STUDY GUIDE AND RESOURCE MATERIALS

for teachers and students

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Cinderella

A classic fairytale presented by Tanglewood Marionettes

GENERAL INFORMATION *for teachers and students*

THE PRODUCTION:

Cinderella took over a year to build. Here are some of the things we did, in chronological order:

- ❖ We decided we wanted to adapt the fairy tale *Cinderella* into a marionette play.
- ❖ We read several versions of the tale, and watched television and movie versions of the *Cinderella* story to help give us ideas for our own production.
- ❖ We developed a plot, or storyline, for our puppet play.
- ❖ We sketched each scene in sequence, so that we could envision the play. This is called making a storyboard.
- ❖ We wrote the script.
- ❖ We designed and built the marionettes, props, scenery and special effects. (This part took six months!)
- ❖ We designed the lighting effects for the show.
- ❖ We hired actors and recorded the dialogue (what would become the puppets' voices) at a sound studio.
- ❖ We mixed music and sound effects into the recorded voices.
- ❖ We put it all together and rehearsed the performance every day for three weeks.

Phew! As you can see, sometimes a lot goes into making a puppet show!

THE SETTING:

The scenery for this play is in the form of a giant book. The book is made out of foam core. Foam core is a lightweight, rigid material made out of two sheets of poster board that sandwich a foam layer, or "core". The pages of the book are hinged together with strong cloth tape, and painted with acrylic paints. As the play progresses, the pages of the book are turned to reveal each new scene. After you see the show, try to remember how many different scenes were in the play.

THE MARIONETTES:

The heads and hands of the marionettes were first sculpted in clay, then cast in plaster. When the plaster molds were dry, the clay was removed and a liquid called neoprene was poured into the mold. After about twenty-four hours, the neoprene hardened. The molds were opened and the heads and hands were gently pulled out. Each head and hand was then coated with gesso, sanded carefully, and painted with acrylic paints.

Marionette is a French word that means "Little Mary". In the early days of Christianity, string puppets were used to act out biblical stories. These stories were often about Mary, the mother of Jesus. People began calling the string puppet representing Mary a "marionette", or "Little Mary". Soon the word became associated with all string puppets.

The torsos for the characters were made from foam blocks glued to a wooden armature. Arms and legs were made from shaped wooden dowels, and were jointed with either rope or trunk fiber.

The costumes for this puppet play are especially important because they help set the time, or period, in which our version of *Cinderella* takes place. Because costumes of the 18th century are very elaborate and complicated to sew, we asked a professional costumer to help us fabricate the clothing for the marionettes.

The costumes are sewn out of many different fabrics. We chose dark greens and black for the Step-Mother's costume, and bright, loud colors for the Step-Sisters' ball-gowns. After seeing the performance, see if you can decide why we made these color choices.

After the puppets were costumed, strings were attached to their heads, chins, shoulders, backs, elbows, hands, and legs. The strings were then tied to the control. Next, the strings were adjusted in length, or "tuned" until the puppet felt balanced.

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SUGGESTED READING

Retellings of the classic Cinderella tale by Charles Perrault:

Cinderella or the Little Glass Slipper translated and illustrated by Errol LeCain (Bradbury Press paperback). LeCain's delicate and somewhat eerie illustrations are full of humorous details.

Cinderella retold by Marcia Brown (Charles Scribner's Sons, 1954, Aladdin Books, 1988 paperback). This edition won the Caldecott Medal for its sensitive line drawing illustrations in pastel colors. Brown's retelling is the most lengthy, with more challenging words such as *alighted* and *garret.*

Cinderella retold by Amy Erlich, illustrated by Susan Jeffers (Dial Books hardcover, Puffin Pied Piper paperback 1985). This version is told in more simple language, and the large-format book has big, detailed illustrations perfect for reading aloud to a group.

Cinderella translated and illustrated by Diane Goode (Alfred A. Knopf, 1988). The only version which retains Perrault's moral at the end of the story. Humorous illustrations get beyond blonde stereotypes to capture the essence of the tale.

Cinderella tales from many lands and cultures:

The Egyptian Cinderella retold by Shirley Climo, illustrated by Ruth Heller (Harper Collins, 1992). The story of a young slave girl who is distraught when one of her golden slippers is stolen by a falcon. All ends well when the pharoah returns the shoe.

The Korean Cinderella retold by Shirley Climo, illustrated by Ruth Heller (Harper Collins, 1993). A jealous stepmother makes Pear Blossom perform impossible chores while her own daughter watches idly. With the help of magical creatures, Pear Blossom accomplishes each task and triumphs.

Mufaro's Beautiful Daughters: An African Tale retold and illustrated by John Steptoe (Lothrop, Lee & Shepard, 1987). The Caldecott Honor illustrations were inspired by the overgrown ruins of an ancient city found in the forests of Zimbabwe. An African story of two sisters, one nasty and ambitious, one generous and kind, who both set out to marry the king.

