

The Endless Possibilities of Puppetry as a Teaching Method in the Classroom

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Abstract

This article discusses the benefits of puppetry in modern classrooms. It introduces what puppetry is, its necessity, the different types of puppetry, its history, how it is used, and how schools use it in the classroom to teach language. It explains that puppetry is a powerful learning method and its endless possibilities. The article, based on the findings of the Kalliasserri Kannapuram School in Kannur district, highlights the relevance of puppetry in classrooms and how its interesting presentations create a greater interest in learning in children.

Keywords: Puppetry, play-way method, hieroglyphics, terracotta, string puppetry, sock puppetry, Totto-chan

Introduction

The fundamental concept for teaching content in a classroom is known as a method. All over the world, different teaching methods are used to convey the learning material to the children. A method of teaching is primarily a scientific way of transferring the curriculum, keeping in mind the psychological and physical requirements of the children. Methods are the means of attaining predetermined goals. A method assumes both cognitive and non-cognitive aspects of learning in a worthwhile manner. The lecture method is still

the dominant one. Classrooms become more engaging when appropriate methods are used, and the subject material can be delivered to children through experiences. "Totto-Chan, a little girl at the window," a republished book by Kerala Sastra Sahithya Parishad, we understand why the girl, Totto-Chan, could not adopt the same type of methods, and later why she continued her studies in an educational institution that maintains a child-friendly environment. According to Totto-Chan, the book, kids need a variety of learning styles and are new to a fixed set. It suggests that infants are never satisfied with a static set of learning styles and require different learning styles. Each and every child has a dynamic nature. We have already realized through different studies that every child is different, and what makes them different is that their skills, creativity, judgment, and reasoning are different. Teachers should always be at the forefront of selecting appropriate strategies to support the mental and physical development of the learner or class students. It is already clear that the Play way method is suitable for every child's motor-intellectual development. The most effective and suitable learning method is the integrated learning method implemented in the Kerala syllabus in slandered first. Integration is an appropriate learning method for young children when they cannot distinguish between different subjects. Likewise, puppetry presents a method that has endless potential to foster cognitive learning, imagination, creativity, and curiosity to bring children to the classroom and broaden their mental horizons.

What is Puppetry?

Puppetry is a theatrical performance. It is an art form that is perfect for learning things using the endless possibilities of imitation, dramatization, and simulation. It is a kind

of art form that can be used to create puppets of people and animals, create short plays, prepare dialogue, tell stories, and make fresh ideas in puppets, and convey the thread of a story so easily to the students and the general public. We can see it as a different version of the methodology of dramatization. We can see the subtlety that the techniques of Tableau and Mime are incorporated into this. We can be seen as a modified version of the simulation method.

History of Puppetry

Puppetry is an ancient form of entertainment. It is a technique that has observed the widespread dissemination of telling the story to the public in a theoretical way in old temples and public spaces without overtly offending the audience. Puppetry play is something that is done after a lot of planning. As early as the 5th century BC, it was used by artists in ancient Greece to convey things easily to the masses. Puppetry is the most ancient methodology of animation technique today. In ancient times, puppetry was used only for entertainment. The most important feature of puppetry is that it is possible to get the applause of the audience by telling a story. The primary characteristics of puppetry are its ability to elicit applause from the audience through narrative storytelling. It is an art form with endless possibilities, used to communicate for over 4000 years. Egyptian artists created it and taught them how to control it. It can be assumed that these were built during the time when tombs were being built in Egypt. In Hieroglyphics, they were even referred to as walking statues. They were mentioned in the works of Herodotus and Xenophon. Later on, a puppet version of this Egyptian custom was observed in Africa. Some ethnic groups in Africa were behind it.

Masks made for their rituals are the first form of puppetry among them. And it can be seen that Africans also used these forms for communicating their mythologies.

Today, puppetry is widely used in modern African cities. Africans today use puppetry for education, entertainment, etc. One of the most important findings is that the Indus civilization used puppetry. Indian archaeology has said that there were reflections of it in terracotta dolls found in the Indus Valley in 2500 BC. A terracotta monkey figure that can be used as a puppeteer has also been found there. Early forms of puppetry are mentioned in the Mahabharata, Tamil Sangha literature, and ancient Kerala works. There are references to it in the Asoka inscriptions, Natyashastra, and Vatsyayana's Kamasutra. Puppetry was also used as a theatre form in China during the Song Dynasty (AD 960 1279) called Pi-Pi-Yung Xi. In the Buddhist tradition, puppets were performed in theatrical form in Taiwan and Japan. They developed the puppet theatre form of "Bunraku" for Shinto temple celebrations. It became very popular later on. There was a practice where three puppets were performed together as a whole character. They used black clothes for that. Those who were hidden behind a black background.

