

Education Pack

Who we are

In 2014 Annie was commissioned to make a puppet of Sophie for a performance. Since then they have collaborated on a number of projects together for a variety of companies.



Annie is a puppeteer, designer and maker based in Brighton. Annie has made puppets, props and sets for The Chemical Brothers, A&E Comedy, Spymonkey, Oxford Playhouse, Scribbled Thought, Moomins, Birmingham Stage Company, Strangeface and Whalley Range All Stars. Recent theatre credits include Raymond Briggs' Father Christmas (Pins & Needles) and Arthur's Dreamboat (Long Nose Puppets). Annie has taught puppetry at Solent University and UCA. In 2020, Annie and Sophie will be devising with Long Nose Puppets on their new show, 'The Hug' - based on the book written by Eoin McLaughlin.

Sophie is a puppeteer, performer, writer and teacher with over twenty years experience of making and touring theatre. She co-wrote and performs in 'Mischief and Mystery in Moominvalley'. She is a regular performer with Long Nose Puppets having performed in Shoebaby, Fly Away Katie, Penguin, Arthur's Dream Boat, Patacake Baby and Out of the Hat!. Other credits include Flat Pack with OH! Productions and Steven Whinnery's Lying with the Animals for the London International Mime Festival. Sophie has a wide variety of teaching and directing experience including regular contributions at Rose Brūford Drama College.



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KEY PRINCIPLES

Throughout all the exercises in this guide, it will be useful for you to refer back to the principles below as a checklist. These techniques used together are essential for manipulating your puppets well, so keep them in mind or refer back to them when you are in session.

Breath Is your puppet breathing?

Weight/gravity Is your puppet appropriately grounded?

Illusion of muscle Does the puppet look anatomically correct?

Focus of the puppet Where is the puppet looking? What is the puppet thinking?

Focus of puppeteer Where is the focus of the puppeteer? How does this affect the scene?

Focus of the audience Is the audience looking where we want them to?

Qualities of movement Is there enough contrast & dynamic movement?

Entirety Do your actions have a beginning/middle/end?

Active Stillness Are you using stillness to punctuate your movement?

Internal Monologue/Voice Using thought and voice to clarify your puppets movements

Complicite Are the group working together as an ensemble?

These principles are a foundation to your puppetry practice, but it's also really important to have fun, take risks and experiment with your puppets. Break the rules!



WARM UP

All performers need to warm up the body and mind at the beginning of a session. Puppetry is no different.

Here are some exercises that begin to explore the co-ordination skills of the puppeteer.

Hand co-ordination exercises

You are probably familiar with the co-ordination test of patting your head and rubbing your tummy at the same time. The exercise becomes funny because the simple actions prove so difficult when they are combined. If you practice however you can get better at it, sometimes you can discover a trick where you begin one action and then add the other.

A puppeteer often has to perform different actions or rhythms with different hands and so this exercise can help us with that skill. Below are some variations:

- Play them lightly. Enjoy the stupidity when they go wrong as well as trying to get them 'right'.
- Pat your head and rub your tummy. Pat your head with one hand and rub your tummy in a circular motion with the other.
- Circle your arms in opposite directions.
- Cross and circle - draw a cross with one hand and a circle with the other. (Boal)
- Washing windows and building mountains - with the palm flat and facing outwards pretend to wash a window with one hand, with the other palm flat and side on describe a mountain range.

Sending signals

Find a partner.

person A - cross your hands in front of you and interlock fingers.

Bend your arms at the elbow and twist your hands up so that the knuckles are facing upwards.

Person B points to a finger on your hand, without touching, and Person A has to try and move it.



Your hands should end up like this.

Mirroring

In pairs, mirror each others movements. Start with fingers/hands. Move onto whole body. Try to use your peripheral vision. Can you play this game with a clear leader and then again with no leader visible?

Newspaper rolls

With newspaper, create two long rolls per person. Secure with tape.

In pairs, begin with one roll each.

Face your partner at a comfortable distance.

Hold the newspaper roll at arms length.

