



## **Teacher Support Package for:**

### **Munsch To The Max!**

**Featuring, Where is Gahning?, Murrel Murrel Murrel, No Clean Clothes, More Pies, Alligator Baby, and Jonathon Cleaned Up- -Then He Heard a Sound, all by Robert Munsch, adapted by Wide Open.**

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More Pies!



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Murmel, Murmel, Murmel!

# **Class Discussion Ideas after reading the books or viewing *Munsch To The Max!***

## **Where is Gah-Ning?**

Gah-Ning wants to go to Kapuskasing, that bustling hub of Northern Ontario civilization. But her father doesn't want her to go. He knows what happens to people when they go there—they shop until their money runs out—but she decides to go anyway. First she tries to go by bike, then on roller blades, but each time her father finds out and takes her back home. Then she meets a clown who is giving out balloons. She takes 300 of them and begins floating off down the highway in the direction of ...

### **Questions for the class:**

1. Why did Gah-Ning's father not want her to go to Kapuskasing?
2. Which mode of transportation was Gah-Ning not to use to get to Kapuskasing?
3. How did Gah-Ning get to Kapuskasing?
4. What do you think Gah-Ning wanted to buy in Kapuskasing?

## **Murmel, Murmel, Murmel**

Robin discovers a baby in her backyard sandbox (it can only say "Murmel, murmel, murmel ...") and sets out on a series of adventures while trying to find it a home.

### **Questions for the class:**

1. What did Robin find in the sandbox?
2. To whom did Robin off the baby? Why did each person not want a baby?
3. Why did the truck driver take the baby?
4. What do you think Robin will do with a truck?

## **No Clean Clothes**

Lacey can't find anything clean to wear to school! The only thing she can find is a weird shirt her grandma gave her that reads: "Kiss me, I'm perfect!" But along the way, Lacey gets lots of kisses — from a dog, a cat, an eagle and even a moose! Maybe this shirt isn't so weird after all.

### **Questions for the class:**

1. What problem does Lacey have?
2. What is Lacey's mother's job?
3. What happens when Lacey wears her shirt in class?
4. Why does Lacey like her shirt at the end of the story?
5. Why do all the children order strange grandma shirts? Would you?

## **More Pies**

Samuel has woken up hungry and it seems that nothing can satisfy him. For breakfast he eats huge bowls of cereal, milk shakes, stacks of pancakes, and two fried chickens, but it's not enough. Luckily, there's a pie eating contest in the park, where Samuel eats not one, not two, but SIX pies? CHUKA CHUKA CHUKA CHOMP! To everyone's surprise, he wins the contest without turning green and falling under the table. But what will happen when he discovers his mother has made him yet another pie for lunch ...

1. What is your favorite kind of pie?
2. How many fried chickens does Samuel ask his mother to make for him?
3. What kind of eating contest would you win?
4. Do you think Samuel's little brother will win the next pie-eating contest? Why or why not?

## **Alligator Baby**

Kristen's mother is having a baby! On the way to the hospital, her parents get lost and end up at the city zoo. When her mother and father arrive home, they discover that they have the wrong baby. They have come home with an alligator baby. Through a series of hilarious events, Kristen eventually brings her baby brother home.

1. Where did the alligator baby come from?
2. How does Kristen get her baby brother back?
2. How did the animals know where to find their babies?
3. What do you think happened when Kristen's mother had twins?

## **Jonathan Cleaned Up - - Then He Heard a Sound**

Jonathan's efforts to keep his apartment clean are foiled when a subway unexpectedly stops in and unloads thousands of passengers. Jonathan sets out on a surprising adventure to solve this curious problem.

### **Questions for the class:**

1. What happened every time Jonathan's mother left the apartment?
  2. What did the mayor tell Jonathan about the subway?
  3. Who was the computer?
  4. What did Jonathan have to give the man so he would change the subway stop?
  5. Where is the new subway stop?

# **More Pies! Activity #1**

## **Get Ready, Set, Go!**

In this activity, students will learn the importance of eating a healthy breakfast. They will have the opportunity to design a variety of breakfast menus using Canada's Food Guide to help them make healthy choices.