Korea (982 AD) inherited its puppetry tradition from China and Indonesia, and puppetry was learned from the Indian tradition. String puppetry was used in the Sanskrit drama Sutra Dhara. Shadow Puppetry was popular in Java and Bali. Water puppetry in Vietnam is worth mentioning. They used wooden puppets and played in the big lake. Their movements are in the water. The intervention of the Spanish colonial period in the Philippine tradition can be seen in puppetry (Carrillo), or known as Kikimut (1879). They worked the puppets with their fingers. In Myanmar, too, there was a puppet show called

Yoke the. In the Mahabharata, there was a puppet show called Kathputli. (Rajasthan) All these were controlled by strings from above. Professor Y.K. Padhye introduced this method in India in 1920. Puppet culture flourished in Karnataka, Tamil Nadu, and Rajasthan. They are known as string puppetry- (Kundhei) in Orissa, Gombeyatta in Karnataka, and Bemmalattam in Tamil Nadu. Tholu bommalata in Andhra Pradesh, Togalu gomeyatta in Karnataka, the Charma bahuli natya in Maharashtra, Ravana chayya in Odisha, and the Tholpavakoothu in Kerala were also famous in the history of Puppetry. Variations are common in puppetry today.

Different Types of Puppetries

Different puppets are used to hold the audience and keep the children in the classroom without getting bored. The non-standard use of such different puppetries in the classroom is the need of the hour. It is essential in the new age that teachers use methods like these in the classroom to capture young children in the classroom and make schools their own homes. This method is very effective when combined with Jean Piaget's theory of animism. Sights seen by children in the pre-operational stage, all sights, be they stone or a tree, seem alive. The child of that age of irrationality can be taught the infinite possibilities of animism through the teaching method of puppetry. We should be able to use such possibilities. Now, let us get acquainted with different kinds of puppetry.

Finger Puppetry

Generally, these are small enough to fit on the fingers. These are designed for fingers. Their constructions are enjoyable for the audience. These puppetries are designed to keep children in their hands and have fun with them. All the fingers are known, so they can make big eyes and big ears and stick them on. These are used in class to make characters out of animal figures and deliver their dialogues. Very comfortable to move with fingers. One can fit their ten fingers in puppetry and play their acts in the classroom. We can use all 10 fingers of both hands for communication. It is made in such a way that you can put your finger and move it. It has a method of making baby gloves by applying paint on them, and a special method of generally these are small enough to fit on the fingers. These are designed for fingers. Their constructions are enjoyable for the audience. This puppetry is designed to keep children in their hands and have fun with them. All the fingers are known, so they can make big eyes and big ears and stick them on. These are used in class to make characters out of animal figures and deliver their dialogues. Very comfortable to move with fingers. One can fit ten baby puppetry on one's fingers. We can use all 10 fingers of both hands for communication. It is made in such a way that you can put your finger and move it. It has a method of making baby gloves by applying paint on them, and a special method of making baby figures using paint made of paper pulp. In classrooms, we can easily attract children's attention by moving all 10 fingers as characters. Making figures using paint made of paper pulp. In classrooms, we can easily attract children's attention by moving all 10 fingers as characters.

Sock Puppetry

This is a sock puppet show. It is made by drawing eyes, sewing buttons, attaching glasses, and moving the fingers in the socks very carefully. It is designed and used as an alternative to modern-day mobile phone emojis to convey emotions well to children and audiences. Some puppet players make them by drawing big eyes and a mouth. There is also a method of drawing and pasting eyes. We can add cotton candy eyes. These should be used in class in such a way that young children can enjoy the learning material with curiosity. Let's teach some lessons from the 4th class Kerala Syllabus English classes using these. Here also needed accurate intonation with pitch variation of sounds by adding for each movement of puppetry.

Hand Puppetry

It involves putting hands inside the puppets, moving their arms, and acting out the 'storyline' that tells the story. Today, it is a universal one. Making paper and glove puppets is popular. It works by putting all our hands inside the doll or puppet and moving the whole hand to work the doll or puppet. Classrooms with multiple puppets are a way that we can easily convey the storyline, the story object, and the lesson object to the children or the audience. Everything requires accurate intonation and pitch variation of sounds.

Wooden Puppetry

Puppets made of wood and can be moved with a string are usually known as wooden puppetry. It mainly consists of an attractive shapes made of wood and attached with moveable type of screws. It works in a way that the string can be moved from top to bottom.

Accurate sound production is essential for this kind of any puppetry show. Its construction is very costly. These can be easily handled by well-trained people.

Rod Puppetry

It is a hand puppet that is tied to a string, and usually, we cannot see the operator. One person is deftly moved while seated in the stage's shadows. Popular in Odessa and West Bengal. This puppet show is colourful.

