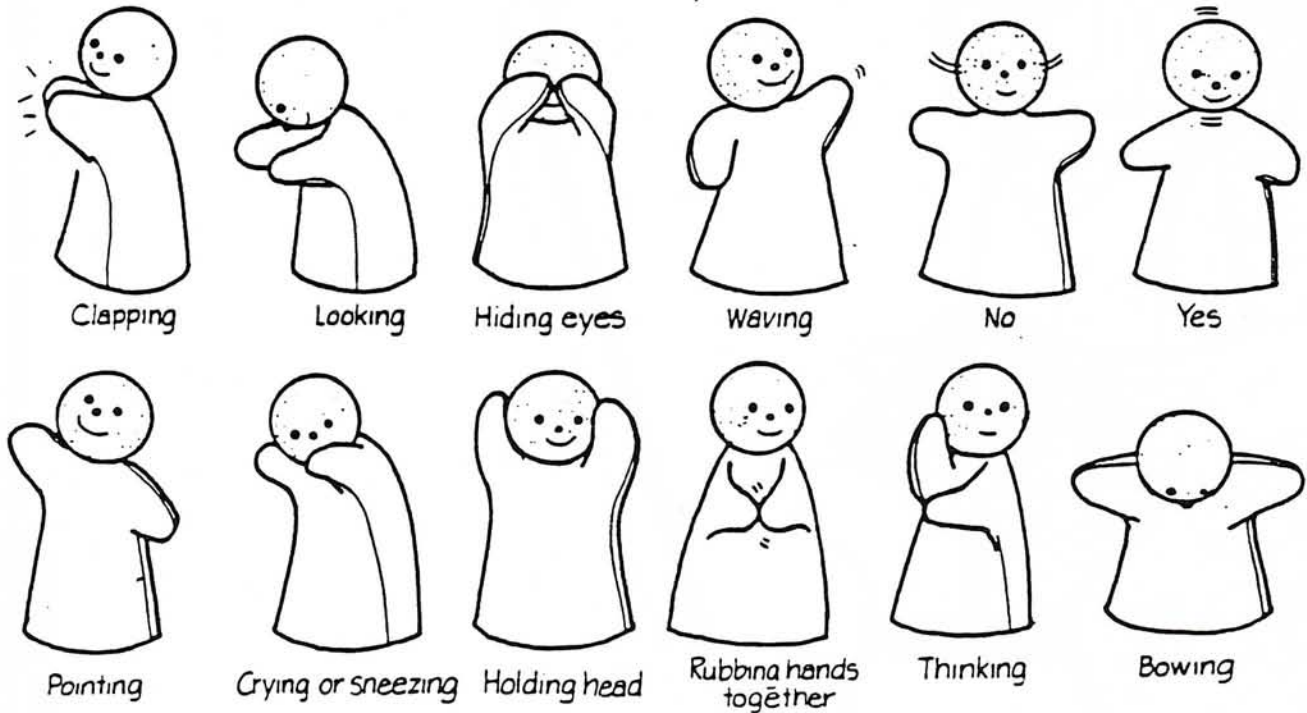


2. Each movement must have a meaning. Avoid bobbing puppet up and down for no reason.

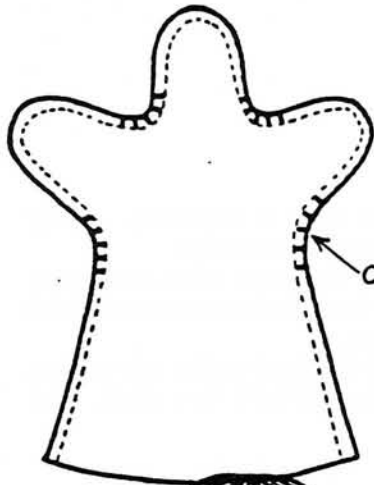
3. Puppets should enter the stage from one side. Unless done for a special effect, the puppet should not pop up in the middle of stage.