Princess Furball retold by Charlotte Huck, illustrated by Anita Lobel (Greenwillow, 1989). This spunky heroine overcomes obstacles through her own ingenuity, rather than depending on the magic of a fairy godmother. Anita Lobel's radiant illustrations bring the fairy tale kingdom to life.

The Rough-Face Girl by Rafe Martin, illustrated by David Shannon (G.P. Putnam's Sons, 1992). A Native American folktale from the Algonquin tribe tells of three sisters, two proud and haughty, the third rough-faced, since her sisters made her tend the fire. The rough-face girl is the one who sees the beauty of the earth around her, and becomes the bride of the Invisible Being.

Tattercoats edited by Joseph Jacobs, illustrated by Margot Tomes (G.P. Putnam's Sons, 1989). An English tale of a poor, neglected girl and a peasant boy who works magic with music from his pipe. The story begins and ends with her wealthy, embittered grandfather who learns a lesson too late.

The Turkey Girl retold by Penny Pollock, illustrated by Ed Young (Little Brown, 1996). A Native American folktale from the Zuni tribe of New Mexico. Turkeys magically create a doeskin dress for a poor orphaned girl to wear to a festival. The girl must return home before the sun has set behind the mountains. No "happily ever after" ending, but she learns a hard truth that when we break our trust with Mother Earth, we pay a price.

Vasilissa the Beautiful adapted by Elizabeth Winthrop, illustrated by Alexander Koshkin (Harper Collins, 1991). A Russian folktale which includes elements of the "Cinderella" story, along with supernatural characters like the witch Baba Yaga. Vasilissa triumphs over her evil stepmother and stepsisters with the help of a magic doll. Alexander Koshkin's illustrations provide a rich 17th century backdrop to this tale of mystery.

Yeh-Shen: A Cinderella Story from China retold by Ai-Ling Louie, illustrated by Ed Young (Philomel Books, 1982). Pre-dates any known European version of the story by a thousand years! Familiar elements include a cruel step-mother who leaves Yeh-Shen alone at home during the great festival, and, of course, a slipper.

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SUGGESTED READING (continued)

Moss Gown by William Hooks, illustrated by Donald Carrick (Clarion Books, 1987). Based on centuries-old tales the author heard as a child growing up in the North Carolina tidewater region. Elements of the Cinderella story and a plot reminiscent of Shakespeare's King Lear in a story of rejection and triumph set in the plantations of the Old South. A book selection included in Jim Trelease's *The New Read-Aloud Handbook.*

The Golden Slipper: A Vietnamese Legend retold by Darrell Lum, illustrated by Makiko Nagano (Troll Associates, 1994). Tam is forced by her stepmother to labor in the rice paddies, but magical creatures all around her assure her that she is a princess. A flock of birds help her husk the rice, then provide her with clothes woven of golden brocade. A golden slipper provides the key to revealing her true identity. *The Brocaded Slipper and Other Vietnamese Tales* by Lynette Dyer Vuong (Addison-Wesley, 1982) contains another version of this tale.

Jouanah: A Hmong Cinderella adapted by Jewell Reinhart Coburn with Tzexa Cherta Lee, illustrated by Anne Sibley O'Brien (Shen's Books, 1996). A cruel stepmother and her lazy daughter leave Jouanah at home to work on her chores during the New Year's Festival. The spirit of Johanah's dead mother and a lost shoe bring Jouanah true love and happiness.

Other Classroom Resources:

The King's Day: Louis XIV of France written and illustrated by Aliki (Harper Collins,1989). Did you know that King Louis XIV of France took two hours to get dressed in the morning, ate with his fingers, and loved flowers? A colorful picture book full of detailed illustrations and marginalia.

Well Told Tales: Distinguished Children's Books with Activities for Reading and Language Development by Carolyn Henderson (Educators Publishing Service 1-800-225-5750). This literature-based curriculum for the second and third grades includes a unit on eight Folk and Fairy Tales, including stories from Japan, Latin America and Russia. Eight sessions of classroom activities are provided for LeCain's translation of *Cinderella, or The Little Glass Slipper* (Bradbury Press).

Cinderella (The Oryx Multicultural Folktales Series), by Judy Sierra. Oryx Press, 1992. (24 Cinderella stories from a wide range of cultures).

Cinderella, a Folklore Casebook, edited by Alan Dundes. Garland Publishing, 1982. Reprinted by University of Wisconsin Press, 1988.

The Cinderella Story, by Neil Philip. Penguin Books, 1989. (Penguin Folklore Library.)

Cinderella: Three Hundred and Forty-Five Variants of Cinderella, Catskin, and Cap o'Rushes, by Marian Roalfe Cox, with an introduction by Andrew Lang (1893). Kraus Reprint, 1967

Eight Cinderellas, by Nancy Polette (Book Lures).

Fantasy Literature in the Classroom, by Monica R. Edinger. Scholastic, 1995

The Multicultural Cinderella, by J.D. Rusting. Rusting Educational Services (4523 Elinora Ave., Oakland, CA, 94619), 1994 with updates.