**For a copy of Canada's Food Guide go to:** [http://www.hc-sc-gc.ca/fn-an/food-guide-aliment/index\\_e.html](http://www.hc-sc-gc.ca/fn-an/food-guide-aliment/index_e.html)

Language Arts - persuasive writing

### **Curriculum Link:**

Health

### **Materials:**

- Class set of breakfast menus (see reproducible)
- Chart paper
- Class set of Canada's Food Guide

### **Preparation:**

Before you begin, divide a piece of chart paper into four columns and label each column with the four food groups: Grain Products, Vegetables and Fruit, Milk and Alternatives, and Meat and Alternatives.

### **Procedure:**

1. Ask the students if they think page 7 of *More Pies!* looks like a healthy breakfast.
2. Ask the students to remember if they have ever heard their parents say "Breakfast is the most important meal of the day." Ask the students why they think their parents may have said this.
3. Explain to the students that one reason might be that eating breakfast is the "fuel" that they need to begin their day – just like you need to put gas in a car so that it will run.
4. Point out to the students other important reasons for eating a healthy breakfast. For example, children who eat breakfast are likely to concentrate better in school and are more likely to participate in physical activities.
5. Brainstorm what they might eat for breakfast and record each food item on the chart you prepared earlier.
6. Share copies of Canada's Food Guide with the students and discuss the importance

of eating a balanced diet.

7. Explain to the children that they are going to create their own breakfast menu using Canada's Food Guide. The menu must include one item from each food group.

8. Give each student a copy of the menu reproducible and have them create two different breakfasts on their menus, using words or pictures. (Students could write the work or draw pictures of the food.)

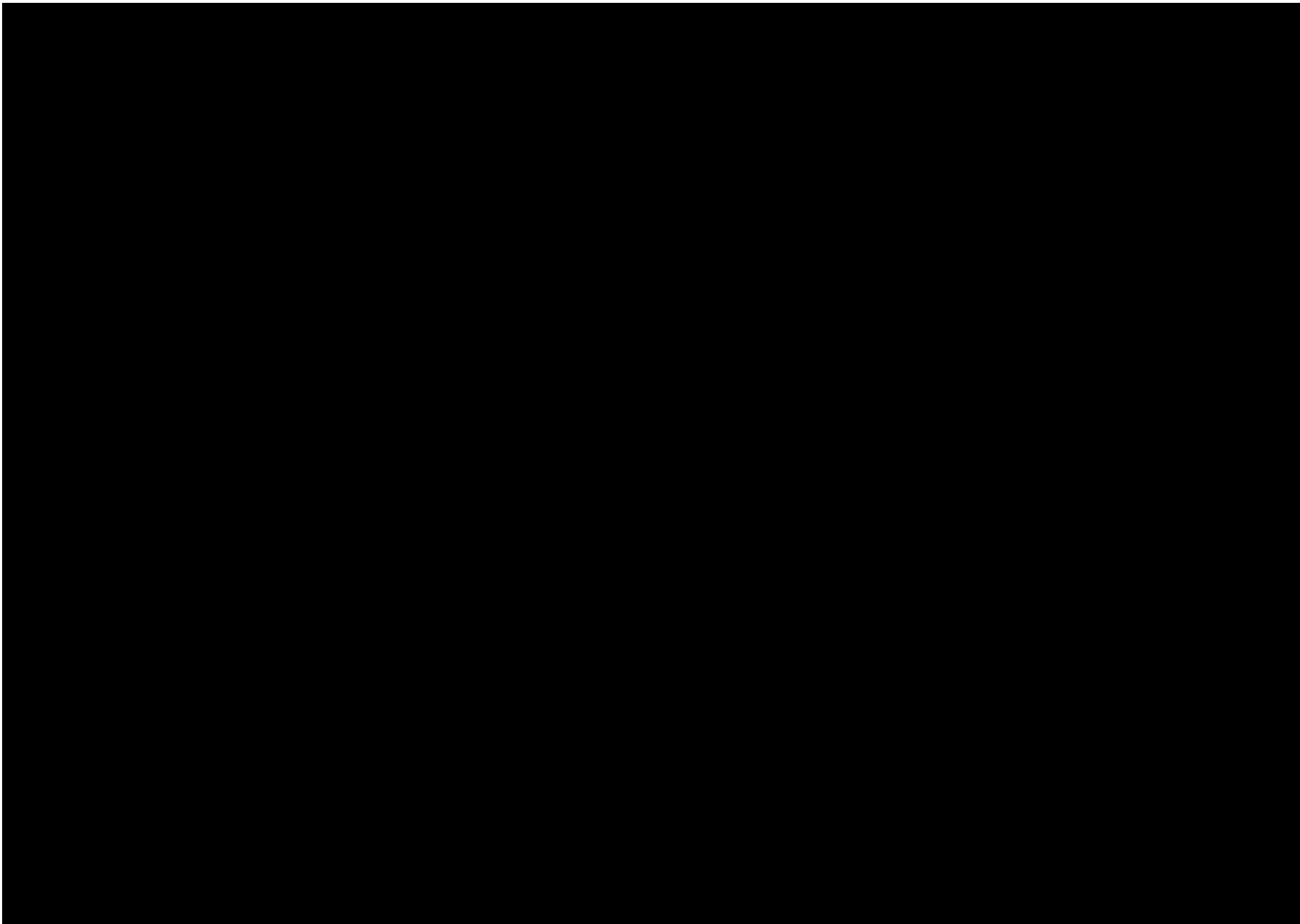
9. When the students have complete their menus they could fold the paper in half and design a menu cover for a favorite restaurant on the front.