4. When two puppets are on stage at the same time, they should be held at each other's eye level. See sketches C and D.

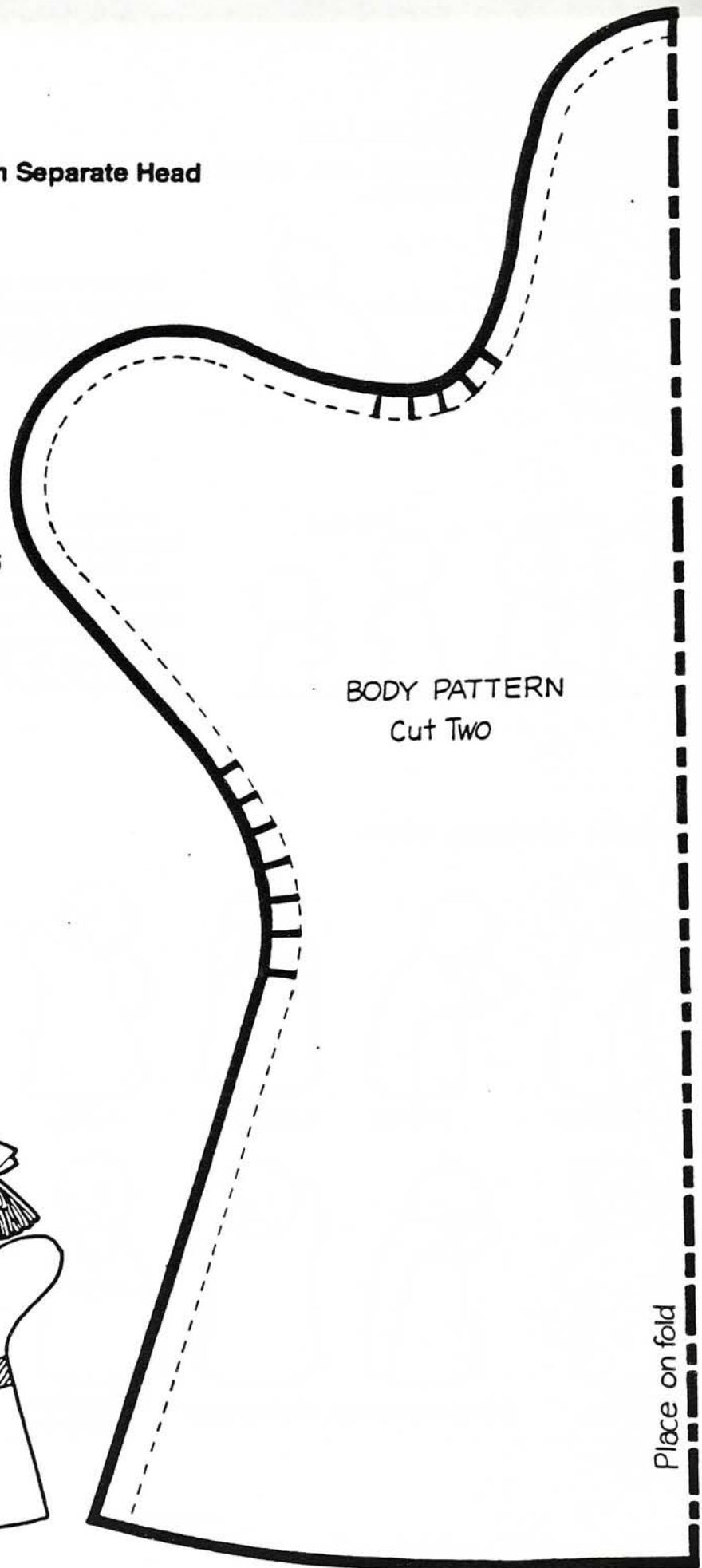
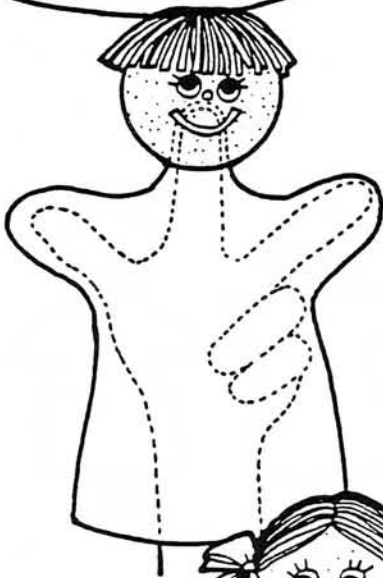
Basic Movement Chart