The Storyteller's Sourcebook: A Subject, Title, and Motif Index to Folklore Collections for Children, by Margaret Read MacDonald. Neal-Schuman, 1982.

The Uses of Enchantment: the Meaning and Importance of Fairy Tales, by Bruno Bettelheim. Knopf, 1976.

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PRE-SHOW ACTIVITIES

PRESENTATION

A school or class could prepare for the puppet show by designing posters or flyers to be distributed throughout the school.

One or two students might observe the puppeteers loading in and setting up the stage, puppets, and equipment. If there is a school publication, an article could be written describing this "behind-the-scenes" process.

One or two students might interview the puppeteers, either for a school publication or a class project. The interview questions should be prepared in advance, with help from the entire class if this is a class project. A class discussion about careers in the arts could follow the interview.

Individual classes might talk about what it means to be an audience.

TOPICS FOR DISCUSSION

1. What is the difference between a "live" performance, and a "prerecorded" performance? What are the positive things and negative things about each type of performance? Which type do you prefer, and why?

2. In the puppet play, we tell a story. Discuss what makes a good story, and what makes a bad story. Try to be as specific as possible in your opinions.

Cinderella was first published in France in 1697 as part of a collection of stories for children which also included *The Sleeping Beauty*, *Little Red Riding Hood*, and *Puss in Boots*. Charles Perrault, the author, was an aristocrat and employed in the court of King Louis XIV. Perrault based his stories on popular folk tales that had been told for centuries, and called his book *Histories, or Tales of Past Times*. An illustration from Perrault's book shows an old peasant woman, whom he calls Mother Goose, spinning yarn by the fire while she tells stories to children. The English translation of his stories came to be known as "Mother Goose's Tales" and is how the name Mother Goose was first introduced to children's literature.

Louis XIV is famous as an "absolute monarch", a King whose word was law, and who controlled France through a large bureaucracy. His reign can be characterized by his remark "L'etat, c'est moi" (I am the state). Political power, which in past centuries had been shared with nobles who ruled in local provinces, was centralized in Louis XIV's huge and magnificent palace, Versailles. The nobles, whose lives centered around the King and court life at Versailles, became occupied with matters of ceremonial etiquette and the latest fashions. Because of the brilliance of his court, Louis XIV was known as the "Grand Monarch" and the "Sun King".

TOPICS FOR DISCUSSION (cont.)

3. You will probably want to read aloud the story of *Cinderella* to better understand the story that captivated the court of King Louis XIV. Here are a few questions to consider as you read the story:

1. How do you think Cinderella got such an unusual name?

2. Cinderella had to do many chores. What chores do you have to do at home?

3. Most fairy tales have someone who is a helper. Do you know who the helper is in this story?

4. Most fairy tales have magic. What magic events are in this tale?

5. What would have happened if Cinderella had stayed in the palace past midnight?

6. Why do you think Cinderella invited her stepsisters to live at the palace with her? Would you have done that?

7. What is beauty? What is goodness? Are they the same?

8. Can you think of characters from other fairy tales who have outer beauty, but not inner beauty (the queen in Snow White, for example)?

9. Each of the stories in Perrault's original collection ended with a moral in rhyme expressing the lesson taught by the tale. Can you guess the moral of the story?

Perrault's Cinderella is but one of over a thousand versions of this story. You can use the book list included with this study guide to find other versions of the Cinderella story in the library, including one from China which pre-dates any European version by 1,000 years!

RESEARCH PROJECTS

Our puppet play takes place in 18th century France. Individually, or in groups, students may wish to research:

- ✺ An important event that occurred in the 18th century
- ✺ A famous person that lived in the 18th century
- ✺ 18th century fashion
- ✺ 18th century music
- ✺ An 18th century invention

Research topics could be confined to France, or may cover the world at large. An 18th century "magazine" or "newspaper" could be compiled from the research results, with each student contributing an article or feature pertaining to some aspect of 18th century life.

Find France on a globe or map. France is part of which continent? What are some of the countries that border France? What is France's capital city? Learn one or two French words and share them with the class.

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POST-SHOW ACTIVITIES

LANGUAGE ARTS

POP QUIZ!

1. How many scenes were in the puppet show?
2. How many puppets?
3. Can you guess how many different Cinderella puppets we used in our play? (Hint: count the flip-over Cinderella as two)
4. Do you remember the names of Cinderella's Step-Sisters?
5. How did Cinderella get to the ball?
6. Where did the Prince first meet Cinderella?
7. How did the Fairy Godmother get into Cinderella's kitchen?
8. Who was Alouette?

VOCABULARY LIST

suitable	gown	godmother	dawdle
palace	scoff	exquisite	midnight
bride	whisk	petticoat	slipper
jolly	ghastly	envy	pannier

TOPICS FOR DISCUSSION

Use any of the multi-cultural versions of Cinderella to discuss what elements are essential to a Cinderella story.

1) Does Cinderella have to be beautiful?

2) How does she demonstrate her worthiness?

3) Does a Cinderella story always have a lost shoe?