Begin moving your newspaper rolls together.

The rolls must neither touch nor move too far apart.

Add a second roll.

Take turns to lead

Then try to swap the leader without pre-deciding.

Can you make it impossible to tell who is leading?

Hand tap

In pairs, stand opposite each other.

A holds out their hand.

B taps it.

A can swap hands or hold their hand high or low. They can pivot in any direction, but not run away. **B** must tap **A**'s hand each time it moves.

Be playful - try and misdirect your partner.

Useful stretching and movement exercises

Flick your fingers quickly outwards as if you're getting rid of water. Repeat 20 times. See how quickly you can do it.

Spine roll.

Crouching to standing. Repeat.

Raise your arms to shoulder height. Make small circular motions in both directions.

Increase the size and speed of movements. Try making arms go in different directions

Shoulder rolls.

Neck stretches.

Lunges sideways and forwards.

Puppet exploration

Don't be afraid to take your time with this. Encourage the students to explore and make discoveries.

Take a puppet. Try to find the most comfortable way to hold it. Explore the flexibility of your puppet. get used to the weight.

How does its neck and head move? How does it bend? What about the movement and twist in your puppet? How tall can it be? How small can it be?

Establish a neutral position with your puppet. Check that your puppet is neither floating nor collapsing. Acknowledge when it starts to look 'broken' or impossible and re-try that movement.



INDEPENDENCE

For puppetry to work we have to believe that the puppet or object that you are using has consciousness. In order for that to happen the puppeteer has to create the **illusion of independence**. We want to create the illusion that the puppet can move under its own power. But how do you give the inanimate puppet independence? Through the following techniques the puppet is given the illusion of life.

Puppets are able to break rules (for example defy gravity or fall slowly and land well) but the puppeteer has to create a logical world, which has coherent rules.

Breath and **weight** are the most important principles to bring your puppet to life and will underpin everything else you do.

Breath and independence

Taking a carrier bag or cloth

Can you make it breathe?

Don't be afraid to vocalise that breath.

Hold it so that it is just touching the floor - or table top.

Imagine that the bottom of the cloth or bag is weighted.

Practice moving it whilst keeping your body still.

Then move your body whilst keeping the bag still.

Now swap from one hand to the other without disrupting the logic of the puppet.

Progress to using puppets.

Bringing the puppet to life

This exercise can work as an individual, or in pairs, or even in small groups.

Start with the puppet in front of you.

Look at the puppet.

Lie it down as if the puppet is asleep.

Without moving the puppet too much can you make it breathe?

Can you synchronise your own breath with the puppet?

Let your puppet wake up and start to see the world it has woken up in. Keep focusing on the **breath**.

Experiment with a sharp in breath, a slow exhale, a gasp, panting.

Discuss the differences in these choices

Discover the world your puppet is in - see the room and begin to explore it.

Can you make the puppet breathe as if it is having a nightmare? How do you use the breath to let us know the nightmare has passed?

Notice something and then move towards it. Make sure the thought comes from the head.

Which muscles does the puppet need to use to stand up ?

Breath as a principle should be present in all the subsequent exercises.



COMPLICITÉ

John Wright has described complicité in his book *Why Is that So Funny?* as, 'the act of being an accomplice' and it really is the bedrock of performing and making puppet theatre. There is no doubt that performers who work together in an ensemble need complicité. In puppet shows often one puppet will be operated by a number of puppeteers, and if they don't communicate...well it is disastrous.

The traditional Japanese Bunraku style sees one puppeteer on the feet, one on the head and left hand, the other on the right hand and back. For the puppet to appear as one complete being the communication and complicité is really important. Even with less rigidly traditional methods one puppet is often presented by more than one puppeteer. Alternatively, objects and props are passed between the puppets, and this needs to happen smoothly and without breaking the illusion that you have worked so hard to create.

What is key is that complicité is not seen as a spiritual or mystical 'sixth sense' but rather something that can be learnt, worked on and improved. Like practicing the piano or doing push ups every morning, the more we do it the more able we become.