10. Have the students share their menus with their classmates.

**Extensions:**

\*Bring a variety of cereal boxes to share with the students. Have them design their own cereal box and write a radio advertisement to sell their cereal.

\*Share other books with the students in which the characters eat breakfast. Identify the different types of food they are eating. You might want to start with the story of Goldilocks and the Three Bears.



# **More Pies! Activity #2**

## **My Favorite Pie**

In this activity students will have the opportunity to collect and interpret data through a class survey. They will record the information they collect in the form of a pictograph.

### **Curriculum Link:**

Math – Data analysis

### **Materials:**

Class set of surveys charts (see reproducible)

Class set of pictographs (see reproducible)

### **Procedure:**

1. Refer back to the front cover of the book *More Pies!*. Ask the students: What kind of pie do you think Samuel is eating? What do you think his favorite kind of pie might be?
2. Explain to the students how to take a class survey to find out their classmates' favorite kind of pie. Remind them that a survey is a way of finding out information by asking questions. Talk to them about some of the finding out information by asking questions. Talk to them about some of the reason we might take a survey. For example, a baker might want to know what kind of pie is the most popular so he can bake them to sell in his bakery.
3. Invite the students to participate in a class survey. Have them brainstorm different kinds of pies and record these on chart paper. Limit the number of choices to eight.
4. Distribute the survey charts and have the students record four kinds of pie on the left. Above, have them write their questions, e.g. What is your favorite pie? Which kind of pie would you like for dessert? Provide the students with a class list to help them keep track of which classmates they have surveyed.
5. Talk to the students about how they will record their findings on the right, e.g. tally marks, check marks.
6. Once they have completed their surveys, use one of the surveys as a sample to demonstrate how they can organize their data into a pictograph. Explain to the students that they may need to use a scale of 2 (or 5) for their pictograph, since they have surveyed a large number of people. You may also want to brainstorm ideas for the picture, or icon, they could use on the right, e.g. smiley faces, pies, apples.

7. Once the pictographs are completed you may want to make an overhead of a few samples to use for some questions, like: What is the most popular pie? How many more students preferred one kind of pie over another kind of pie? How many students did you survey altogether?