4) Is a Cinderella story simply a 'rags to riches' tale?

Here is one translation of Perrault's Moral at the end of Cinderella:

> Woman's beauty is a treasure
> We never tire of admiring,
> But good grace is far more precious,
> And forgiveness is a jewel beyond price.
> This is the moral of Cinderella's story:
> Only true kindness is worthy of a fairy's gift,
> For without it we can do nothing,
> But with it anything is possible

SOME WRITING EXERCISES

1. Write a REVIEW of the puppet show. What was your favorite part? What was your least favorite part? If you didn't like the show, what changes would you make? If you *did* like the show, explain why. (Imagine that you are writing your review for a person who has never seen **Cinderella**.)

2. Use some or all of the of the VOCABULARY words in sentences. If you don't know the definition of a word, look it up in the dictionary. Try to use the word so that a person reading the sentence can get an idea of what the word means. Some of the vocabulary words are nouns, some are verbs, and some are adjectives. Can you discover which is which? (Guess what? One of the words can be both a noun AND a verb.) Use as many of the vocabulary words as you can in a single paragraph. What is a synonym? What is an antonym? Find as many synonyms and antonyms for the vocabulary words as you can. If you get stuck, use a thesaurus if one is available.

3. A MODERN DAY CINDERELLA STORY

Have the whole class brainstorm together for ideas to use in creating updated Cinderella stories. You may want to use some of these questions and list ideas offered on the board.

1. What could be a modern name for Cinderella?

2. What other characters are in the story?

3. What does she long to do or to become?

4. What chores does she have to do?

5. Who is her magic helper and how does the magic come about?

6. What is the updated royal ball?

7. What is her reward in the end?

8. What happens to the other characters?

Drafting: Have students write an original Cinderella story. They can use ideas generated in the brainstorming session, or create their own. A simple outline will help to organize thoughts before starting to write the story.

1. The setting: Place and time, characters, problem.
2. Efforts and events to solve the problem.
3. Solution and ending.

Revising: Students can read their stories aloud to a partner or teacher to see that they are clear and easy to follow. If essential pieces of information are missing, they can be written on additional pieces of paper and attached with lines drawn to the places where the text is to be inserted.

Proofreading and Editing: Have partners work together to read each other's stories and look for misspellings, missing words, needed capitals, or ending punctuation. Teachers will want to make any final corrections if the papers are to be copied.

Final Copy: Students may enjoy making their story into a small book. The tales can be copied and illustrated.

ART PROJECTS

1. Draw or paint a picture of your favorite CHARACTER in the puppet show.

2. Draw or paint a picture of your favorite SCENE in the puppet show.

3.

Make your own BOOK SCENERY for a story of your choice. (This may be a good group or class project.) The book can be as large or as small as you wish. Cut the pages out of cardboard and use crayons, markers, or paints to create each scene. Hinge the pages together with strong tape. Remember that you are creating SCENERY, or a BACKGROUND, so you probably don't want to paint in any characters. One of the pages in our book becomes a pop-out fireplace. Try to use the pages of your book in interesting ways. *Don't be afraid to experiment!*

This project could progress to an actual puppet performance, with the book acting as scenery for your puppet show. Or, if you make the book really big, you could play the characters yourselves!

4. We use colors in our puppet shows to help express moods or ideas. We chose dark green colors for the Stepmother's costume to accentuate her badness. Would she have been as menacing or scary if she had been dressed in pink? Light blue? How does the color of her costume help in creating her character? Choose a mood, emotion, or idea, and see if you can "color" it on a piece of paper. Here are some possibilities:

**angry · cheerful · calm · sad · jealous · sneaky
brave · ashamed · joyous · sleepy · wicked · itchy
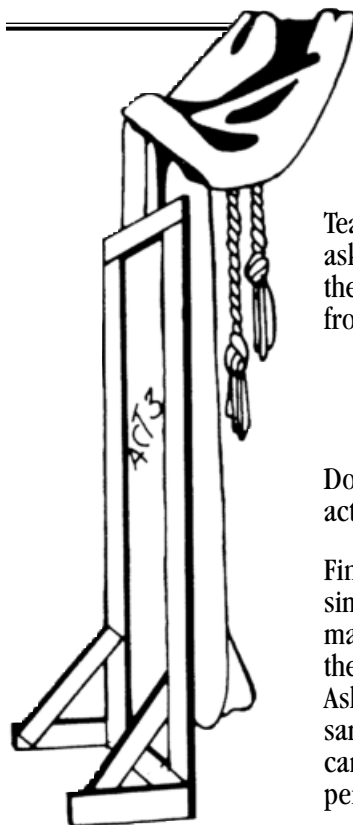proud · secretive · bored · happy**

What color or colors did you choose, and why?

Cinderella

DRAMATIC ARTS

ACTING BASICS

Teachers: write the following words on cards. As you show each card to students, ask them to dramatize the word using gestures, facial expressions, and voices. After the students have reviewed each word as a group, ask volunteers to choose a word from those displayed and dramatize it while others guess which word it is.