Start and stop at the same time

As a group, without anyone consciously leading or being the 'late one' on the end, try and start walking at the same time.

Once you are walking try and stop together.

Play the game of starting and stopping together – how close can you come to starting without going.

One-person walking

Only one person can walk at a time in the room, BUT one person must always be walking.

An individual is never at fault when it goes wrong – we endeavour to make the exercise work as a group.

Clap together

As an ensemble try and clap once at the same time without one person leading.

Complicité with objects

In groups of three try and pick up an object at the same time. Once you have picked it up move it around the space without talking. Try to change the speed and direction.

Occasionally come to a stop. Then re-start.

Complicite hand contact

In pairs, putting hands together lightly touching. One person leads in moving their hand while the other follows. They can change speed and direction however they like but must remain in contact. Although one is leading they must work together so an outside eye could not tell who is.



MOVING THE PUPPET as an ENSEMBLE

Using a table top or the floor have 3 puppeteers on one puppet. Use the complicité between the performers to move together. Use peripheral vision to help.

Puppeteer 1: Head and left hand. (You can always swap this if you are left-handed.)

Puppeteer 2: right hand and base of spine.

Puppeteer 3: Feet.

Perform simple actions – walking, sitting, reaching for something and picking it up.

The head should lead. Remember to look somewhere before you go there. There should always be a sense of breath. Notice the difference when all 3 performers breathe together.

Begin to introduce the concepts of thought and muscle - what muscles do you need to walk? Reference your own body if you need to! A walk is a series of controlled falls - how does your body stop you falling over?

Afterwards feedback – what was difficult? What did you discover?

Revolve around so that the puppeteers experience the different positions.

Adaptation for a pair:

Puppeteer 1 – Head and hand

Puppeteer 2 – hand and feet as needed.

For this version you will have to move your hands around, swapping hands if necessary.

Exploring the puppet body in pairs

Find comfortable position.

Breathe. Walk. Look. Explore space. What puppet/your body limitations?

Bend the puppet's knees-compress.

Straighten them. Expand.

Try jumping yourself without bending knees. Jump puppet.

Bend at the knees to prepare, curling the head to express muscle. Straighten knees, expand and focus upward to express thought about jumping. As you come down, focus down to think about landing. Land and do a small compress/expand to show that your puppet is taking its own weight on landing. Slow down the action as much as you can to really show each movement of the puppet.

Meet another puppet

In pairs, walk your puppet around the room and meet other puppets. Say hello to passing puppets. Nod head, say hello, tip 'hat'. Explore how you can talk without having dialogue.

What other interactions can you have?

Students often want the puppets to fight or embrace. In both of these situations encourage them to consider where the audience is watching from. Allow physical space around each action so that we can read a re-action.



FOCUS

It is important to know where the **focus** of your puppet is. The focus of the head gives the **illusion of thought**. Generally, the focus of the puppeteer should be on the puppet at all times as this directs the attention of the audience to the puppet. You can of course play around with this too.

What are you looking at?

Place a table top in front of an audience.

Using a puppet, one puppeteer tries to make it look at members of the audience.

The audience members raise their hands when they feel the focus of the puppet on them.

Watch the birdie

In pairs -

A moves their finger

B makes the eye line of the puppet follow the finger.

Try and catch each other out.

Pesky fly

In pairs -

A makes the noise of a fly buzzing.

B moves the puppet's focus to follow the fly.

Try adding small movements of hands and feet.

Follow the hand

Position someone behind the audience

Now the puppet has to allow their gaze to follow the hand of this person.

Add more than one puppet to create a chorus.

Now imagine that your chorus of puppets is at a cinema watching a film. The person behind the audience provides the focus for watching the film.

This is an exercise in allowing your puppet to react.

As you get more sophisticated can you start to develop the sense of individual characters within a chorus.

Choose your seat

Using three puppeteers on one puppet follow a simple action sequence of walking a few paces looking at the ground and then choosing where to sit.

Enter the stage

Allow a puppet to enter. Frame the entrance.