Hand Puppet with Separate Head



clip curves



BODY PATTERN
Cut Two

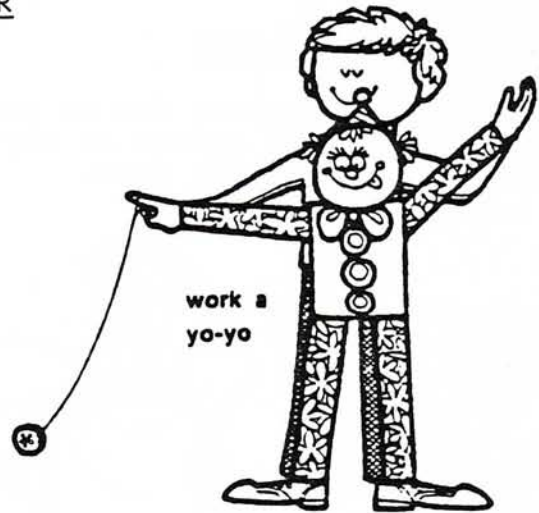
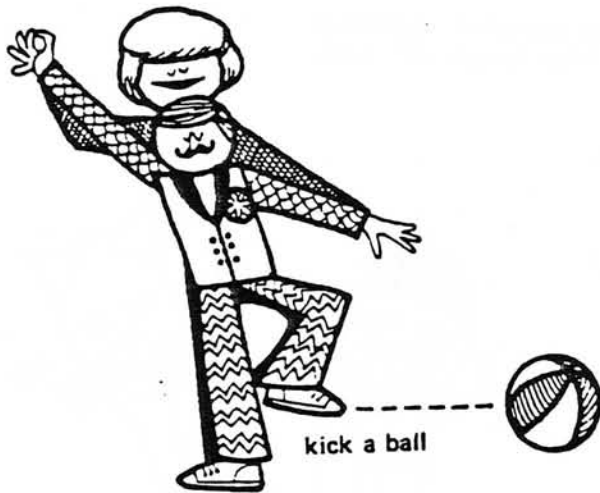
Place on fold

WOODEN SPOON PUPPETS

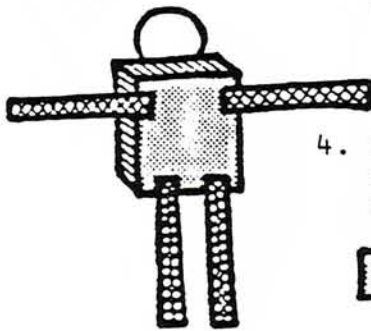
A variety of puppets can be made from wooden spoons. The spoon handle serves as the rod; the back of the bowl is the puppet's face.



PUPPET PARTNERS - PUPPETS YOU CAN WEAR



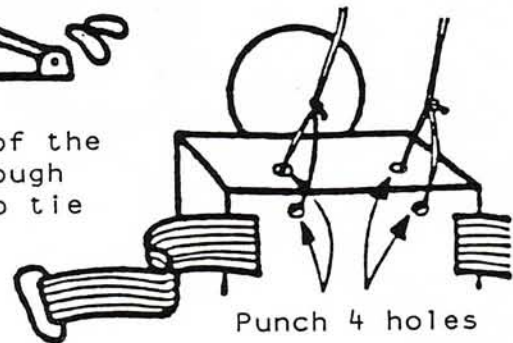
1. Cover the front and sides of the box with cloth or paper.
2. Draw a face on a paper plate. Glue to box.
3. For the puppet's arms and legs, cut strips of cloth about 3 inches wide. You will need 2 strips 6 inches longer than your arms, and 2 strips 6 inches longer than your legs.