**sad - sneaky - jealous - drowsy - happy - afraid - hopeful - confused
spellbound - impatient - angry - bored - hungry - adoring - skeptical**

Do the same exercise, but this time, don't allow students to use their voices when acting out the words.

Finally, have a generic mask available, or make a simple mask from a paper plate. Explain that many puppets (ours included!) cannot move their faces and can only have one expression. Ask for volunteers to dramatize some of the same words with a mask. Discuss how gestures can be used by actors (or puppets!) in dramatic performances.

MAKE SOME NOISE

Warm up your voice by making nonsense sounds. Practice other vocal sounds by making pops, squeaks, hisses, clicks, etc., with your mouth, lips, and tongue.

Create some Character Voices:

Choose a sentence in a book. Try to read that sentence as though you were a:

brave hero · jealous queen
old woman · little child · ghost
teenager · monster · coward
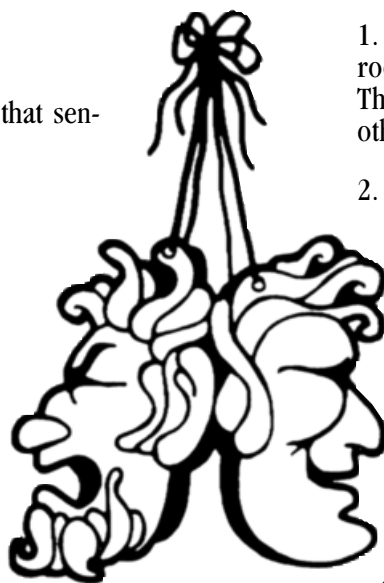fairy · evil sorcerer · space alien

Make some Animal Noises:

Roar · squeak · whinny · cheep
cluck · caw · grunt · squawk
gobble · meow · hoot · bark
howl · trumpet · honk · chitter

Practice Vocal Sound Effects:

Use your voice to sound like:

wind · police siren· ocean waves
crackling fire · footsteps · rain
airplane · creaky door · fireworks

A Game using Vocal Sound Effects:

1. Have two volunteers come to the front of the room. One will stand facing the class/audience. The second volunteer will stand behind the other, with his or her back to the audience.

2. The class will come up with a title to a story.

3. The person facing the audience must create a story from the given title while the other volunteer creates sound effects. The sound effects can either accentuate the story or encourage it.

Students may wish to do the above activities again, this time with a puppet! Have each child make a puppet using the included patterns. If a puppet show is to be performed using the puppets, try to decide on the story and characters before making the puppets.

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A NOTE ON THE HISTORY OF BALLOONING

The first balloon to carry passengers was a hot-air balloon invented by Joseph and Etienne Montgolfier in France in 1783. It was 75 feet high, weighed over 1,000 pounds, and took 20 men just to carry it. It was built to demonstrate before an audience which included King Louis XVI and his queen Marie Antoinette, and was as much a work of art as it was a scientific invention. It was constructed in a wallpaper factory, covered with azure blue paper, and on it the King's monogram and likeness were painted in gold, along with decorative lions and eagles. In its first flight over Paris in November, it flew 5 miles.

Benjamin Franklin, the Ambassador to France from the newly formed United States of America, was among the throng to witness the spectacle. Many were skeptical of the new invention, and one such doubter commented to Franklin: "The balloon is an interesting enough invention, but of what use is it?" Franklin, himself a scientist and inventor, replied with another question: "Of what use is a new-born child?"

An illustration of the first Montgolfier hot-air balloon
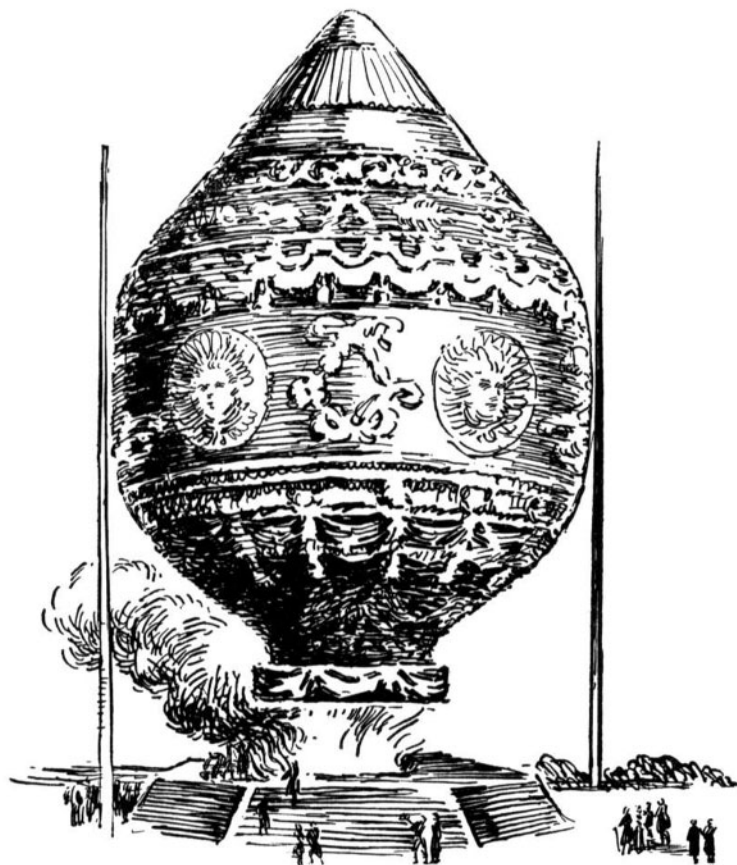
A few days later, the first hydrogen gas-filled balloon took to the Parisian skies, piloted by its inventor Jacques Charles. Balloons proved difficult to steer, and riders had to travel with the wind, but they captured the hearts and imaginations of the French people. Soon Montgolfier balloons were to be seen decorating everything from ladies' hand-painted folding fans, to men's enamelled snuffboxes. In hundreds of experiments across the country, children and adults made miniature *montgolfiers* for themselves and launched them into the skies. In 1852 another Frenchman, Henri Giffard, added a propeller and a steering mechanism to the balloon to create the first airship, or dirigible.