Don't forget to breathe.

Let the puppet see the space that it is entering.

Look out of the window. Look through the door. See an object.

React to it.

Mirror

Two puppets mirror each other's movements.

Clocking

Allow a puppet to engage in any activity on the stage, such as waiting for a bus or cleaning the house.

Every now and then clock the audience.

Notice how these clocks give meaning to the action.



Understanding The PUPPET body

Developing your own physical understanding as a way of adding credibility and accuracy to your puppet. By understanding the anatomy of your puppet, you will be able to move it better. Before doing any of the exercises below, look at your puppet - gauge where all the joints are. Which bits move? Which bits don't? What are your puppets limitations?

Human puppet

In pairs decide who is puppet and who is puppeteer.

The 'puppet' stands in neutral.

The puppeteer indicates which part of the body must move by clearly tapping twice on a point in the body and drawing up an invisible string.

Together they try and move around the room.

Perform simple actions.

Puppet and human

In pairs one partner makes simple movements.

The other attempts to copy the movement of the human body with the puppet.

Now put three puppeteers on the puppet.

Pay attention to detail such as how we use our hands to get up for example.

Can they mirror each other?

Qualities of movement

These are based on and derivative of Michael Chekov's qualities of movement. They are a more simplified version but can be expanded through some reading around Chekov's practice.

Use this exercise with objects or sheets of newspaper first if you have the time.

Moulding Imagine the air is thicker than water. It is resistant to objects moving through it.

Floating This time the air surrounding the object or puppet supports it.

Darting The puppet moves quickly from one point of stillness to the next.

Radiating The puppet moves as if an internal energy is moving from the inside. Think of a ball of light travelling from the inside across the space, it can also be received by another performer or puppet.

For each quality of movement begin from stillness and then try to move your puppet with the chosen quality.

Discuss how the different qualities can inform character or narrative.



Four brothers (Michael Chekov)

The four brothers - Ease, Form, Beauty and Entirety - add to the qualities of movement, from the previous page. Take an object or a cloth or piece of paper. Progress onto puppets.

Ease Practice moving your object with a sense of ease. The ease is present in the puppeteer, so that they are not moving or holding stillness with tension.

Form Now move your object thinking of the form it takes. Each movement or adjustment is conscious and adds to the narrative. (for example, the tapping of the puppets foot whilst the rest of the body is still)

Beauty Now move your object concentrating on making each movement beautiful.

Entirety Complete a phrase of action with an object or puppet with the sense that each action has a beginning middle and end. Even simple action such as pointing or sitting can carry this sense.

If the students are musical, you can refer to this as phrasing.

Within an action sequence there can be small entireties for each action and then bigger ones that cover a sequence of actions.

Action / Counter Action

Actions require counter actions. This is true in life and we need to apply this rule to the puppet world in order for it to appear 'real'. Counter gestures also act as a signal between puppeteers and help action sequences to run smoothly.

Compress/expand/jump

Ask the puppeteer to jump - which direction did they travel in first? What happened to the legs? You have to go down in order to find the force to go up.

Go back to the puppet. Bend the puppets knees - compress. Straighten them, Expand. Make the puppet jump using **compression and expansion**.

What is the difference? Faster / slower - make the push down bigger / smaller

Think of other gestures and movements that require counter gestures - throwing, picking up something heavy. Return to the puppet and explore.

Make sure you consider the **sense of entirety** in each action - beginning middle and end.

We want to create the illusion that the puppet can move under its own power - the **illusion of muscle**.

Pull back / push forward

Lean puppet forward and backward at the waist, being sure that it doesn't overbalance. If it looks like it would fall over you've gone too far. Put out a foot so it can maintain its balance. Pay attention to the focus so that it moves along a straight line.

Routine: Have the puppet focus on an imaginary object that is below its waist. Reach down, pick it up, focus on an imaginary shelf above its head, and then place object on shelf. Repeat routine as if character were on an assembly line that has varying speeds or tempos.