4. Glue the arms and legs to the back of the box. Staple rubber bands to the ends of the arms and legs.

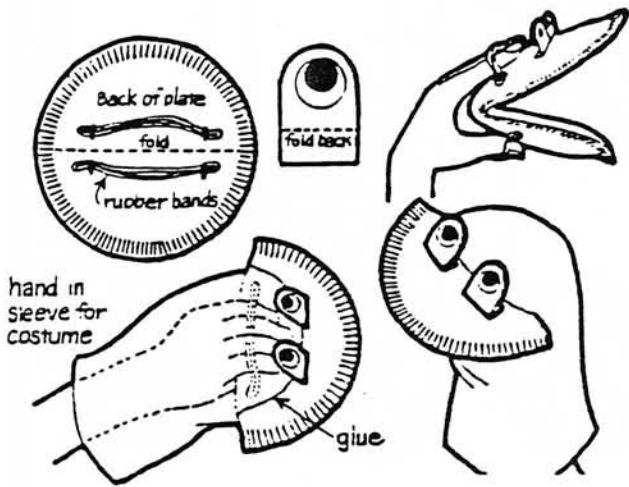


5. Punch 4 holes in the back and top of the box. Tie a shoelace or string through each set of holes. Leave enough to tie behind your neck.

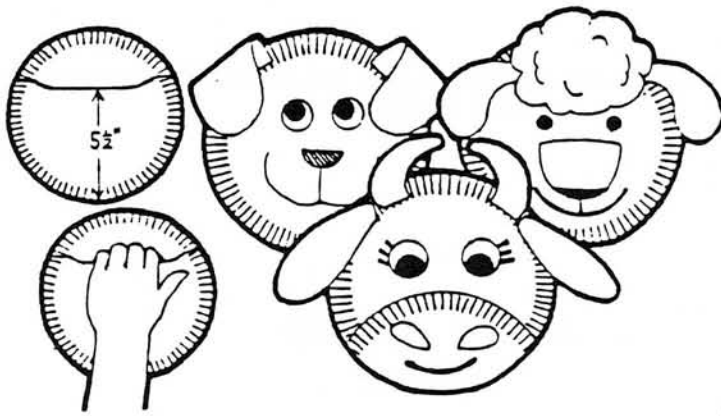


6. To wear the puppet, tie the shoelace or string behind your neck. Put the rubber bands around your wrists and ankles. Now see how you can make your puppet partner move!