Music List for *Cinderella*

presented by Tanglewood Marionettes

Antonio Vivaldi (1678-1741)

  - Concerto for Piccolo in C Major, RV 443

Joseph Martin Kraus (1756-1792)

  - "Elmire's Dance", from the opera *Soliman II*, or *The Three Sultans*

Wolfgang Amadeus Mozart (1756-1791)

  - Contredanse in G Major, K 610
      "The Malicious Daughters"

  - "A Musical Joke", K 522

  - Concerto for Flute, Harp and Orchestra in C, K 299
      Andantino

  - Overture from *The Marriage of Figaro*, K 492

François-Adrien Boieldieu (1775-1834)

  - Concerto in C Major for Harp and Orchestra

Gioacchino Rossini (1792-1868)

  - Overture from *La gazza ladra*

Gabriel Urbain Fauré (1845-1924)

  - Pavane

Gustav Holst (1874-1934)

  - *The Planets*, Op. 32

Tanglewood Marionettes
— Present —
Cinderella
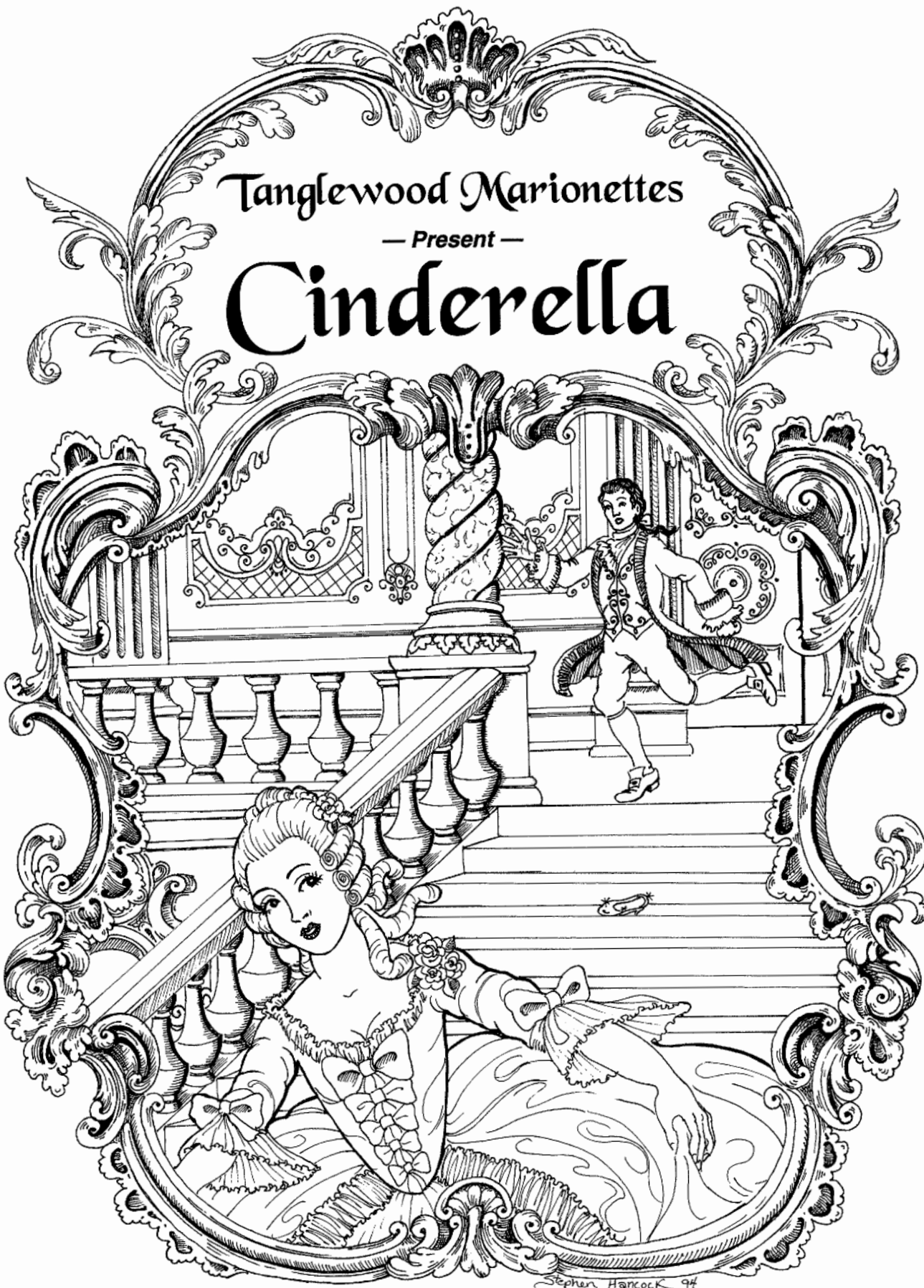
Stephen Hancock 94