Variation may be passing object to another figure. Remember contraction/expansion and thought/focus of the character in the routine.



ACTIVE STILLNESS

When we are making scenes and narratives through physical language the stillness is as important as movement. Points of stillness in movement are equivalent to punctuation in lines of text. They help us to understand what is happening. Stillness helps the eye to catch up with the action.

Fixed point

A fixed point is the equivalent of a full stop. It is a grounded pause. Often accompanied by an out breath. It requires a launch to restart.

Suspension

A suspension is the comma to the fixed points full stop. Often accompanied by an in breath. It can be a quick pause and would off balance if it went on for too long. It is not grounded and can be on the balls of the feet.

Practice moving the puppet in the space

Start walking your puppet around the space. The workshop leader calls out 'fixed point' or 'suspension' and the puppets should respond accordingly.

Add clocks (looks) to the audience with every stop.

You can also run this exercise with performers if they need to understand it in the body first.

Grandmothers footsteps

Stillness doesn't mean that the puppet dies. The stillness needs to be active. The puppet still needs to breathe. This game helps to demonstrate that concept.

Someone plays the role of grandma and they stand with their back to the other players at one end of the room.

At the other end the players line up facing grandma.

They have to move towards grandma and try to tap her on the shoulder without being seen.

Grandma can turn around at periodic intervals.

Grandma sends those back to the beginning that 'she' sees moving.

The winner is the first person to reach grandma.

Now play with puppets in place of the players. How does your puppet stay alive even when standing still? Perhaps it shakes in a tricky position? Or perhaps you see a gentle breath keeping your puppet alive.

Waiting

With one person watching, stand or sit your puppet still. Imagine your puppet is waiting at a bus stop or waiting for a friend. How do we keep puppet alive? The aim with this exercise is to do minimal movement to keep the puppet alive.

Try different things - breathe, head movement, look at watch, tapping foot, shivering. Test the boundaries of how little you can do.

Other person must say if the puppet dies.



VOICE

Some puppets operate in silence or just use breath. Other puppets use noises and voice. The voice that you choose for your puppet can help to develop character and contribute to a scene.

React to The News

Allow your puppet to read a newspaper. As the puppet reads the puppeteer starts to vocalise reactions. The audience do not hear what the puppet is reading but they hear the reactions of the puppet to it.

Start with gasps and exclamations - 'No!', 'Really?', 'They never did.'

Develop into phrases - 'well I should have put money on that game.', 'that's a turn up for the books'.

Express yourself

Create a short physical sequence for your puppet - e.g. at the gym working out.

Repeat it so that you have learnt it. Start to add noises to express. Noises of effort, gasps of pleasure or pain or surprise. Hmms and hahs to show the puppet is thinking etc. Allow these noises to develop into words and then phrases.

Different circumstances different voices

Choose a few lines of text and commit them to memory. The text can be taken from a play, newspaper article or could be the lyrics of a song.

Each participant can have a different text.

Working individually practice the text so that you are confident.

Now speak the text as if you are:

Getting a child to sleep, making a complaint, a priest at the pulpit preaching, having an argument, persuading someone to do something, trying to impress someone, saying thank you. You can add as many different examples as you like.

Now add the puppet - use your text as if it is the puppets voice.

Change your tone

Choose some simple lines of text

Work out a physical score to go with them.

Repeat changing the voice each time - change pitch, accent, quality, volume.

What effect does it have?

Lip / body Synch

How can you make us believe that the puppet is talking or singing? Some different puppets will have moving mouths - PuppetBox puppets do not so the focus is on the movement of the head, hands and body.

For this exercise you will need to be able to play music via a speaker.

Choose a song. Set the scene for the puppet sitting or standing.

Attempt to make the puppet look as if it is singing. Use movements of the head and hands to express.

Don't forget active stillness, focus and breath.



Making a scene

Internal monologue

The puppet needs to know what it is doing. When the action is vague, over-complicated or too fast then the audience will not understand what is happening. One way of making sure of this is to give the puppet an internal monologue. This is a constant prattle of thoughts. Practice an internal monologue. Ask performers to move around the space performing simple actions. As they do, they need to articulate thoughts out loud. This is for speech and internal thoughts.