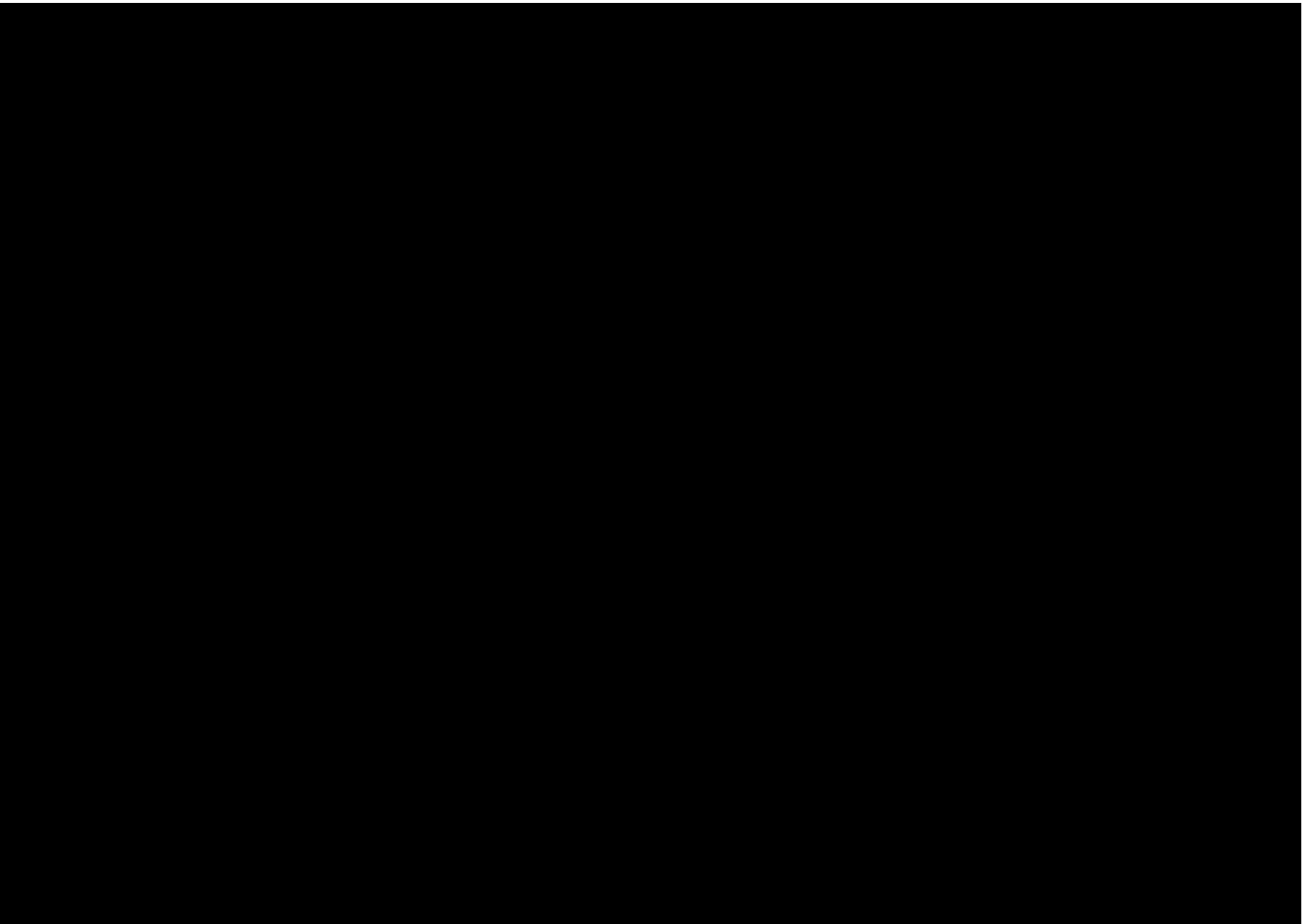
**Extensions:**

The students could write about this experience in their math journal, describing how they carried out the survey and what they learned about their classmates.

As a special treat you might like to bring in the flavor of pie that seemed to be the most popular to share with the students.

**Literature Connections:**

*Pie in the Sky* by Lois Ehlert





# More Pies! Activity #3

## Read All About It!

In this activity students will have the opportunity to take on the role of a reporter and write a news article.

### Curriculum Link:

Language Arts – Writing

### Materials:

A sample newspaper

Chart paper

Class set of Read All About It! (see reproducible)

### Procedure:

1. Look back at page 22 and draw the students' attention to the man taking a picture. Suggest that this could be a reporter covering the pie-eating contest for a newspaper or a TV news report.
2. Bring in a sample newspaper to share with the students'. Discuss the layout of the paper with them, including the size and importance of the headlines. Point out that articles in the newspaper are often written in columns, and that sometimes a photograph of the journalist will be included.
3. Discuss how reporters cover special events and then write articles about them for the newspaper.
4. Tell the students that they are going to become a reporter and write an article about the pie-eating contest for their local newspaper.
5. Discuss with the students how reporters often use the Five W's and How (Who, What, Where, When, Why) to help them write their news stories.
6. Brainstorm with the students questions they might have about the pie-eating contest. For example: When did the pie-eating contest take place? Where was the contest held? Who were the contestants? What was the first prize? Record questions on a chart.
7. Model how to go about writing a news article using some of the questions from the chart

as a sample.