PAUL VINCENT-DAVIS
PUPPET ARTS
32 STATION. ST. BROOKLINE, MA 02146

BASIC PUPPET PATTERN

©1988 PUPPET SHOWPLACE, INC.

TOOLS
YOU WILL NEED:
1: This pattern enlarged to fit across the whole page. **2:** Scissors to cut paper & felt. **3:** A soft pencil or soft white chalk to draw on felt. **4:** Needle and thread. **5:** Straight pins.

MATERIALS:
1: 2 felt craft squares of the same color **OR** 1/4 yard (9 inches) of felt from a fabric store. **2:** 1 white felt square. **3:** Buttons for eyes **4:** cotton or orlon for stuffing. **5:** Yarn for hair. **6:** Buttons, feathers, beads, ribbons, pompoms, lace, trims, scraps of felt, for decoration.

DIRECTIONS FOR THE BODY:
1: Cut out pattern on the line. **2:** Place 2 squares of felt neatly together and pin them. **3:** Place the pattern on the top. Draw around the pattern. Take away pattern and re-pin the felt with the pins all inside the lines. **4:** Cut through both squares of felt 1/8 inch outside the lines. Leave the pins in place. **5:** Thread the needle and sew, starting at lower left side of the puppet's body, with an overcast stitch, using the pencil line as a guide for the needle. Sew around the puppet to the lower right side of the puppet, leaving the bottom open. Remember to knot the thread at the end. **6:** Take out the pins. **7:** Stuff the head with cotton or orlon. **8:** Put your hand inside. (see small sketch above) This is your basic puppet. Think about your puppet character before you make a face for it.

THE FACE:
1: Decide what kind of puppet character you want to make: animal, person, weird creature, who or what? **2:** For the whites of the eyes use a quarter for a pattern, place it in the corner of the white felt square and draw around it with the pencil. Draw a second circle next to it. Cut out the circles and sew them to the head of your puppet. Sew through the top felt only. **3:** Select buttons for the eyes. Sew the buttons onto the white circles and the eyes are complete. Other details may be added.

HAIR:
Puppet hair may be made of many things: yarn, cloth, cotton, fake fur, ribbons, felt, feathers, string and even curly metal pot cleaners. The one thing that doesn't make good puppet hair is real looking hair from wigs. For yarn hair, wind yarn around your hand 10 or 15 times, and tie in the middle. Cut the loops. Sew 2 or 3 bunches on the head. Make longer loops for longer hair. Experiment!

MAKE PUPPET AT LEAST 1 OR 2 INCHES LONGER THAN THIS PATTERN

PAUL VINCENT DAVIS PUPPET ARTS
IS A RESIDENT COMPANY OF THE PUPPET SHOWPLACE THEATER.
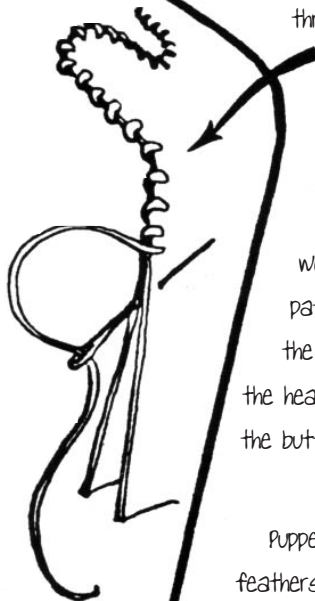
WALKING BIRD MARIONETTE

MATERIALS AND EQUIPMENT NEEDED

Two styrofoam balls or egg shapes, one about 1 1/2" diameter, the other about 2 1/2" diameter
Narrow strips of wood (molding works well): one 6" piece and one 4" piece
3" string of plastic beads (these beads, fused to a connecting string, are sold in decorator shops and
    drapery departments)

Masking tape

Felt scraps for making beak and feet

White glue

5 or 6 large, brightly colored feathers

Straight pins

Beads, sequins, etc. for features & trim

Hammer and small nails

Large needle

Six 3" lengths of pipe cleaner

Two metal washers, about 3/4" - 1" diameter

Two 6" lengths of thick yarn

Black carpet thread

Tracing paper

Pencil

Ruler

CONSTRUCTING THE MARIONETTE

1. Trace the foot and beak patterns, and transfer them to scraps of felt. You will need one beak shape and four foot shapes. Cut these shapes out. In two of the foot shapes, cut holes as indicated by the circle on the pattern. Set the feet and beak aside for now.