Create a simple action sequence with the puppet.

Run the action sequence with the person operating the head articulating the internal monologue out loud.

Have a discussion to flesh it out and make it accurate.

Run the action sequence with all puppeteers articulating the internal monologue out loud.

Run the action sequence with all three puppeteers mumbling the internal monologue under their breath. Finally run the action sequence without the internal monologue being audible – it should still be thought by the puppeteers.

One action at a time

Two puppets enter the stage.

Only one action can happen at a time, so when Puppet A is moving, Puppet B must be still.

Improvise a simple action scene. Don't forget about active stillness!

Enter and Exit

The puppet enters – frame the entrance.

Perform one action.

The puppet exits – frame the exit.

Beginning middle and end

In small groups make a scene.

Some people can be outside eye others will be puppeteers. Alternatively, they may all be in the scene.

The scene should be simple and last no more than a couple of minutes.

It needs to have a beginning, a middle with a point of conflict and an end with a resolution.

Add internal monologue

Perform it to each other.

Scenes from titles

Give each small group a title to inspire their scene –

For example –

The First Meeting. The Station. Meet the Family, Day Out, The Park Bench

Then the group should create a short scene with a beginning / middle / end structure. Each scene must have an introduction, conflict, resolution.

Reacting (in front of audience)

Write an emotion on a piece of paper and fold. Put in the middle of the performance space.

With puppet – enter space, see letter, pick up and open. React to letter using no words. Exit the space. Enjoy the process of opening letter – take your time. If you drop it then let the puppet react. Don't panic!

How does voice/internal monologue/emotion/music effect scene?

Discuss. What made scenes effective /funny/captivating?



POLISHING A SCENE

Where is the focus?

You will need to know where the audience is focused in order to check that they haven't missed any important points in your performance or narrative.

Run your scene – ask the audience to point to where their focus is.

If they are confused they wave their hands in the air.

These are the sections you need to clarify.

Playing in minor

As a puppeteer you are a performer, but you are not the focus of the performance – the puppet is. This can be hard for some actors. The aim is to try and send the action, reactions and emotions into the puppet whilst remaining in neutral.

Take a simple object – sheet of paper, scarf, plastic bag.

Two performers on stage in front of an audience.

Performer A plays with / animates the prop for the audience.

Performer B gives focus to performer A.

When performer A has finished they allow performer B to take over with the prop.

Now performer B gives focus to performer A.

Using a puppet let the puppet enter the space and find an envelope.

The puppet reacts to the envelope each time with a different emotion.

Make sure that the performers are not taking it into their faces.

Allow the puppet to react.

Notice what works, what doesn't work and why.

Of course, you can give a voice and a script to your puppets and scene – this should come at the end of the process rather than the beginning.

You can also add music to fill the scene – but make sure you know what the scene is projecting first rather than relying on the music to colour the material.

Slowing down/speeding up

If you have any physical sequences in your piece, play with rhythm and speed to make actions clearer/funnier/more interesting. For instance, a running race scene might be a lot more interesting slowed down or an eating scene could be fun sped up with a sudden freeze frame.

CHECKLIST

Sometimes as you are making a scene there is a bit that isn't working. It is really worthwhile at this point to refer back to your checklist. Are all these things in place? Refer back to your key principles. **Breath, Weight/Gravity, Illusion of muscle, Focus (puppet/puppeteer/audience), Qualities of Movement, Entirety, Active Stillness, Internal Monologue, Complicite**

CREATING A PUPPET OUT OF CLOTH

Here are two ways to make simple cloths into simple puppets. You can use these methodologies on any piece of cloth, so if you are teaching big groups you could ask them to bring in a scarf or teatowel.