8. Using the questions, have the students write their own news article. Explain to the students that the article can be imaginary and encourage them to think of details beyond the information found in the text and illustrations.

9. Have the students to a first draft for you to revise and edit.

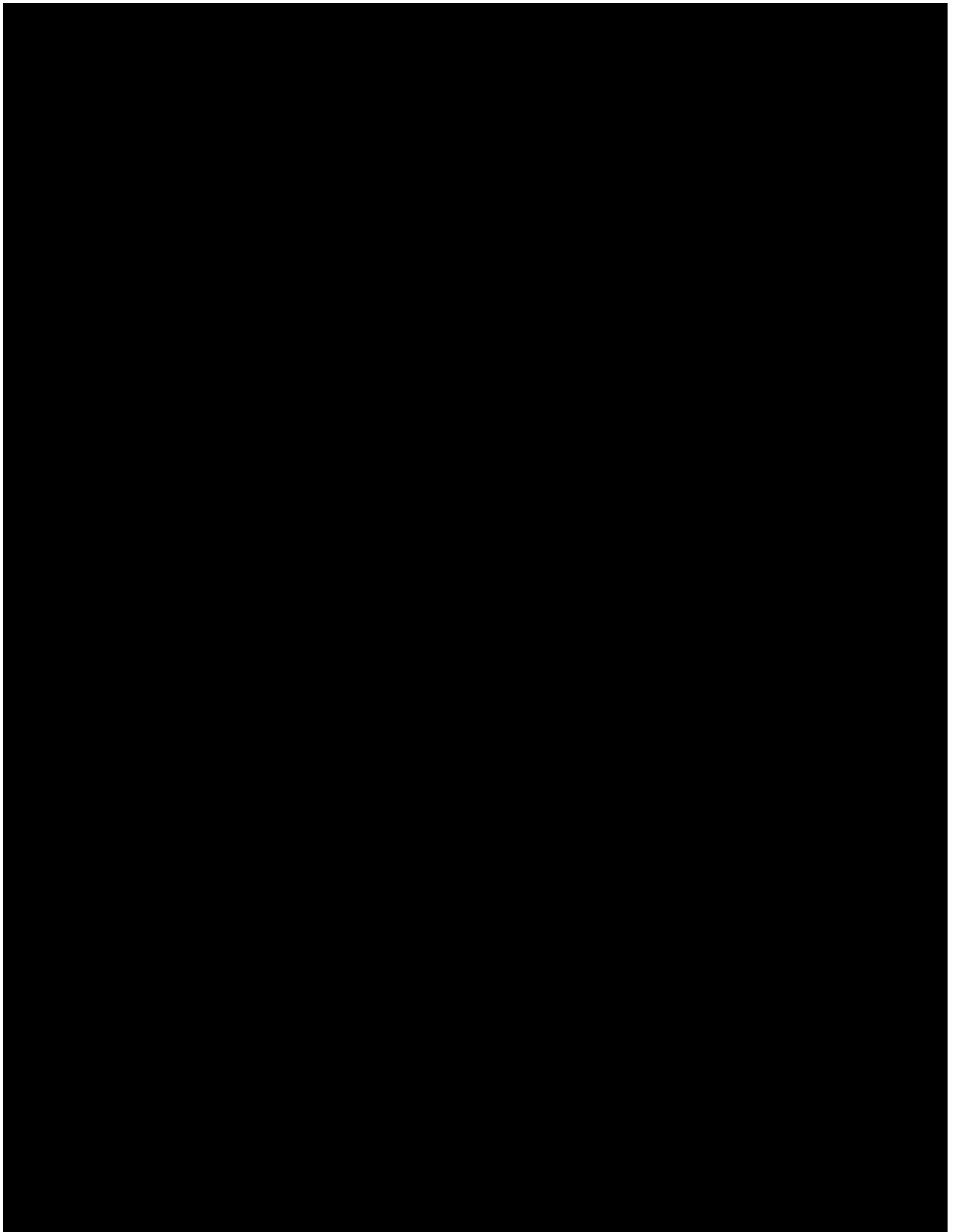
10. Once the writing has been edited, have them write a good copy on the Read All About It! reproducible page and include a photo or illustration.