Bottle Puppetry

Bottle puppets are puppets made from discarded and waste water bottles. Different shapes are made by pasting Plaster of Paris on such bottles. Most of them are of animal in shape. That's what children love in classrooms. The bottles are then sewn into clothes. Big eyes and mouth will be drawn and added attractively. Puppets' faces painted with attractive paints. Its special feature is that it can be made very quickly. The method of moving the hand through the bottle by cutting it at its mouth, and moving the puppets from the neck of the bottle with just one finger. They are fun to teach the lesson to the children, and easy for them to make. There are multiple schools in the Kannur district that have adopted puppetry as a class and method. They handled it very well. "Lore" (life-oriented real education), a local Education and study group in K.Kannapuram Lower Primary School, Kannur, Kerala, and other schools used puppetry methodologies in the classroom.

Late Sri Chandran Master, a native of Anchampeediika, Kannur district, Kerala, was a person who showed good talent in this area of puppetry. Master's many puppetry shows

captivated the children in the classroom. Puppetry is used to teach dialogue, develop the ability to exchange ideas in children, and to convey the various meanings of acting to children. K. Kannapuram L.P. School has applied this learning technique in a variety of ways. Suresh Master (Palakkad) and Sivadasan Master have tried to raise puppetry as a teaching method in schools. This methodology was very suitable for teaching environmental studies and language studies in classes 3rd and 4th standard, Kerala syllabus.

Puppetry and Its Implementation in a Lesson (Kerala Reader, third Grade)

How to use puppetry in the classroom: We can use the second lesson from the third-grade Kerala English reader, 'The Little Clay Hut', as an example. The text is a conversation between different creatures who reside in a pot falling from a bullock cart. For example, the first thing a bee says when it looks at a pot that has fallen on the ground.

"Oh! Little clay hut, I wonder who lives inside? Anyone inside? The bee asked, looking inside the pot. Realizing that there was no one, the bee settled in it. Here, K. Kannapuram school made a bee shape by wrapping paper around a waste paper bottle and made a big pot, and presented this conversation in the class. Next, a mouse came to the pot. "Oh! A little clay Hut with a window. "I wonder who lives here? Yoo Hoo! Any one inside?" the mouse asked. Then, I am buzz-fuzz, the fly here. Who are you? "Crunch- Munch, the mouse". I am a mouse. "Well, why don't you move in with me?" So the mouse scurried in and both of them made the pot their home. Here we can teach the dialogues by making the puppets of two (Flee and Mouse) at the same time, so that we can convey this passage to our students very heartily, then the next one coming into the pot is a frog.

A frog came hopping by and saw the pot. "Oh! A little clay pot- with a window, I wonder who lives here. Yoo-hoo! Anyone inside? 'Yes, Buzz-Fuzz, the fly, and Crunch-Munch, the mouse. And who are you? Hop-stop-the frog? 'Well, why don't you move in with us? So the frog also stayed in that pot with them. Here again, we can have three puppets bee, a mouse, and a frog, and make them speak, followed by a rabbit, a fox, a wolf, and a bear. The bear tries to destroy the pot. All the remaining inmates say in unison. "You can't break the pot, it is a house built with love". Just like the bee, mouse, and frog puppets were made earlier, rabbit, fox, wolf, and bear puppets were made by Kalliasseri Kannapuram L.P. School teachers for curriculum transaction in the classroom. They were able to handle the lesson beautifully by moving the bottle puppets and chanting each dialogue in the lesson very loudly in the classroom.

The bear tried to break the earthen house, but it did not break, and then the bear went back. For this, K. Kannapuram L.P. School teachers were able to use different conversations in the class in different ways at each stage. For example, a rat puppet has a crunch-munch sound, the bee has a buzz-fuzz sound, a frog has a hop-stop sound, the rabbit has a flair-feet sound, the fox has a fluffy-huffy sound, a wolf has a howly-prowley sound, and a bear has a gumbly-grumble sound. K. Kannapuram L.P School said that by using this method in the class, children will be taught not only puppetry, but also voice dialogues, intonation, pitch variation, actions, and acting according to the movement of the puppet. It was the school that proved through the usage of Puppetry. Similar to this is there is a lesson, "the seed of truth," in the fourth class English reader. Here, they taught through puppetry the dialogues between the king, the child, and the minister, and the moments full of drama.

Not only the king, the minister, and the child, but we can bring all the other dialogues to the child through puppetry. Through that, they easily proved that it is possible to speak and write conversations in the classroom by giving prepositions, nouns, verbs, tenses, active voice, passive voice, reported speech, and situations.

Conclusion

The puppetry method is a method that can be done beautifully and successfully in classrooms. It is an excellent way to engage children and promote cross-curricular learning. Apart from that, we can teach children speech patterns, learn drama, and perfect pitch variation and intonation, etc. We can use this method to foster imagination, creativity, and interest in children and never leave the classroom like the mischievous child Totto-chan.

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