Once you have made these puppets you can use them for all of the exercises.

hood and cape method

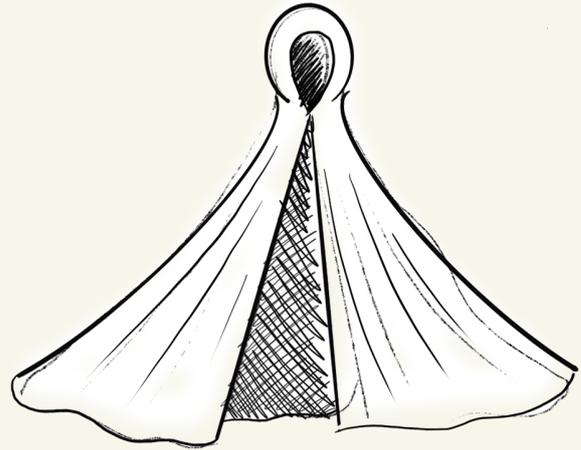
Hold your cloth so that the base of it touches the floor or table.

Use your right hand to create a loop or hood with the top of the cloth. This becomes the head. The rest of the cloth drapes away like a cloak.

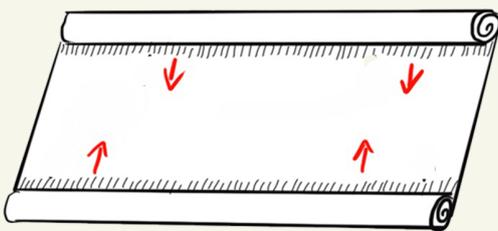
You can use your left hand to create and operate a hand in the folds of the cloth.

If you want to add a second puppeteer, they can operate the right hand and give weight to the base.

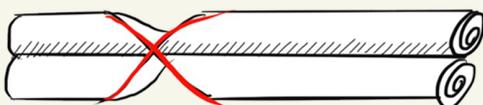
Always check the focus and weight of the puppet.



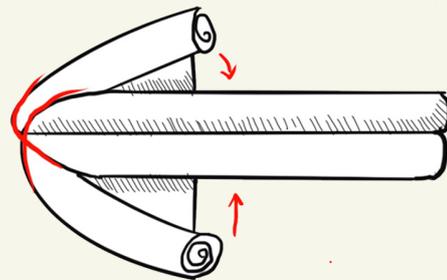
Roll-up method



1 Lay cloth flat. Roll each side into the centre.



3 About a third of the way down, twist the cloth.

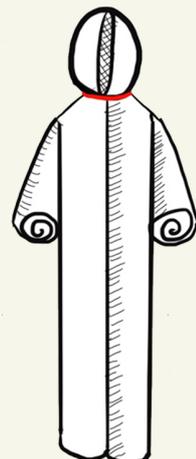


2 Fold the cloth down and separate to create arms

4 Secure a head with an **elastic**.

Secure hands with elastic.

Check the focus and weight of the puppet.



Making a PUPPET OF YOUR OWN

You can also make quick and effective puppets out of newspaper and masking tape. Making your own puppets is a great way to get a good understanding of the anatomy of the puppet and also to create individual characters. It is also great fun and students of all ages enjoy these making sessions.

Body

Scrunch up newspaper into rough shapes. Start with a head. Don't be too precious - working quickly means you can get more interesting shapes, which in turn create interesting characters. Once you have a shape you like cover the whole thing in masking tape. This will act as a 'skin' and give your puppet some rigidity.

Continue to do this for the body, upper arm, lower arm, thighs, calves, feet and hands.

Joints

It is helpful here to decide how many joints you want. The more joints you have, the more articulation you will get on your puppet, however it will require more skill to bring it to life.

For a fully-jointed puppet you will want a neck, shoulder, elbow, wrist, stomach, hip, knee and ankle joint. Depending on how long you have in your session, you can play around with doing less or more.

To create joints, stick relative body parts together with masking tape, making sure to leave enough room for movement. Then, use another bit of tape to seal that bit of tape. Where needed, reinforce joints with extra tape. For a more robust joint, make holes in relevant parts using a sharp pencil or craft knife and use cable ties to join.

Character

If you want to you can use marker pens to draw on eyes or mouths.



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