11. Have the students share their final copy with their classmates in the Author's Chair.

Extensions:

Create a classroom newspaper to share with parents about important events in the classroom and school.

Students could also make individual newspapers and include a variety of sections, e/g/ City News, Classified Ads, Sports.



## **Robert Munsch Author Study**

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



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

<ul style="list-style-type: none"> <li>○ Best Major Character</li> <li>○ Best Animal Character</li> <li>○ Funniest Story</li> </ul>	<ul style="list-style-type: none"> <li>○ Best Illustrations</li> <li>○ Favourite Story</li> </ul>
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# Other Projects to Do with Your Class

## 1. Storytelling

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

## 2. Dramatization

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

## 3. Puppetry

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

## 4. Riddles

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

## 5. Comic

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

## 6. Poetry

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

*Robert Munsch writes books,*

*About different people's looks.*

*You laugh and you cry,*

*So more books you will buy!*

## 7. Letter Writing

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

### **8. Make a Poster**

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

### **9. Paint a Picture**

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

### **10. Modeling**

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

### **11. Book Puzzle**

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

# **Robert Munsch Biography**

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

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

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

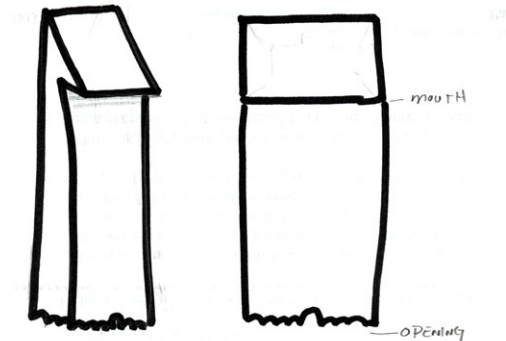
Robert Munsch says he has no trouble finding good ideas but they do not always make good books or sometimes they take years to be translated into a good book.

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

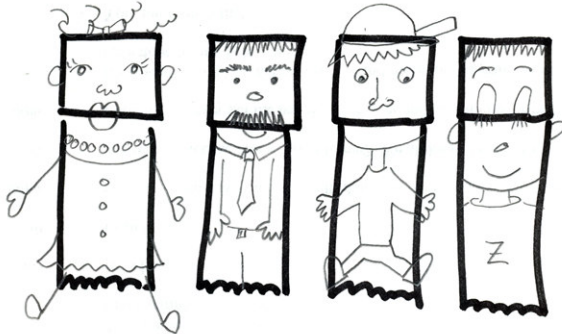
# Puppetry Projects

## Paper Bag Puppet!

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

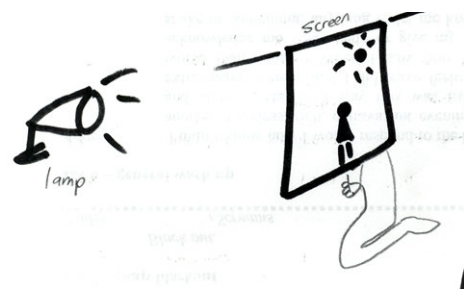
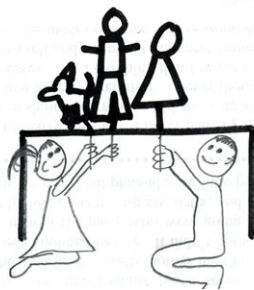


3. Draw on details or cut them from colored paper and stick them on.
4. Attach legs, arms, ears, hats, hair or just draw them all in!
5. Don't forget tongues, teeth, mustaches, earrings, beards, an eye patch or whiskers for a kitten!



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

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



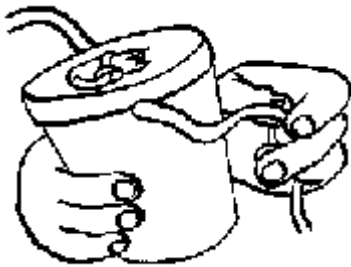
### 5. Use your puppet!