2. The beads form the neck which connects the styrofoam head and body. To attach the beads to the styrofoam, wrap a separate pipe cleaner piece 1 1/2 times around each end of the bead chain, as shown, then press the ends of the pipe cleaner pieces into the head and body shapes.

3. Use two straight pins to attach the felt beak to the head.

4. The two pieces of yarn form the legs. Bend a pipe cleaner piece around one end of each leg, as you did with the neck. Slide a felt foot piece with a hole onto the other end of each leg. Then add the metal washers, which give the feet weight and make them easier to control. Pull apart and spread out the end of the yarn piece. Spread glue onto the bottom foot pieces (without holes) and glue each pair of foot pieces together with the washer and yarn in between.
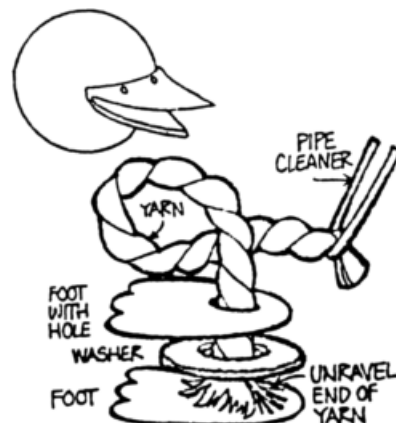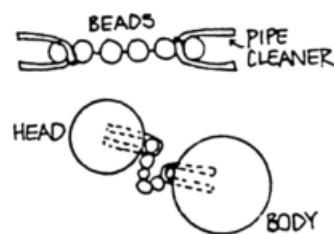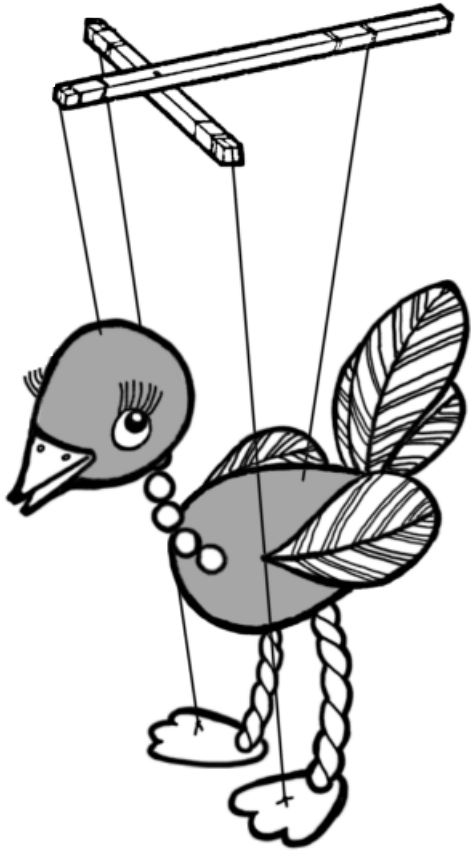
5. Attach the legs to the body by inserting the ends of the pipe cleaners into the styrofoam. Be sure that the feet face forward.

6. Poke feathers into the body shape to form the tail and wings. Make eyes of felt, beads, sequins, etc., and attach them with straight pins.

STRINGING THE MARIONETTE

First, build the control by joining the two strips of wood at right angles as shown, using small nails or tacks.
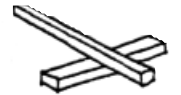
Cut two 16" lengths of carpet thread, one 10" length, and one 8" length. Use a needle to attach one 16" thread to each foot, making a big stitch and tying it. Bend the two remaining pipe cleaner pieces into "V" shapes and tie one of the shorter threads to each one, as shown. Poke the pipe cleaner with the 10" thread into the body about 2/3 of the way back; poke the pipe cleaner with the shorter string into the top of the head. String placement may be adjusted later for balance.

Attach first the body string, then the head string, then the leg strings to the control as shown, using strips of masking tape. This type of control is called an "airplane" control.

CONTROL STRING TAPE
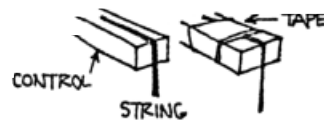
MANIPULATION

Tilt the "wings" of the control to make the puppet walk. Move the head and body by tipping or twisting the "body" of the control. Can you make your puppet dance? Walk up or down stairs? Take a bow? Stamp its foot? Walk backwards?

BEAK PATTERN
CUT ONE

AFTER CUTTING OUT, FOLD HERE TO FORM BEAK

CUT HOLE HERE ON TWO FOOT SHAPES

FOOT PATTERN
CUT FOUR