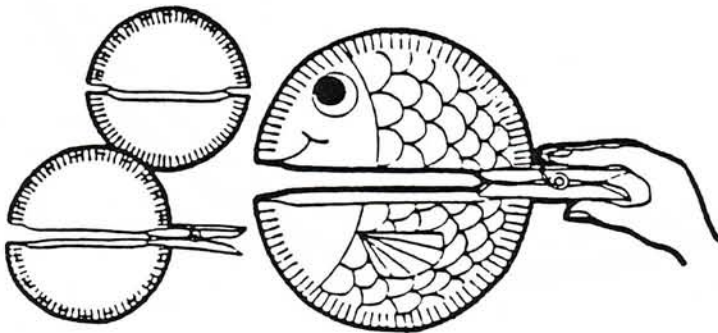
PAPER PLATE PUPPETS



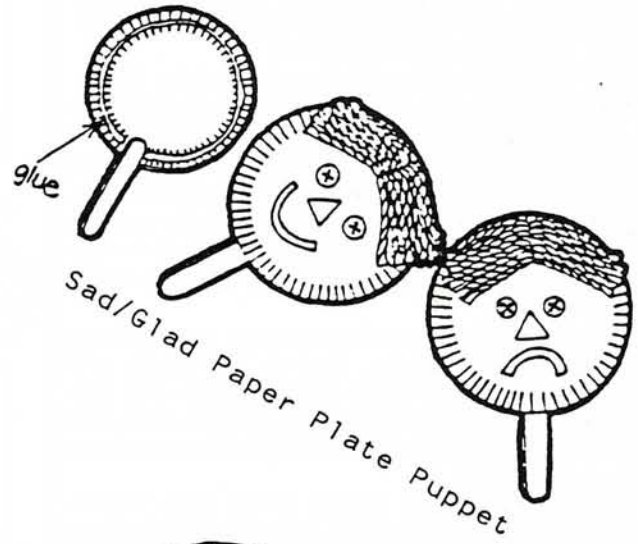
Folded Plate Animal Puppet



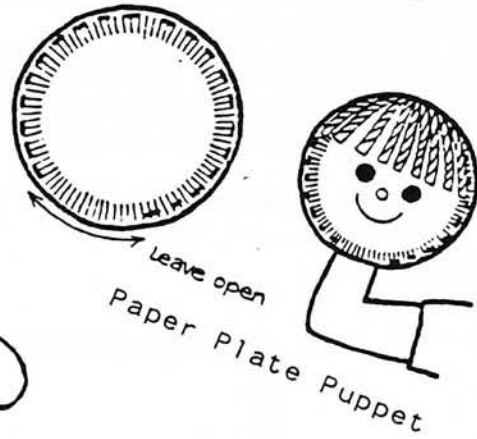
Animal Paper Plate Puppets



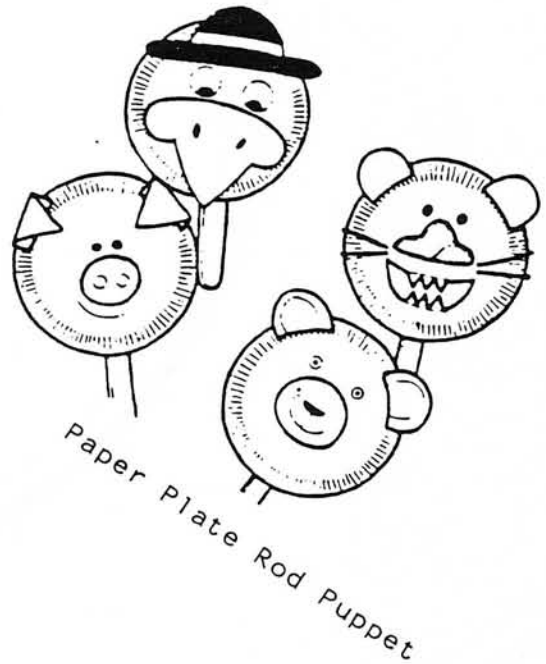
Fish Paper Plate Puppet



Sad/Glad Paper Plate Puppet



Paper Plate Puppet



Moving Mouth Hand Puppet

Materials: One 12x22-inch (30x55 cm) piece of felt; scraps of felt in contrasting colors; scissors, straight pins, glue, wax paper, sewing machine; optional—yarn, fringe balls, egg carton, chenille wires.

Procedure: Trace two body piece patterns onto 12x22-inch (30x55 cm) felt, extending pattern as suggested; cut out. Cut one felt mouth. Place *folded mouth piece* on top of felt body, aligning edges. On body piece, mark the place to which fold of mouth piece extends (sketch A). Remove mouth piece and pin edges of body pieces together, stopping at "X" marks (sketch B). Open mouth section of body pieces and pin mouth piece to the inside (sketch C).

Close mouth section and sew sides of body pieces together on sewing machine. Stop at "X" marks and backstitch several times. Open mouth section and sew around mouth, stopping at fold of mouth each time and backstitch; fold body piece out of the way and continue sewing around mouth.

Cut facial features from scraps of felt. (See "Facial Features" for suggestions.) Place a piece of wax paper inside head of puppet; glue features to head.

Wigs can be made from yarn and glued to puppet. (See "Wigs.") Make eyes from fringe balls or from two egg sections cut from an egg carton. To make caterpillar, use 2-inch (5 cm) pieces of chenille wire for legs.