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

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

## Cup Marionette!

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



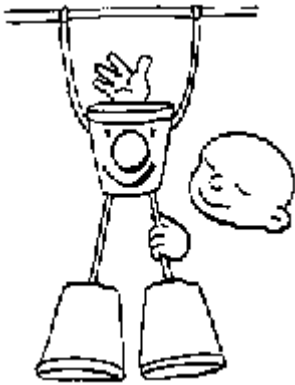
4. Attach other 2 strings from Inside "FEET CUPS" as shown.



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



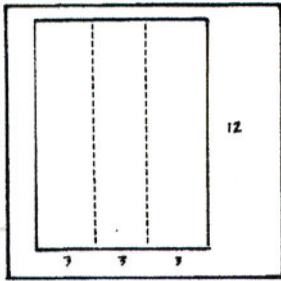
6. Attach "FEET CUP" STRINGS TO "HEAD CUP" just as you did before.



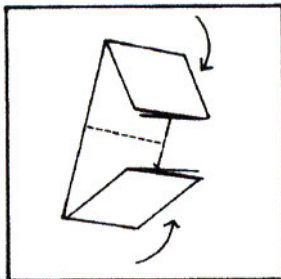
7. Decorate and dance your marionette!

# The Paper Talker Puppet! (grades 2-adult)

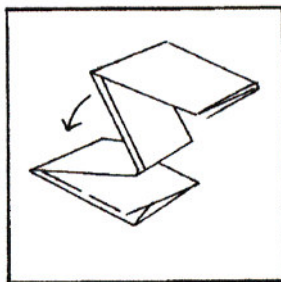
6. You'll need (per Puppet);  
2 Pieces of colored construction paper (9x12 inches) glue, crayons, scissors, masking tape
7. Holding the construction paper vertically fold it into 3 equal parts. You will have a strip of paper 12 by 3 inches.



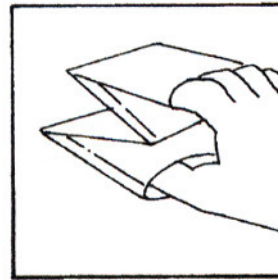
8. Holding the strip vertically, fold top end down to middle of strip; then fold bottom end to middle of strip. Both ends should meet.



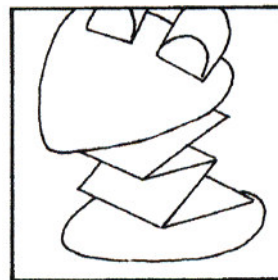
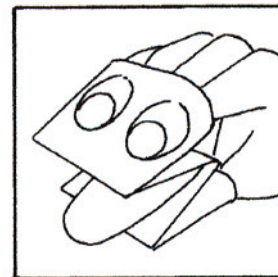
9. Now fold the strip again (opposite way from the folded flaps you have just made) to make a "W".



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



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



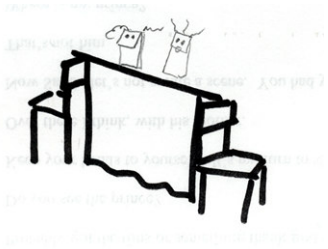
12. You can also use the "W" form as the base of a larger Talker puppet, placing a shape on both ends on which to build

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

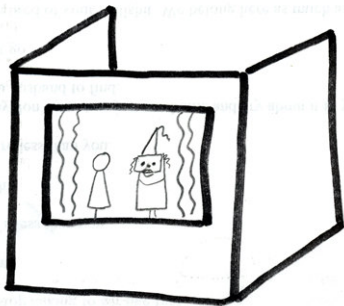
# Puppet Theatres!

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

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



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



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

# Basic Puppet Definitions

## **Puppet**

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

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

## A Puppet Dictionary



### **Body Puppet\***

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



### **Bunraku\***

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



## Finger Puppet

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



## Full-View Manipulation\*

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



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

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



## Hand and Rod Puppet\*

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



**Marionette\*** (also known as a string puppet)

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

**Marionnette\*** (in French)

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



**Marotte\***

A single-rod puppet with no controls for the legs or arms. Originally, a medieval jester's stick or sceptre topped by a small head clad in cap and bells.



**Marotte à main prenante**

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



### **Mask\***

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



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

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



### **Muppet\***

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

### **Object manipulation**

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



### **Rod Marionette**

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



### **Rod Puppet\***

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



### **Shadow Figure\***(also known as a shadow puppet)

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



## **Water Puppet**

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

## **Wayang Golek**

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

## **Wayang Kulit**

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